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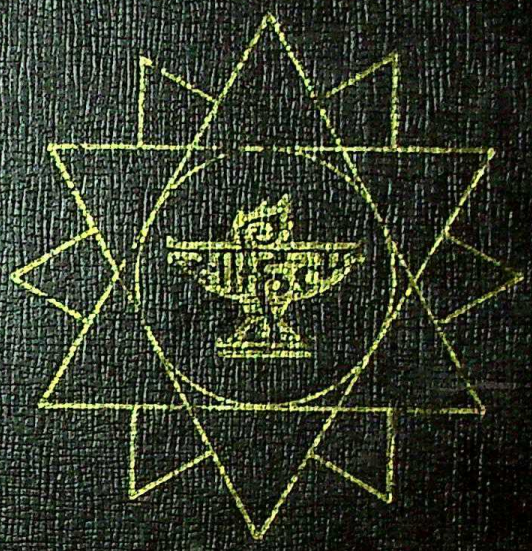

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कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें।

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पुस्तकालय

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ENCYCLOPAEDIA OF INDIAN LITERATURE

CHIEF EDITOR
AMARESH DATTA

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VOLUME I

A-Devo

SAHITYA AKADEMI
NEW DELHI

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PUBLISHER'S REPORT

THE Sahitya Akademi is indeed very happy and proud to offer to lovers of Indian literature both at home and abroad, this first volume of its prestigious publication—*The Encyclopaedia of Indian Literature*, which is in a long line of tradition with other similar tools of reference, such as the *National Bibliography of Indian Literature* (in four Vols.) the *Who's Who of Indian Writers*, Histories of Literatures, etc. which the Akademi published in the past.

This volume of the *Encyclopaedia of Indian Literature* is the culmination of elaborate planning, re-planning and hard work, extending a little over a decade. No doubt, it may seem that a decade is too long a period to have arrived at this take-off point, but when the magnitude of the work involved is taken into account, it may not really appear to be so. To describe the magnitude in brief, the Encyclopaedia will be in five to six volumes, of about 1000 pages each in Demy Quarto size, covering literatures in 25 Indian languages, with entries running into several thousands on every conceivable literary topic like important writers, literary works, ancient, mediaeval and modern, literary movements, genres, etc. all arranged in alphabetical order. Equally important is the fact that it has involved in the process the efforts of a large number of scholars and writers from all Indian languages.

The idea of this Encyclopaedia, the first ever of its kind, was first mooted at a meeting of the Executive Board of the Sahitya Akademi in December 1974. A Committee consisting of its then President Dr. Suniti Kumar Chatterjee, Vice-President Prof. K.R. Srinivasa Iyengar, members Dr. K.M. George, Prof. V.Y. Kantak, S. Amrit Rai, Vasant Bapat was formed to examine and report on the project in detail. On the basis of the recommendation of this Committee, the Project was undertaken on a modest scale, with Dr. K.M. George as the Chief Editor and a suitable editorial unit under him. It was also decided to house the unit in Trivandrum.

After watching the functioning of the unit for about eight months, the Executive Board felt that in the interests of the better working of the unit, it had better be shifted to Delhi, a more central place. As Dr. K.M. George was not in a position to work in the unit from Delhi, a new Chief Editor, Dr. Sitanshu Yashaschandra, was appointed.

The earlier Project Committee was reconstituted as a Steering Committee and in addition to its other members already functioning, it included Sri Gopal Haldar also.

Besides the Steering Committee, an Editorial Committee consisting of the members representing the 22 languages on the then Executive Board, each a scholar in his own right in his language, was formed to assist the Steering Committee in its work.

Dr. Sitanshu Yashaschandra worked for over five years from 1977 to 1982, whereafter he resigned to take up his new position in the University of Baroda.

With the present Executive Board coming into being with Prof. V.K. Gokak at the helm of affairs as the President of the Akademi, there came a dynamic change. It became necessary to reconstitute the Steering Committee once again which now consists of President Prof. V.K. Gokak, Vice-President Dr. B.K. Bhattacharya, members Prof. Vidya Niwas Mishra, Prof. Asit Bandopadhyaya, Dr. H.M. Nayak, Sri S.H. Vatsyayan and Prof. Ramanlal Joshi.

Prof. Amaresh Datta, formerly Prof. of English, Gauhati and Dibrugarh Universities, was appointed as the new Chief Editor in 1984. The Editorial Unit was expanded to include a few Assistant Editors and Assistants also.

One other important change that was effected was the creation of Editor-cum-Adviser for each of the 22 languages in place of the earlier Editorial Committee. These Editors-cum-Advisers were now verifying additional entries besides revising and updating the entries previously prepared, in their respective languages.

The lists of the Members, Steering Committee, Advisory Boards and Editors-cum-Advisers are shown in the perliminaries.

It is because of the untiring efforts of all these people—the members of the various Committees working at different times, the Chief Editors, past and present, and the Editorial Staff that the *Encyclopaedia of Indian Literature* has now taken a concrete shape, and its first volume is seeing the light of the day.

It had been originally proposed to have the Encyclopaedia in just two volumes of 1000 pages each, but as the work proceeded and the wealth of material which needed to be covered in order to increase its usefulness came to be realised, the proposed number of volumes increased from two to three, and it is now felt that five to six volumes, of 1000 pages each, will be required to do proper justice to the work. The last volume will also contain detailed indices, besides the usual entries.

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This *Encyclopaedia of Indian Literature* is a work of a pioneering nature and as is bound to be in any work of this kind, vast in magnitude and complex in nature, there might be several shortcomings. In spite of efforts towards achieving some kind of uniformity in approach, presentation and style of the entries, there will be variations as natural as in the writings of any two writers. It is hoped that despite these shortcomings, the *Encyclopaedia of Indian Literature* will serve the intended purpose and prove to be a useful tool of reference both to scholars and lay readers and help fill a long-felt need of the Indian literary world.

INDRANATH CHOUDHURI
Secretary, Sahitya Akademi

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PREFACE

AN encyclopaedia is a work that contains information not just gathered as it comes but selected, organized and presented in articles arranged alphabetically by subject. This is generally information given on all branches of knowledge or on a particular branch of it. It may be planned and compiled with children in view or adults. It may confine itself to one area of knowledge or aim at giving information on a variety of subjects. It may use graphs and illustrations for further elucidation. It furnishes a helpful bibliography on each topic and it is prepared according to an over-all plan so that the reader acquires from it accurate knowledge set forth in a pleasing and objective manner. Preservation and easy dissemination of knowledge is what an encyclopaedia aims at. The adult reader and student alike will find that an encyclopaedia is an essential and rewarding aid to study. An encyclopaedia draws on specialists and furnishes only generally accepted views, eliminating axe-grinding and special pleading alike. It gives balanced surveys of facts, not individual interpretations. Hundreds of writers are called upon to contribute to its pages. In fact, an encyclopaedia is a splendid aid to self-education.

This is an encylopaedia dealing with that branch of knowledge (and power) which we call literature. There are literatures which continue to live and grow, ancient though they be and there are others which are defunct, their growth having been arrested long ago. Sanskrit, for instance, has a living literature even today, having adjusted itself to modern thought-patterns, imaginative urges and linguistic turns. But the literature in Apabhramsha is defunct, for it has ceased to grow. Even if a literature is not alive today, its past works will continue to live and make readers experience their 'power', if the works embody living values. An encyclopaedia of literature will make possible to the reader an organised access to the values of the literature, its history, its medium, that is to say, the language or languages in which it is written, its movements and schools which are national, like the Bhakti Movement in Indian literature or trans-national like Romanticism or Modernism. The techniques of literature include features like style, imagery and rhythm and literary forms like epic, comedy, lyric or novel. Poetics brings in all its stages of development—ancient, medieval and modern. Literary criticism deals with the problems, aims, functions and types of criticism, not excluding critical terms like Imagination, Alankara, Akhyana, Aesthetics, Biography, Ghazal, Champu, Elegy, Expressionism, etc.

Another heading to be considered for inclusion is that of the interaction of poetry with other forms and subjects like Religion, Psychology, Nationalism, Broadcasting and Television, Gandhism, etc.

The reader will eventually see that a consideration of techniques and relationships here does not include too many western terms, particularly because Indian literature has also to reckon with techniques in Sanskrit, Prakrit and modern Indian languages as well as Persian and English. On the other hand, we have devoted considerable space to notes on established authors and on outstanding books in Indian literature.

This is an encyclopaedia of Indian literature. There was a time when Indian literature just meant literature in Sanskrit. A little later the connotation widened and the term could take in Pali, the Prakrits and the Apabhramshas. On the eve of Indian Independence, the meaning expanded when Shipley planned his *Encyclopaedia of Literature*. Modern Indian literatures were admitted along with Sanskrit and the Prakrits. All that is past history. Indian literature today means literature produced in the Indian languages beginning with Vedic Sanskrit in the hoary past to what is written today by Indians in English—the language of our cultural adoption. Sanskrit, Persian and English jostle with each other and with other ancient, medieval and modern Indian languages under the caption 'Indian Literature'.

The diversity of Indian languages naturally led our critics to speak of the plurality of Indian literature. It is said that there is some justification for this use of the plural because substance and form interpenetrate and mingle in literary compostion to such an extent that we cannot isolate language from substance in this charmed chemistry. But we should not forget that there is something much more subtle than a mingling of language and substance in literature. We witness there the extraordinary phenomenon of the genius of a race, the exquisite sensibility of a highly evolved and unique personality, the colour and glow of a steady cultural environment, steady in spite of its almost imperceptible changes down the years and the ethos of a particular epoch concocted together in a work of art, recognisable individually and yet forming an indistinguishable whole, a real synthesis. It is this concoction or synthesis that constitutes Indian literature. One can speak of it only in the singular, for it is singular in the very process of its creation, whatever the language that went into its preparation and compositon, provided it was Indian.

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It is this unique quality of Indianness that is shared by the literature written in all the Indian languages.

A word has to be said about the languages in which this literature has been written. They fall into four main groups—Aryan, Dravidian, Sino-Tibetan and Austric. Most of these languages also possess certain characteristics in common—the phonetic character of almost each Indian script, the normal word order of subject, object and verb, etc. Sanskrit, English and to a small extent, Persian have influenced these languages, particularly in their vocabulary. There are about seven hundred languages in all if we take into account each dialect spoken by a thousand persons or more and two hundred and fiftynine languages only if we count each dialect that is spoken by five thousand persons or more. Would we still refer to Indian literature in the singular if literature were to be produced in all these seven hundred dialects and not only in the twentytwo languages, which have a long cultural history and are recognised by the Literary Academy of India? I would answer this question unhesitatingly in the affirmative, because all these languages will have the stamp of a somewhat similar linguistic structure, a more comprehensively similar history and above all a charmed concoction or cultural synthesis, which is indubitably Indian.

It is true that an integral picture of Indian literature has not taken shape as yet. But we are living in times in which it is taking shape every day. Our universities have not ventured so far to lay down a course for the study of Indian literature as such. But a seminar on this subject was organized by Bangalore University as far back as 1969. During the last two decades the Central Sahitya Akademi has been putting forth numerous publications which constitute an invaluable mass of material meant for such a study: more than a hundred books in 'The Makers of Indian Literature' series, ten out of twentytwo Literary histories of Indian languages, numerous translations of famous books written in prose and in verse and also critical studies of other kinds. These publications have been supplemented by other private and government agencies. In fact, on the basis of this material, I taught a course in Indian Literature in 1984 in a deemed university—the Sri Sathya Sai Institute of Higher Learning. The sixth part of my book on *The Concept of Indian Literature* (1979) is devoted to a discussion of one or two courses of study in Indian Literature.

Just as we have taken into account all the material that is produced in Indian languages, whether ancient, medieval or modern, as Indian literature, we have to consider the writings produced away from India or outside our borders, as material to be surveyed along with Indian literature, if they are written in Bengali, Urdu or Tamil or any other Indian language. We also recognise books written in English in India by Indians as Indian literature. Similarly, we have to describe as Indian literature work written in Indian languages by Indians living away from India in cities in the U.S.A., U.K. or any other country. The literature in Bengali, Urdu and Tamil, written in Bangladesh, Pakistan and Sri Lanka cannot be regarded as Indian literature because there are other geographical and territorial claims on these languages. The literature produced in these and in other such languages, we have to consider in an appendix, as it were, as explorations of the human mind carried out in those areas in these languages.

I should refer here, in passing, to a comparative view of the evolution of Indian, American and Russian literatures. The United States of America evolved into a nation about two hundred years ago. It has, over the year, built up a new civilisation resulting in the amazing vitality and variety of the American nation. The Dane, the Frenchman, the German, the Britisher, the Irishman and the Spaniard and persons belonging to several other nationalities are placed in a "melting pot" and a new nationality emerges from this reformed section of humanity found in the "melting pot". They all severally dream their dreams but express them in one language–American English. This is how a great literature is being produced in the States.

Soviet Russia had to face a more complex problem. In this 'congeries of nations' as Sri Aurobindo called it, the Russia of the pre-revolutinary period, there were many nationl languages, for Russia was a multi-national State. The Communist Government of the Revolution has been trying to weld this State together into one nation. In the fourth Congress of Soviet writers in May 1967, L. Sobolev said that Soviet writers represented seventyfour nationalities and produced works of literature in fiftyseven languages. He compared Soviet literature to Lake Baikal and said that three hundred and thirtythree rivers flow into the lake, but only one river, the Angara, flows out of it. In the same way, multi-national Soviet literature assimilates the best of the fraternal literatures and turns them into a single multi-national literature which is united in its world outlook, in its treatment of reality and, above all, in its loyalty to the party and the sentiments of the people. It is clear that even when unity is achieved by the literature of the Soviet Federal Republic, it will be a multi-national international unity, different from the unity of a single national literature, which Indian literature possesses because of a cultural tradition that has held the States in India together

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for centuries. This unique unity of Indian literature is there because we are not a young nation like the U.S.A. Nor was it yesterday or today that the component unit-States of India came together as in the U.S.S.R. On the other hand, it was India (Sapta Sindhu) that formed the States from the North to the South and from the East to the West ever since the Aryans and Dravidians first clashed and then joined together on Sapta Sindhu soil. A cultural tradition, which is five thousand years old, holds them together. One or two dents have, no doubt, been made in this unity in recent years. But the unity is there, by and large, and the deviation only proves the norm—that of unity in variety.

The ancient Indian way of compiling encyclopaedias was different from this one. That tradition, however, had its own great features and they are seen vividly in the encyclopaedias of philosophy and the religion—the *Brahma Sutras* of Sage Vyasa and the *Sarva Darshana Sangraha* of the great Vidyaranya, the promoter of the Vijayanagaram empire. Even the writers on Indian aesthetics offer remarkable surveys of what obtained in the field before they came on the scene. These features and methods have to be studied deeply and brought up to date before we are able to fuse them with the new tradition of the West that has come down to us. In the meanwhile, in this encyclopaedia, we have taken the one step which can be managed with comparative ease at the present juncture—that of presenting the rich and varied treasures of Indian literature and Indian aesthetics in a form which is current today and suits our purpose well.

With real humility and with the ardent hope that this may be of some use to students of Indian literature in India and all the world over, we present this result of our joint labours to all lovers of Indian literature.

VINAYAK KRISHNA GOKAK
President, Sahitya Akademi

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EDITORIAL

THIS Encyclopaedia has been designed to give a fairly clear and comprehensive idea about the growth and development of Indian literature in 22 languages recognised by the Sahitya Akademi. The entries arranged in alphabetical order cover practically all the important aspects of Indian literature and the growth and development have been traced, down the ages, with general historical surveys of genres and movements and adequate notes on established authors born in or before 1947 and on significant books in each of these 22 and if Pali, Prakrit and Apabhramsha are taken separately, 25 languages.

These surveys and notes may reveal to the discerning eye a striking continuity of tradition,both regional and national, from the ancient to the modern times. The regional tradition has its local peculiarities, but it is unmistakably an integral part of the wider literary culture of the whole nation. And the commonly-held belief that the modern Indian literature in different regional languages represents a distinct departure from, if not a revolt against, the tradition is not borne out by the character of the great works of literary art produced during the last hundred and fifty years. The works of Rabindranath and Saratchandra, Premchand and Jaisankar Prasad, Bharati, Karanth, Bendre and Thakazhi Shivashankar Pillai and of Sri Aurobindo, to name only a few, are all of a piece, in that they present a view of life and ethos which are essentially and perennially Indian even though some of them have projected more of secular humanism in their writing. They may bear signs of western impact on form and structure, but with regard to the content the impact is perceptibly marginal.

We perhaps tend to make a little too much of the western influence on modern Indian literature and the impact of English education on our literary sensibility. Even without the British conquest of India and English education, we could have imbibed western ideas and modes of thinking as some Asian countries have done without them. And if we had directly discovered the living tradition of our literary heritage without the aid of the western indologists and without being indoctrinated by the so-called western missionaries of civilization, many of the borrowings might not have been necessary. It is perhaps good to remember that some of the true and outstanding representatives of Indian literature (in the regional languages), which is both Indian and universal, are still the Sangam poets and Kamban, the Alwars, Jnaneshwara, Tulsidas, Vidyapati, Shah Abdul Latif, Mirza Ghalib and the saint-poets of the different parts of the country.

This continuity—the pastness of the present, has been possible because of the cultural unity of India. This unity is a unity in variety not in diversity; it is not an impression of unity created by a putting together of diverse elements into an arranged whole like a bouquet of many-coloured flowers. It is essentially interpenetrative and woven into an enduring texture. The similarity of physical environment, of the agricultural base of life, of attachment to family and land, of rites and rituals connected with marriage, birth and death, in other words, similarity of the *mores* of living all over the country has strengthened this unity. And this homogeneity has, through the ages, manifested itself not only in a similar rhythm of living, but even in the manner of acceptance of and reaction to social changes and in the mode of resilience or swingback after periodic diversions. In arts and literature its manifestation can be seen in its ritualistic or celebratory and communionist character. In fact, this element of celebration, rather than that of exploration, characterises the typical Indian arts more than perhaps anything else. In any case, it is a remarkable phenomenon that in a country which is more than a continent in respect of its racial, religious and linguistic diversity, this oneness has continued to persist till this day despite violent blasts of change. The British rule brought about only a political unity in the country for a brief historical period; the history of India's cultural unity is almost immemorial. Since the emergence of a world-view born out of the ideational fusion of the Aryans and the native inhabitants of the country resulting finally in the diffusion of an integrated culture throughout the length and breadth of the country, a distinct attitude to life and reality has taken a local habitation and a name which can only be described as Indian. In India, as they say it in French: *plus ça change plus c'est la même chose.*

But to emphasise this unity is not to deny variety or difference, and talking in terms of literature, the difference in style, treatment and technique. The peculiar genius of the languages also accounts for this difference. The local myths and legends, the regional variations of tales and stories and the level of development in each unit too have contributed to this desirable divergence. 'The race, the milieu and the moment', as Taine put it, have as well made for the separate identity of each regional literature. Yet there is still a strong feeling of shared inheritance and the literature in each language bears undeniable signs of its Indianness.

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It is significant to note that traditionally the exponents of this spirit of Indianness like Sri Chaitanya and Nanak, Namdev and Vivekananda among others not only preached this unity but carried the message at considerable strain and risk to remote corners by going round the vast areas of the country as Parivrajakas. Various entries in this encyclopaedia written independently by different scholars from different parts of the country (and without any pre-plan) may bring this fact of unity in variety home to any careful reader.

There are some who still assume that literary culture is completely identified with the language through which it is projected. Such an assumption, apart from being harmful in its political implications, is also not valid at least in the Indian context. If it had been so, Indian literature in English should have presented a view of life that is either British or American and not Indian, which obviously, it has never attempted to do. Language is only one of the factors that constitute the culture of a nation, but it is a body of basic ideas commonly cherished and shared by its people that forms its cultural ethos. In India's literary culture, the national identity should be more striking and important even to a casual observer than its regional distinction.

To the western indologists and encyclopaedists, Indian literature, for a long time, had appeared to be identified with ancient Indian literature. Later, literature of the middle ages also assumed a representative character in their estimate. Of late, modern Indian literature including even that branch which is produced in English has been recognised as Indian. But to the common reader of Indian literature, both here and abroad, what is acknowledged as Indian literature is still a literature of the people and perhaps for the people but not the one produced by the people—the anonymous common men. There have all along been two distinct streams of Indian literature, running parallel to each other in consonance. Even when Sanskrit was the *lingua franca* of the country, it was only a language of the elite and the literature produced in the language embodied, by and large, the thoughts, ideas and sentiments of a section of the cultivated people. But the presence of various regional languages and literatures in them was also recognised. The Sanskrit dramatists admitted this fact by using these languages in their Sanskrit texts. This popular tradition, however, was built on the basic tenets of the accepted view of life though it has all along projected a character of its own by bringing to bear on them a more immediate, functional and even secular significance. There have been variations on or transformations of these ideas, but no serious deviations. The encyclopaedia has also laid proper emphasis on this literature by the people.

It may appear that Persian in the past played and English at present is playing a similar role as Sanskrit has all along done. Sanskrit was also a new language to the original natives of India, like Persian and English. Both the languages and their literatures enriched our languages and literatures and literary sensibility, but they could never become a living source of inspiration like Sanskrit and its abundant legacy. Persian, partly because of its being an old langauge representing an alien classical culture and partly due to the fall of the Mughal and rise of the British empire, had to quit the scene leaving only elements which could be easily assimilated. While Persian, contributing initially to the genesis of Urdu and its literary style and form, has become an echo in modern Urdu literature, except perhaps in verbal borrowings (for the Urdu writers have their primal roots in this country), Sanskrit came to stay and not only mothered most of the Indian languages but also still remains a store-house of words and ideas for all these languages. And English too continues to be a pervading presence, though the empire has gone, because of its indispensable relevance to the contemporary world situation and is considered now to be the most potent source of influence. Speaking of the nature of this influence one might say that these cultural invasions had come, as it were, like floods and for a time we felt unhinged and even uprooted. But when the floods receded, we also found our soil renewed by a fresh coat of fertility, though the new harvest still smelt and tasted of our familiar earth.

When we came into contact with the new, powerful and aggressive civilization of the West, conceived in a different spirit, and completely in tune with the temper of the age, we were intellectually somnolent, economically harassed and politically subdued by the very power that brought us face to face with it. We almost felt thrown out of our moorings. In the first flash, there was a large-scale imitation both in life and literature abetted sometimes by the political forces at work, followed by a period of adaptation and then one of rewakening to a consciousness of our glorious past and rich heritage. And yet even when we settled down to produce our own literature we continued to rely on English for new concepts, techniques and forms. It is only now that the realization seems to have dawned that English has no umbilical relation with our languages and that it cannot give us a *weltanschauung* and that even for new techniques and forms we have still our vast resources to explore. In the ultimate analysis the greatest benefit we can derive out of English could be one of accepting the idea that, in the language of Sri Aurobindo, "we can go

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forward to a large repossession of ourselves in which we shall make a better, more living, more real, more self-possessed use of the intervening experience" with the help of our free and meaningful contact with the West. In fact, the two-way traffic of ideas had started since the indological discovery of India. And, as our complex of confrontation began to wear off, more of mutual understanding began to grow between the East and the West and more areas of agreement came into view. Even the hypotheses of western science now appear to be in unison with ancient India's metaphysical speculations on the physical universe. In this situation of growing intimacy, the revitalization of an ancient culture can be achieved with greater confidence and aplomb.

This encyclopaeida has taken in its purview the whole of Indian literature in its various ramifications, with Vedic/Sanskrit, the most ancient at the one end and Indian literature in English, the most modern at the other. The inclusion of what is generally known as Indo-Anglian literature may be frowned at. For one thing, it has so far produced only a few substantial writers, its history is brief and its tradition not yet well established. And secondly, it may be argued that a literature presented in a language not Indian cannot be Indian. The motivation or the compulsion behind the acceptance of English as a medium of literary expression need not be discussed here. But there is no denying the fact that English is a powerful and elastic vehicle of expression. In fact, English has ceased to be the language of the people of England alone. It has grown into a world language which the Englishmen can only share with others. It is therefore natural that a sensitive few who lived with the language and cultivated it with care, will feel prompted to choose English as the medium of their creative expression. If this literature in an international language can shake off its elitism, can talk of experience not confined to the denationalised city life of the country and eschew the gimmicks and fashions of imitation, it may one day grow into a viable kind of Indian literature at least in spirit.

Even an encyclopaedia survey of the literary culture of a country as big as India, covering an unbroken flow of a period of about five thousand years, cannot but throw some of its salient features into focus. One is likely to be immediately impressed by the astonishing variety of its forms and genres, mostly indigenous, the vast area of experience brought into it for creative treatment, and by the almost bewildering diversification of its themes. No aspect of life is left out of it. From the most profoundly religious and spiritual to the most grossly mundane have found place in it. Alongside the large body of devotional literature, there were literary pieces even on the art or science of erotics. And all along a number of seminal works continued to sustain and inspire. To name a few, the *Ramayana*, the *Mahabharata*, the *Bhagavata*, the *Kamasutra* and the *Arthashastra* have proved, through the centuries, to be inexhaustible sources not only of inspiration but of new ideas and thoughts and archetypes of experience. And through literature, the ideas and the thoughts that they embody have now become an inseparable part of our collective unconscious. To ignore this common heritage is to misread the spirit and the drive of India's literary culture.

But inspite of this general trend, India's literary culture has now acquired, through the process of various political and social changes, a composite character. It has taken ideas and modes of expression from Islamic literature, the concept of secular and Christian humanism, as well as socialistic view of life from Europe and found it possible to accommodate them within the ambience of its accepted pattern. Even those who have rebelled against the convention of basic relationships, such as those between man and woman, man and society and man and God, either remained only iconoclastic in their attitude or at least by implication, suggested the central sanity of the Indian view of life. A careful study of the contemporary literary scene may show that the protest is against the peripheral iniquities and that side by side with the questionings there is a growing awareness of a value-system that alone can give us a national identity.

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Chief Editor

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NOTES ON THE MAP, LANGUAGE SCRIPT, TRANSLITERATION, ETC.

THE language map is based on the census of 1971; the one of 1981 census is not yet ready for public use and even if it had been it would still be incomplete as the 1981 census could not be held in all the states. This disadvantage may preclude a knowldege of the latest demographic trend of the country, but not so much that of the pattern of language distribution. One interesting aspect of this pattern is that no state in the country is absolutely uni-lingual. Besides the three numerically important languages shown in the map, there are other language groups as well residing in the areas. This once made for a lot of communal harmony and understanding, so much so that a writer of a small language group could even become a major writer of the main language group of the area. Thus a Maharashtrian Bendre or a Tamilian Masti Venkatesa Iyengar could become two outstanding writers in Kannada, a Bengali Radhanath Ray a pioneering author in Oriya or a Rajasthani Jyotiprakash Agarwala a founding father of modern Assamese literature. This co-existence can still be an asset to a pluralistic society trying to achieve cohesion. Another interesting result of the language distribution has been the emergence of writers who write creatively and with almost equal effectiveness in more than one language and are claimed as their own writers by different language groups. This may appear to be very peculiar to the Indian situation. Incidentally, many of the Indian English writers are also reputed writers of their own languages.

India is a vast multi-lingual country. Apart from 14 major Indo-Aryan and 4 Dravidian languages there are many languages of Austro-Asiatic and Tibeto-Burman origin which are still in living use and if we take all the dialects, each spoken by about 5000 people, the number of the languages, mainly spoken, will be about 250. Fifteen major languages, including Sanskrit have been recognized by the constitution of the country as official languages. The Sahitya Akademi has accepted 9 more for the valuable literature that they have produced. According to the 1971 census report Sanskrit has been claimed to be the mother tongue of about 2000 people. Of the other 9, the percentage of Dogri and Nepali and Konkani speaking people has been shown in the map. English is spoken as mother tongue by only a few, mostly by the Anglo-Indians. Maithili and Rajasthani speaking people are included in the figures shown against Hindi in Bihar and Rajasthan respectively. Apabhramsha, Pali and Prakrit are no longer spoken languages but they are rich in literature next only to Sanskrit among the ancient Indian languages.

The chart of the scripts does not show the scripts used by Konkani, Maithili, Manipuri, Nepali and Rajasthani. Konkani in fact, used Devanagari, Kannada and Roman scripts, sometimes Malayalam script is also put to use, though All India Konkani Sahitya Parishad has accepted Devanagari as the main script for the language. Manipuri is written in the Assamese-Bengali script and Maithili, Nepali and Rajasthani in Devanagari with slight variations.

In transliterating the proper names and words commonly used by most of the languages we have accepted the conventional spellings, that is, the received spellings of the different regions. As a result, it may be found that 'ee' and 'i' 'oo' and 'u' and three sibilants, dental, palatal and cerebal, are inter-changeable. We thought it advisable not to interfere with the regional modes of spelling in transliteration. Thus we have accepted both Siva and Shiva, Vishnu and Visnu, Namboothiri and Nambuthiri or Namputhiri, Sarma and Sharma, etc. Any uniformity in this regard is impossible unless these spellings are standardised by common consent, though in some cases of surnames, with various spellings, we have accepted one uniform spelling for the sake of convenience. We have, however, standardised the spellings of words like Amrita, Jnana, Satya, Skandha, etc. though they are spelt as Amruta, Dnyana or Gyana, Sathya, Skantha etc. respectively in some of the languages. It may be noted that only the names of books, journals and magazines have been printed in italics.

As a rule, the names of the authors have been entered with their surnames first but in some cases the popular names of the authors have been accepted as first names. It may also be helpful to note that 'ch' should be pronounced as 'ch' as in English 'chalk' and 'c' as in English 'cock' though this sound has been mostly represented by that of English 'K'. The table showing the general mode of transliteration in Roman alphabet may be of further help.

The topics for the encyclopaedia, divided into three categories, general, authors and books, were chosen by the expert committee in each language and the entries were prepared under the supervision of the respective language-editors-cum-advisers who also subsequently verified them. All possible care has been taken to get the facts right, but in a pioneering work of this magnitude the possibility of inadvertent errors cannot perhaps be completely ruled out. Important entries, if any, pertaining to this volume and left out owing to unavoidable reasons, will be included in the last volume of addenda and indices.

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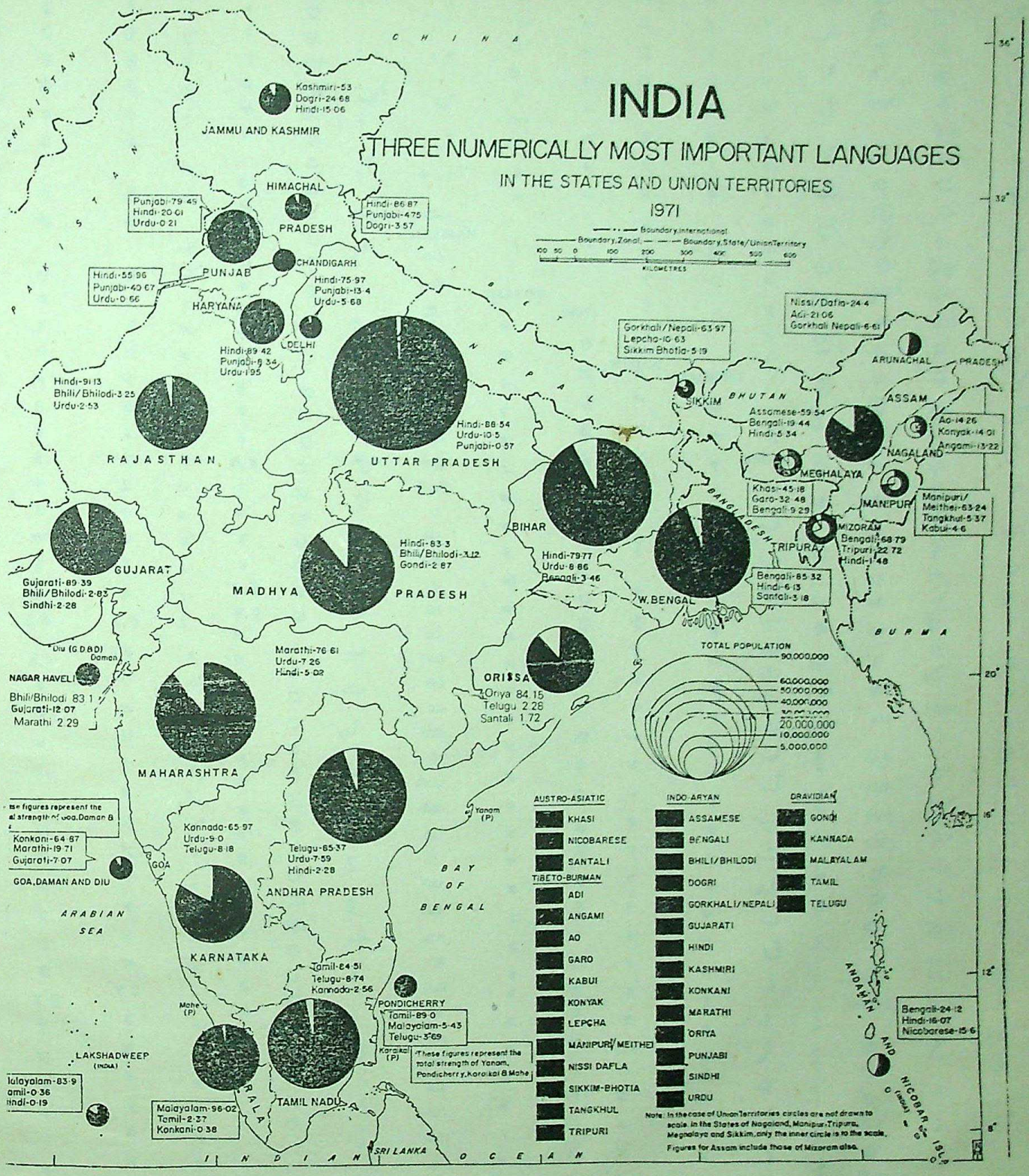

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TRANSLITERATIONS IN ROMAN ALPHABET

अ, आ	a	ढ	dh
इ, ई	i/ee	ण	n
उ, ऊ	u/oo	त	t
ऋ	ri	थ	th
ए	a	द	d
ऐ	ai	ध	dh
ओ	o	न	n
औ	au	प	p
क	k	फ	ph
क्ष	ksh	ब	b
ख	kh	भ	bh
ग	g	म	m
घ	gh	य	y
ङ	ng	र	r
च	ch	ल	l
छ	chh	व	v/b
ज	j	श	s/sh
झ	jh	ष	sh
ञ	n	स	s
ज्ञ	jn	ह	h
ट	t	(अनुस्वार)	n
ठ	th	(अं, आं, एं इत्यादि)	an, am, en, etc.
ड, ड़	d		

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AAG KA DARYA (Urdu) is a massive Urdu novel by Quarratulain Hyder, first published in 1960 in Pakistan. In this her *magnum opus*, Quarratulain Hyder has contemplated over some of the basic issues of human existence like culture and the historical time. It is an enduring work of fiction presenting the whole panorama of Indian life in multiple scenes. These scenes do not outline the solitary and stationary present: the past and the present seem to flow indistinguishably at a stretch. The present in every period of time does get modified, yet essentially it is the same old time one never fails to recognise. Quarratulain Hyder seems to believe that a future with alien and outlandish credentials can never show up in India. It has to keep grooming itself to become a part of the mainstream.

All along the narrative, the reader keeps travelling through the history of the all-embracing Indian thought till he stops holding his breath at the din of the partition of the country. The political division of the old country is supposedly based on the contemporary conviction that the Hindus and the Muslims have separate cultural identities. Deep sadness pervades the last few pages of the novel, yet, although rather uncertainly, the people have already started moulding themselves according to the new times.

As the title suggests, the predicament of the rootlessness of an entire generation of people not only from a place but, more terribly, from a belief, presents the view as *Aag ka Darya* (The River of Fire). The British rulers conspired with the local feudal forces to strike a deal of convenience rather than of conscience. The resultant suffering of the helpless masses, both emotional and material, was inevitable. Kamal, whose prototype and namesake emigrated from Baghdad centuries earlier and loved and lived and sought his salvation on this soil is also on his way to Pakistan, desperately looking from the window of the train at the open countryside fleeting past. "Each emigration has a meaning," his friend Gautam, used to tell him. It now occurs to him that all emigrations are meaningless. And feeling ill and tired, he spreads himself on the seat to go to sleep.

But Champa Ahmad, who comes of an humbler Muslim middle class, is made of sterner stuff. Determined and involved, she refuses to leave for Pakistan. She would keep striving to grow on from her roots. She has come to realise that the meaning of life lies in the people's capacity to hold on and work hard, whatever their plight.

Hyder's view of ancient India is mainly cultural. The picture, however, becomes concrete and more stable when the story shifts to the new India. All the characters in the young company at Lucknow and later, in England, are real and have an air characteristically their own. They are all self conscious and wishfully believe that their mouthfuls of debating words and handfuls of gestures will automatically bring the country out of the woods. They do not get to know the reality and do not learn to live up to it as adults until they return to India for a direct encounter with life.

Simple narrative, or any other single method, may have failed to portray the cultural synthesis of an ancient society and its subsequent split. So, as we have it, Quarratulain Hyder has justifiably refused to adhere to a single mode of expression. She is fluid and follows a style, at almost all major junctures of the story, differently. But for the vision of a variegated human universe and search for modes of expression, she possibly could not have visualised such a complex pattern in characterisation as that of Gautam who in a long sequence moves from being a regular disciple of Buddha to a diplomat. *Aag Ka Darya* is indeed a great novel. It has already become a classic in Urdu Literature, and has been translated into many Indian languages.

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J.P

AARIZ, KASHMIRI (Kashmiri; b. 1916, d. 1965). Shortly before and immediately after independence the verses of Mahjoor and Azad dominated the literary circles in Kashmir. Their ghazals and patriotic songs were so popular that it was practically difficult for a third literary figure to attract the admiration of general public and the reader. Though a caravan of new poets emerged on the literary scene, against this background none could acquire public recognition, except Aariz. It was the sweetness and chastity of his verse which made him popular. His parents named him Ghulam Nabi. Later on he acquired fame as Aariz Kashmiri.

His uncle Azad was a teacher and was then posted as Head Master of a Primary School in village Zowhama. He got his nephew Aariz admitted in the same school. As Azad had no issue of his own he took keen interest in building the career of his nephew. Aariz who completed primary education in 1928 and was taken to Srinagar for further studies. Non-availability of residential hostels at Srinagar forced Azad to leave this child as a paying guest with a remote acquaintance at Srinagar. In these circumstances he could only pass Matric and Intermediate Examinations from the Punjab University in 1932 and 1934 respectively.

He joined the Forest Training School of Chittar Nar and qualified as a subordinate Forest officer. Thereafter he got employment with State Forest Department as Forester and later on was promoted to the rank of a Range Officer. As a man Aariz was simple, upright, soft-spoken and shy. As officer he was a dedicated worker, unassuming and honest. In 1948 when the popularity of Mahjoor

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and Azad and of a host of new poets had made the situation very competitive for a new poet, Aariz came with his peculiar diction, sweet language and sincere expression and within a brief period of three years acquired fame and popularity. The void which was created by the deaths of Azad in 1948 and of Mahjoor in 1951 was considerably filled in by the popularity of Aariz's verse. He published several smaller compilations entitled *Wozamala* during this period. His ghazal acquired both appreciation from students of literature and jealousy from his fellow writers. His love lyrics, like folk songs, acquired public popularity. His devotional poems 'Naat and Manqabat' created an impact and his progressive poems depicting socio-economic contradictions dominated the political life especially in the rural areas.

His verse is distinguishable due to its peculiar style and diction. In Kashmiri love poetry woman has been always depicted as lover. While expressing the experiences and emotions of a lover he has so aptly given vent to feminine feelings that even a woman cannot perhaps express such experiences in a better way. His language is both sweet and chaste, his ideas are also lofty and realistic.

His revolutionary poems contain forceful exposure of socio-economic disparities, exploitation of the downtrodden and nepotism of the ruling class. He died a premature death at the age of 49, due to stomach ulcer.

G.N.G.

ABBAS, KHWAJA AHMAD (Urdu; b. 1914) son of Khwaja Ghulam Alasletein Ansari and grandson (from mother's side) of Khwaja Altaf Husain 'Hali', was born at Panipat. He passed his B.A. and LL.B. examinations from Aligarh Muslim University in 1933 and 1935 respectively. Soon thereafter he joined the *Bombay Chronicle*. For two years he worked as Film Critic and was so effective and forthright that the film producers of Bombay threatened to boycott the *Chronicle* unless Abbas was dismissed. The management was not willing to forego cinema advertisements, but they were also not ready to dispense with the services of a journalist who knew and did his job thoroughly well. Abbas was, therefore, removed from his old job and transferred to the editorial desk of their Sunday Edition, an assignment higher than the previous one. It was here that he launched his famous 'Last Page', the column which was later adopted by *Blitz*, the Bombay weekly, in 1947. It has continued all these years. After the management of *Blitz* launched their *Hindi Blitz* (1950) and later *Urdu Blitz* (1958), a somewhat identical column became their special feature also. Abbas has been writing these columns under a new pen name 'Azad Kalm.'

Abbas has been a successful man in most of the things he did in life. His marriage to Mujtabai Begum, the result of a tender love affair so lovingly narrated in *I am not an Island*, his autobiography, was a great success. It is often said that she was the woman behind all his worthwhile achievements. Her death in 1958 left Abbas a lonely man.

In the wake of India's partition in 1947 while most of his relatives migrated to Pakistan, his near and dear ones including his mother (father had already died in 1942) did not do so and had to be escorted out of the riot-torn Panipat at the personal intervention of Jawaharlal Nehru whose friendship Abbas had enjoyed from his student days.

Abbas's long association with the world of films started with his first association with Bombay Talkies as their Publicity Manager, in which capacity he was often present on the sets and had keenly watched the working methods of Company's German directors and technicians. Later he himself made many an important film like 'Dharti ke Lal', 'Anhonee', 'Naya Sansar', 'Do Boond Pani', 'Shehr aur Sapana' and 'Char Dil Char Rahen' besides writing for some of the most memorable Indian films, like 'Awara' and 'Dr. Kotnis ki Amar Kahani'.

In addition to his journalistic and film activities, Abbas wrote and produced a number of successful plays for I.P.T.A. (Indian Peoples Theatre Association) and wrote dozens of books including short story collections like *Ek Ladki, Zafraan ke Phool, Paon mein Phool, Mein Kaun Hoon, Gehun aur Gulab, Nai Dharti Naye Insan* and *Nai Saree* and novels like *Inqilab* (1945), *Char Dil Char Rahen* (1959) and *Diya Jale Sari Raat* (1959). The novel *Inqilab* was written in English and Urdu. Its Russian translation entitled *Son of India* was a hit in U.S.S.R. and sold 90,000 copies. Another novel was *And One Did Not Come Back* (English) on which V. Shanta Ram based his famous film 'Dr. Kotnis ki Amar Kahani'.

Abbas is a widely travelled man. He had gone around the world. He was deeply interested in politics but except for a brief encounter with the 'Quit India' Movement of 1942, he never took active part in politics. His life is a saga of good, hard and sustained work. His literary, film and journalistic activities present him as an idealist, deeply committed to radical humanism, socialism and world peace.

Abbas has won many honours and awards like Padma Sri (1968), Mir Award of Bhopal Urdu Academy, Bihar Urdu Journalists Award for his contribution to national integration, Haryana Government Award for distinguished writing in Urdu, President's Gold Medal for his film 'Shehr aur Sapna' (1963) and international awards like Art Academy Award of Karlovy Vary Film Festival (for film Direction of 'Shehr aur Sapna') as also the Ghumon (Spain) and Santa Barbara (U.S.A.) awards.

His film 'Naxalite' also won a Gold Medal from the Italian Film Festival committee.

B.V.

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ABDALA RAHMAN (Apabhramsha, 11th-12th century) Abdala Rahman (Skt. Abdula Rahman) is an Apabhramsha poet of Mlechchhadesha, a province near Multan in Baluchistan, who authored the kavya *Sandesharasaka* which deals with the message of the separated heroine to her beloved husband. This poem written in 223 Apabhramsha verses is a beautiful composition with an erotic theme presented with poetic imagery of a high standard and contains many qualities of a literary work—brevity, description of the scenes of natural panorama as well as human emotions. He was of the weavers' caste. His work shows an impact of the Sanskrit literary tradition.

K.S.

ABDUL KHADAR, VAKKAM (Malayalam; b. 1912) is a creative writer, literary critic and intellectual, noted for his liberal views. He is the son of Abdul Khadar Maulavi. His father associated himself with the rebel K. Ramakrishna Pillai (1878-1916) who was deported from Travancore for his anti-Government activities. Abdul Khadar learnt many languages, visited several places in India and Sri Lanka and worked as editor of newspapers and periodicals.

His writings have been published in sixteen volumes. They include seven collections of pen-pictures and short biographies such as *Tulikachitrangal* (1945), *Chitradarshini* (1946) and *Pratibhashalikal* (1955), two collections of essays, viz. *Vichara Vedi* (1947) and *Sahityadarshanam* (1963), two volumes of literary criticism, viz. *Vimarsavum Vimarsakanmarum* (1947) and *Purogatiyum Sahityakalakalum* (1948), a treatise on Human Rights (1960); and a play. He has also written three books on Islamic religious thought.

K.S.N.P.

ABDUL MAJID, DARYABADI (Urdu; b. 1892, d. 1977) was the grandson of Mufti Mazhar Karim who was sentenced to life imprisonment by the British rulers in 1857 for issuing a 'Fatwa' against them. His father Abdul Qadar was however in the service of the Government and retired as Deputy Collector.

He was brought up in a religious enviornment. He matriculated from Sitapur in 1908 and graduated from Canning College, Lucknow in 1912. It is here that he came into contact with the rationalist school of the West and became a rationalist and an agnostic.

He had a natural taste for philosophy and joined St. Stephens College, Delhi in 1931 to do his M.A. in Philosophy. He could not pursue this for long and had to leave midway.

He took to a study of Buddhism and Theosophy in 1918. Later, in his own words, he became a 'Muslim de novo' under the influence of Maulana Ashraf Ali Thanvi.

He was associated with 'Khilafat' Conference at Lucknow in 1927 and was President of the 'Oudh Khilafat Committee'.

An eminent journalist and writer, he published over 60 big and small works besides some poems and ghazals between 1914 and 1919 and also a drama. He had adapted 'Nazir' as his *nom de plume*. A fairly good number of his articles also appeared in the Urdu and English journals of his day.

He started his own Urdu weekly, *the Sach* in 1925 from Lucknow which continued upto 1933, when it was changed into *The Sidq*. From December 1950, this was further changed into *The Sidq-e-Jadid*. He was associated for some time with the editorial boards of *The Modern Review* and *The A'l-Maarif*. His earliest essays published in 1909 as pamphlets were *Ghiza-i-Insan* (Man's food) and *Mehmud Ghaznavi*. They were followed by *Falsafa-e-Jazbat* and *Falsafa-e-Ijtimaa* published by Anjuman-e-Tarraqqi-e-Urdu. These books introduce us to his early rationalist and agnostic convictions.

Psychology of Leadership, also a work of those early days was published in English by a British publisher, Fisher and Unwin. His other important works are *Falsafa aur Uski Talim*, Falsafiana Mazamin (Lucknow) *Mahadi Falsafa* in two parts, *Payam-e-Aman* (Urdu translation of French writer Paul Richard's book with an original chapter by him on Islam aur Iman) *Hakim-ul-Ummat* (Biography of Ashraf Ali Thanvi) *Muhammad Ali. Zaati Diary* (two parts) *Dar-ul-Musannafin* (Azamgarh) *Tarikh-e-Akhlaq-e-Europe*, an Urdu translation of *History of European Morals*, two parts, *Tarikh-e-Tamaddun*, two parts, (Anjuman-e-Tarraqqui-e-Urdu) *Tasavvuf-e-Islam* five editions), *Insha-e-Majid* (two parts), Nashariyat-e-Majid, (Radio talks), *Khutut-e-Mashahir* (letters written to Majid by great men, Lucknow).

His other publications include: *Safar-e-Hijaz* (travelogue) *Joghrafia-e-Qurani Ya Arze Quran* (information about places mentioned in the *Quran), Shakhsiyat-e-Quran Ya Itaam-ul-Quran* (Information about persons mentioned in the *Quran), Haiwanat-e-Quran Ya Al Haiwanial til Quran* (Information about the animals mentioned in the *Quran), Bashriat-e-Arbia Khutbat-e-Majidiya, Sirat-e-Nabavi Quran, Mushkilat-ul-Quran, Tarjuma-O-Sharah Munajat-e-Moqbul* (Translation and explanation of the Prayers of Ashraf Ali Thanvi), *Sharah Chahal Hidayat* (explanation of the forty sayings of the prophet compiled by Shah Wali-ul-lah), *Murdon ki Masihai, Sabir Rasul, Yatim ka Raj Yatim ki Jit* (all articles on the Prophet). His autobiography *Aap Biti* was published after his death.

A number of eminent people have written about him. Two special numbers of journals dedicated to him are important: (1) *Firogh-e-Urdu* (Lucknow, August-October 1971), (2) *Naya Daur* (Lucknow, April-May 1978.)

R.G.

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ABDUL QADIR (Urdu; b. 1753, d. 1814). Sheikh Abdul Qadir or Shah Abdul Qadir was Shah Wali-ul-Lah's (1703-1762) third son whose Urdu translation of the *Quran* written in direct, intimate and simple but idiomatic language and style achieved great popularity. He was indeed a worthy successor to his father who is universally acknowledged as one of the greatest of the early religious thinkers in India, besides being a social reformer and an inspiration for the 'Vahabi' movement in India.

He also wrote a treatise in Urdu called *Mozeh-Al-Koran* which was later translated by Maulvi Abdulla. This translation was published in 1812 at Hoogly.

Abdul Qadir was a quiet worker not much inclined to publicity, hence not enough is known about two elder brothers, were Shah Abdul Aziz (1746-1823) who issued the famous 'Fatwa' permitting the Muslims to obtain English Education (and was on that account interdicted by the rank and file of contemporary theologists as heretical) and Shah Rafi-ud-Din (1749-1818) whose chief work was the literal translation of the *Quran* into Urdu. As this translation was excessively literal, it did not achieve general acceptance as did the translation of Abdul Qadir.

All the three brothers, like their illustrious father, were cautious reformers and did a great deal to liberate the Muslim masses from unhealthy social practices.

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B.V.

ABDUL SATTAR, QAZI (Urdu; b. 1930) is one of the well known writers of Urdu fiction. He was born at Sitapur (U.P.). He did his M.A. (Urdu) from Aligarh Muslim University. He did his Ph.D. on *Urdu-Shairi-mein Qanotiat* (Despondency in Urdu Poetry). He joined the Urdu Department of the Aligarh Muslim University in 1956 and since then has been working there. Qazi Sattar has been a prolific writer of Urdu fiction. He has given Urdu Literature about, a dozen novels; more prominent among these are: *Dood-a-Chirag-e-Mehfil*, *Shab Guzeeda*, *Ghubar-e-Shab*, *Badal*, *Dara Shikoh*, and *Sala-ud-Din*. His collection of short stories, *Pital ka Ghanta* has been noted for style and sociological detail.

Qazi Abdul Sattar has won many a distinction in his literary career, like 'Ghalib Award' (1973), Padma Sri (1974), 'Imtiaz-e-Mir' (1980), two literary awards of U.P. Urdu Academy; first in 1976 and the second in 1978.

B.V.

ABDULWADUD, QAZI (Urdu; b. 1896, d. 1984) was the son of Qazi Abdul Wahid. He received early traditional education at home and learnt the *Quran* by heart. He did his schooling from Muslim School, Patna and graduated from Patna University. He learnt Latin, French and German at Bilgram Tutorial College, Aligarh, obtained his Bar-at-Law from Middle Temple, England and Tripos in Economics and Politics from Cambridge.

He had an abiding interest in scholarship but took part in Politics also as a hobby. He enjoyed close association with National leaders like Muhammad Ali, Chittranjan Das and Abul Kalam Azad.

In his youth he formed Anjuman-e-Taraqqui-e-Urdu in Patna and later shaped it into a provincial organisation with the Urdu monthly, *Maiyar*, as its literary organ.

Abdul Wadud, as the Urdu world knows him today, is no more the name of an individual; it is an institution of research. Among the great researchers who transformed literary research in Urdu into a discipline on scientific basis, Wadud holds a high position. He has not only brought to light some new materials in Urdu Literature but has also further explored certain well acknowledged facts. His works on Ghalib and Mir and several other classical poets are unrivalled.

His articles published in the standard Urdu journals of India and Pakistan have been compiled by Kalim-ud-Din Ahmad into five volumes, only one of which *Maqalat-e-Qazi Abdul Wadud* (1977) has so far been published by the Bihar Urdu Academy.

He was honoured with various awards by the Government and Semi-Government organisations. In addition to *Ushtur-o-Sozan* (1964), Qazi Abdul Wadud edited *Diwan-e-Joshish* (Poetry), Delhi-1941, *Tahqiq* (Vol. I) Patna, 1961, *Qat-e-Burhan*, Patna, 1967 and *Qataat-e-Dildar* (Poetry), 1959.

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S.M.H.

ABDURREHMAN, SYED (Urdu; b. 1912) presently Secretary, Darul Musannafin and Shibli Academy, Azamgarh (U.P.) was born at Desna, in Bihar. He received his elementary education in his village, matriculated from Nalanda School, graduated from Patna University and did B.Ed. from Aligarh. He attended a two-year post-graduate course in the History of the world and Mediaeval India at Patna University from where he also did his M.A. in Urdu and Persian.

He was invited by Suleiman Nadvi to join him at Shibli Academy, Azamgarh in 1935. Since then he has been associated with this institution.

He has to his credit about 30 books (original and translation) dealing primarily with Urdu and Persian literature and history.

He has presided over or participated in a number of functions dedicated to Amir Khusrau and Iqbal in Pakistan and India; also presided over a seminar on 'Islam and Europe' in March, 1980 in Aligarh Muslim University,

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Aligarh and a seminar on 'Islam and Modern World' in Bombay in April 1980.

He is a member of the Indian Council of Cultural Relations, Anjuman-e-Taraqqui-e-Urdu (Hind), Hindustani Academy (Allahabad), Jamia Urdu (Aligarh), Persian and Arabic Institute (Patna) and the editorial board of Indo-Iranica (Calcutta).

He got an award and a certificate of honour in Persian from the President of India (1980).

Some of his important publications are *Bazm-e-Taimuri-in* 3 volumes (1948), *Muqaddama Diwan-e-Fughan* (1951), *Hindustan ke Ahade Wasti ki Ek Jhalak* (A glimpse of Mediaeval India), *Hindustan ke Ahade Waste ka Fauji Nizam* (The Military System of Mediaeval India), *Hindustan ke Musalman Hukumranon ke Tamadduni Jalwe* (Cultural Glimpses of the Muslim Rulers of India), *Hindustan ke Salateen, Ulema aur Mashaekh jo Tallnrat per ek Nazar,* (A Study of the mutual Relationship of the Indian Rulers, and the Religious Priests and Preachers). *Hindustan Amir Khusrau ki Nazar* mein (India as viewed by Amir Khusrau, *Zaheer-ud-Din Muhammad Babar, Hindu aur Mussalman Mauzzakhin ke Nazar mein,* (Zahir-ud-Din Muhammad Babar in the eyes of Hindu and Muslim historians), *Hindustan ke Mazi ki Sachhi Kahanian* (in two volumes), (True stories from the past of India, *Salatin-e-Delhi ki Mazahabi Rawadari* (Religious tolerance of Delhi King). *Ghalib* (volumes I and II) (Ghalib in the light of his Admirers and his Critics) *Amir Khusrau ki Sufiana Shairi* (Mystic poems of Amir Khusrau) *Bazm-e-Refajan-2* volumes (Articles written on the death of great country men). *Hindustan ke Mughal Hukumranon ki Mazhabi Rawadari* (2 volumes Religious tolerance of Mughal Rulers of India). His English works include, English translations of *Alamgir* and *Jahangir* by Shibu, *Heroic Deeds of Muslim women* and *Contribution of the Hindus to Persian Literature and Learning* (by Suleiman Nadvi). His other English works are *Amir Khusrau—a Genius and Glories of Indo Persian Literature.* He has contributed a large number of articles covering about 1500 papers of the journal *Maarif* and another 2000 papers in other journals like *Islamic Culture, Islamic Literature, Islamic Review,* and *Hamdard Islamics.*

R.G.

ABHANGA (Marathi) was originally a kind of metre. But having been consistently used as a vehicle for expressing the devotional sentiment, it came to be known as a form of devotional poetic composition. It is a regularized and elaborated form of the folklore 'Ovi', which was known as a composition of folk-song in the 12th century. The Warakari or Vaishnava saint-poets like Jnaneshwara, Namadev, Eknath, Tukaram and quite a host of others developed and enriched it. The name of Saint Tukaram is ineffaceably associated with it as is exemplified by the popular Marathi saying which states that Tukaram's abhanga-vani is well-known and everlasting (*Abhangavani prasiddha Tukayachi*). The name Abhanga became so common in popular usage that the collection of a varied poetical compositions of saint-poet came to be known as Abhanganchi Gatha.

There are two types of Abhangas: One is the Greater (Motha) Abhanga and the other is the Smaller (Lahan) Abhanga. Saint Namadev has given us a metrical analysis of them. The first type has 22 letters in a line, with three beats of 6 letters each and the last one consisting of 4 letters. It is, as a rule, rhymed with other lines; and occasionally there is internal rhyming also, the beats rhyming with each other, but not necessarily rhyming with the end beat of the line. The line in the second type of Abhanga has, as a rule, eight letters in it, but often the first small beat of two letters is dropped and the line then has 6 letters respectively. The lines are rhymed at the end. Irrespective of whether the letters are phonetically short or long, metrically they assume an even range of quantity. Usually every letter becomes, guru or long, and sometimes two laghu or short letters are coupled together to make it equivalent to a long letter.

Abhanga as great devotional composition flourished from the end of the 13th century to the end of the 17th. Its qualitative peculiarity is most probably due to its being irrevocably associated with the beating of Mridanga or Dholak. Bengal's ancient metre, Payar, with lines of 4 letters, is perhaps the only parallel to Marathi Abhanga. Ghanakshari of 17th century Braja (or Old Hindi) poetry was a later development and has its parallel in Marathi compositions of approximately the same period.

The term Abhanga in the early Mahanubhava writings is understood to mean only 'the completion' or 'concluding line of a verse composition'. The contemporary Waakari references are more definite in connotation. Abhanga, in modern Marathi poetry, is quite a rarity. The more flexible 'Ovi' rather than the full-fledged Abhanga is employed for the expression of love, social irony and heroic sentiment, but hardly devotion as in the old Abhanga. Abhanga has been very successfully used to express cynicism and satire by Vinda Karandikar and for reflective moods by Madhukar Keche.

N.G.J.

ABHAYADEVA SURI (Apabhramsha and Prakrit). Not much is known about the learned author Abhayadeva Suri. He was a disciple of Jayasingha Suri and the grammarian Hemachandra Suri was the disciple of Abhayadeva Suri. Abhayadeva Suri is also known as the author of *Navangavritti.* He has also written many commentaries on different books such as *Viyahapannatti, Panavagarnaim,* and *Vivagasuyam.* Some scholars think

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that Abhayadeva Suri is different from the commentator Abhayadeva. In their opinion, commentator Abhayadeva was the pupil of Jineshvara. Peterson says that there are no less than 6 Jaina authors by the name of Abhayadeva. Abhayadeva Suri has also composed *Mahaviracharita* in Apabhramsha. Suri is also known as the author of *Tihuyanastotra*, *Rishabhajinastotra* and *Dharmasuristuti*. The legend of *Jayatihuyanastotra* says that the poet, who was seriously ill, recovered his health through this hymn and that he brought to light a statue of Parashvanatha which was hidden for centuries. *Dharmasuristuti* is a poem of twelve months i.e. Barahamasa. It is in fifty verses. In it, the poet worships his lord in the name of his teacher.

V.J.

ABHI BILKUL ABHI (Hindi) is the first collection of poems by Kedarnath Singh, a significant Hindi poet, published in 1960 (2nd Edition, 1980) i.e. during the last phase of the 'Nai Kavita' (New Poetry) movement. This collection reveals a sensitive poet who invents his own language. Kedar's poetry is characterized by its rich sensuous imagery and intense lyricism. Kedarnath Singh may sometimes appear to be ambiguous but he has his own optimism and a positive approach towards life. He avoids generalisations and feels concerned with the crisis of his time. One of the poets of *Tisara Saptak* (1959, ed. Agyeya), several of his poems in this collection, e.g. 'Apni Chhoti Bachchi ke Liye Ek Nam', and 'Rachana ki Adhi Rat' reflect a sense of deep commitment to life. Most of the poems in this collection give an impression of formalistic refinement and perfection. Kedarnath Singh is never loud. 'Prakriya', the first poem in this collection, is a poem on the creative process. As the poet visualises the situation, only a sudden word can express the complex reality where roots appear to exist in light, light in odour, odour in ideas, ideas in memories and memories in colours. In the poetry of Kedarnath Singh, colour-sense is most apparent. In fact, the whole structure of Kedar's poetry presents him as a thoughtful poet. Even landscape becomes an idea in some of his poems. He has used symbols to express ideas in several poems. But he is not a symbolist. Imagist he is, to a certain extent, as far as this collection is concerned, but even here, his imagery is associated with a vision of life. Deliberate stress on poetic refinement has limited his canvas but the poet is not unaware of the challenges of human reality. Interaction with the uncertainties of human future is noticed in a poem like 'Anagat'. However, this collection also reflects a change in the poetic attitude of Kedarnath Singh. 'Chunao ki Purva-Sandhya Par' is a distinguished example of the sense of protest which became the key-point of Hindi poetry in the post-sixties.

Pa. S.

ABHIHITANVAYA (Sanskrit) is one of the theories regarding the comprehension of the sentence-meaning, and ascribed to the Bhatta Mimamsakas. According to this theory each word in a sentence gives out its individual and isolated meaning and stops with that, since its significative power is thereby exhausted. Then the syntactic relationship is conveyed through lakshana or secondary significative power on the basis of akamksha, yogyata and asatti.

K.K.R.

ABHINANDA (Sanskrit) is often referred to as Gauda-Abhinanda (9th Century) who wrote *Yogavashishthasara*, an epitome of *Yogavashishtha*, a work based on the *Ramayana* with a strong philosophical and spiritual bias. Whether he is identical with any of other two Abhinandas is uncertain.

R.N.

ABHINANDA (Sanskrit), son of Satananda (first half of 9th Century), was a protege of king Haravarsha Yuvarajadeva *alias* Devapala of Pala dynasty. He wrote in a lucid classical style *Ramacharita (Ramacharitam)*, an epic in 36 cantos, dealing with the Ramayana story from Sita's abduction to the killing of the demons Kumbha and Nikumbha. Through some more cantos (4 or 14), one Bhimakavi attempted to complete the story.

R.N.

ABHINANDA (Sanskrit) is the son of Jayantabhatta (900) who lived in Kashmir. His seventh ancestor was a Gauda. His *Kadambarikathasara* epitomizes in eight cantos of elegant verses, mostly shlokas, Bana's famous prose romance *Kadambari*.

R.N.

ABHINAVABHARATI (Sanskrit) or Natyavedavivriti is the name of a commentary by Abhinavagupta on Bharata's *Natyashastra*.

R.N.

ABHINAVAGUPTA (Sanskrit) of Kashmir is considered the final authority on Indian theatre, literary criticism and aesthetics, as well as on Kashmir Shaivism. He was the son of Nrisimhagupta popularly known as Chukhala, grandson of Varahagupta, brother of Manorathagupta, disciple of Utpaladeva, Bhatta Induraja and Bhatta Tautta, grand disciple of Somananda and teacher of Kshemaraja and Kshemendra. He flourished towards the close of the 10th and the beginning of the 11th century, and wrote between 993 and 1015.

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Among his works the commentary Lochana on Anandavardhana's *Dhvanyaloka* (or *Kavyaloka*); and the commentary *Natyavedvivriti* or *Abhinavabharati* on *Bharata's Natyashtra* deal with literary criticism, aesthetics and the theatre. He has also written a commentary on *Ghatakarparakavya*, traditionally ascribed according to him to Kalidasa. Among his works on Kashmir Shaivism are *Tantrasara, Tantraloka, Ishvarapratyabhijnavimarshini* on Utpala's *Ishvarapratyabhijna* and *Paryansthapanchashika*. Both Bhatta Tauta's *Kavyakautuka* and Abhinava's commentary on it are non-extant. He has also written many stotras and stray verses.

Abhinavagupta was a great philosopher who wrote on aesthetics, and his views are held as authoritative by almost all later writers in the field. He followed Bharata and Anandavardhana, and was greatly influenced by Bhattanayaka and Bhatta Tauta. He was an ardent follower of the Pratyabhijna school of Kashmir Shaivism and considered the aesthetic experience of a connoisseur of art to be on the same level as that of the religious experience of the mystic. The aim of aesthetic experience is to sublimate the emotional instincts from the psychological plane, thereby making it non-individual, transcending time, space and circumstances. In real life there is emotional involvement through personal association, but in literature and art there is only pure delight. In the interpretation of the rasasutra, Abhinavagupta followed the theory of suggestion propounded by Anandavardhana, but also accepted the concept of sadharanikarana or universalization from Bhattanayaka, though he rejected the need to accept additional functions of bhavakatva and bhojakatva propounded by him. Bhatta Tauta's emphasis on the need for hridayasamvada or a sympathetic imagination on the part of actor and the audience was also accepted by Abhinava. According to him communication of aesthetic experiences from the artist to the connoisseur is not a one way traffic; the ideal reader has to equip himself through study and practice to be in a position to receive the experience. Temporary willing suspension of disbelief by suppressing his own opinions and convictions is essential for a sahridaya to be an ideal reader or spectator. The word sahridaya itself suggests this need. Abhinava defines a sahridaya as one whose mind has been polished by constant and repeated study of classical master-pieces to such an extent that what is described in the poem will easily be reflected to him, and he will thus be able to respond sympathetically to all good poetry.

Abhinavagupta developed the theory of vighnas or obstacles which have to be avoided for proper rasa-realization. These are seven in number: 1) lack of credibility is an obstacle for sympathetic response; 2) personal involvement which prevents aesthetic distance; 3) an absorption with one's own feelings; this obstacle is removed in the theatre with music, dance, etc.; 4) lack of proper means of perception; 5) lack of clarity; 6) lack of predominance of the main rasa; and 7) the presence of doubt. Many of these are suggested by Anandavardhana under anauchitya or lack of propriety. Abhinava points out that these external and dispersive elements or obstacles have to be removed before the perfect aesthetic experience is achieved.

Like Bhattanayaka, he advocated the universality of aesthetic experience. Rasa is not some concrete thing brought from outside, but consciousness itself, freed from external interference and practical desires and is directly experienced. It has no end outside itself; it is pleasure, beauty and bliss. Aesthetic experience can take place only after the extinction of every practical motive and personal involvement and therefore is the complete submersion of the subject in the aesthetic object to the exclusion of everything else. This experience is unlike the ordinary experiences in this world, and is on a par with the mystic experience of the Absolute.

In the Lochana commentary Abhinavagupta established Anandavardhana's dhvani theory against the attacks of writers like Bhattanayka. Though three types of dhvani are accepted (vastu, alamkara and rasa), ultimately everything leads to rasa-dhvani. Rasa cannot be conveyed by just referring to it, but has to be suggested by depicting the vibhavas, anubhavas, etc. The various elements of beautifying literature have to be employed in keeping with the rasa. Abhinava supported Ananda's theory of angirasa that every piece of literature must have one rasa as predominant keeping the others subordinate to it. Following Ananda, he defended the existence of shanta as a separate rasa, and pointed out its importance. He also ably defended vyanjana as a function of poetic language distinct from the primary and secondary functions (abhidha and lakshana) to show that it cannot be included in inference. It is on the basis of Abhinavagupta's commentaries that we get a clear idea about the theories propounded in the *Dhvanyaloka* and the *Natyashastra*. His commentaries are written in a fluent and ornate style, and have a place as pure as literature itself. All later writers on literary criticism and dramaturgy are heavily indebted to Abhinavagupta.

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K.K.R.

ABHINAYA (Sanskrit) is derived from Sanskrit root ni with abhi 'carry towards', meaning that which carries towards or presents before the appreciative audience the sentiments of a dramatic composition. It is therefore, a means of an effective presentation of rasas, and as such, is of the nature of creative visual transformation or visualisation of the psycho-physical conditions of the dramatic characters. It is thus a term much more comprehensive

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than mere acting, covering almost everything that serves to bring out the fullest meaning of a drama and help the aesthetic experience of a play. It is of four types; angika (physical), vachika (verbal), sattvika (psycho-physical) and aharya (extraneous). The physical gestures, angika, representing some psychic states include movements of the parts of body like eyes, eye-brows, nose, lower lip, chin, head, hands, breast, sides, waist, feet, etc. Vachika consists of a clear, correct, properly intonated (and rhythmical, where necessary) recitation of the dramatic text having literary charactersitics, qualities, faults (to be avoided), figures, metres, etc. When the physical states or changes like stupor, tears, horripilation, trembling, etc., occur in the actor somewhat involuntarily due to his rather deep emotional involvement with the character, it becomes sattvika representation. Aharya includes everything, external, make-up, costumes, even scenic apparatus and mechanical contrivances, etc. A graceful coordination of angika-vachika-sattvika, some natural graces of the female and male actors, and some standard posture for normal recurrent situations are included under samanya (general) abhinaya, whereas certain special postures and movements to indicate special situations (like the spreading of poison) and certain stage-conventions are shown under chitra (peculiar) abhinaya. Two styles of representation are mentioned: lokadharmi (natural, realistic)- and natyadharmi (dramatic, artificial, stylised), and generally a judicious and graceful combination of both is favoured.

R.N.

ABID HUSAIN, SYED (Urdu; b. 1896, d. 1978) is one of the front-rank thinkers, scholars and writers who authored several books of high academic value and national importance. He laboured untiringly in the field of learning and literature and in the service of his country and its people. He was a nationalist Muslim, closely associated with some of the front-rank leaders of India's political movement for national freedom. Strongly influenced by Gandhi, he interpreted ancient Indian thought and wisdom through his writings.

Abid Husain belonged to Dalpur, a village in Farukhabad District, (U.P.). He was born in Bhopal, where his father Hamid Husain was in the service of the Bhopal state. He had his primary education in the village school and passed his matriculation with credit from Jahangiria School, Bhopal. He did his B.A. from Muir College, Allahabad and was awarded Iqbal and Queen Victoria Medals.

In 1921 he joined Aligarh Muslim University but before completing his M.A. he left for Oxford for further education and from there, in 1922, he went to Berlin (Germany) and did his M.A. and Ph.D. in 1925. His thesis was on Herbert Spencer's educational philosophy.

In Germany he met Zakir Husain. And on his return to India he joined Jamia Millia Islamia on a nominal salary, and resided in a rented house with a few dedicated members of the staff. Abid Husain devoted his whole life to Jamia Millia and played an important role in formulating its policies and programmes. He retired from Jamia after thirty years of dedicated service but till his last breath he continued to offer his services to it. He was laid to rest in the Jamia Campus.

His translations of English and German books dealing with biography, social sciences, philosophy and literature which number 22 include Gandhi's *My Experiments with Truth*, Jawaharlal's *Glimpses of World History* and *Discovery of India*, Kant's *Critique of Pure Reason* and Goethe's *Faust*. His original writings, numbering about 18 include *National Culture of India*, *The Way of Gandhi and Nehru* and *Destiny of Indian Muslims*. All these books written both in English as well as in Urdu, mark him out as a forceful writer possessing clarity of thought, ease and grace of style.

In 1956 his book *Hindustani Qaumiyat aur Qaumi Tehzib* won the Sahitya Akademi award. He was awarded 'Padma Vibhushan' in 1957 and Delhi State's Saraswati Award' in 1974. He was also honoured with the D. Litt. by the Kashi Vidyapith. He was a member of the Official Language Commission and a Sahitya Salahkar of the All India Radio as well.

In his last years, he founded a Society 'Islam and the Modern Age Society' with the help of a few intellectuals and thinkers. Its objective was to reinterpret Islam and prove its relevance vis-a-vis scientific and technological discoveries of the 20th century.

M.S.

AB-I-HAYAT (Urdu) is a monumental prose work of Shams-ul-Ulema Maulana Muhammad Husain Azad who dominated the Urdu literary scene from 1864 to 1910. The volume was first published in 1901 at Lahore. Its second edition with some additions was released in 1905, also at Lahore. Thereafter, except for some reprints, there has been no new edition in the true sense of the term. The book was titled as such, in the words of the author himself, "to put together all that comes handy about the great literary personages through the earlier written accounts or otherwise, in order to present a full-fledged picture of their life style, personality and quality of their work sustaining their memory for all times to come". It is the first ever history of Urdu language and literature. In view of its layout, style and exposition, the volume is a classic giving dynamism to research scholars and literary historians of later times.

The book commences with a long chapter on the origin, nomenclature and the time-to-time development of the Urdu language with reference to its poetry and prose, based on the contribution of traditional and regional

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dialects of India, like Prakrit, Brajabhasha, etc., and later on, the Persian language with its diction, grammatical formations, literary genres and Arabic terms. The author has been meticulous enough in tracing the origin of Urdu and the evolutionary developments of its idiom, reflecting social, religious, political and cultural influences right from the beginning to the establishment of what later came to be known as the Delhi and Lucknow schools of Urdu literature. It gives a fair and just appraisal of the evolution of Urdu verse, and the limping growth of its prose. Perhaps that is why the author has characterised his writing as *Nazm-e-Urdu ki Tarikh* (History of Urdu Poetry).

Briefly referring to the origin of Urdu poetry and the contribution made by 'the veteran and versatile' Amir Khusrau, the author has divided this subject into five significant epochs from the late sixties of the 17th century to the late seventies of the nineteenth, dwelling upon the distinct part played by the Deccan luminaries and later the schools of Delhi and Lucknow. The various epochs skilfully evolved and sensibly adhered to by grouping the contemporaries are mentioned here outlining the panorama as it emerged: Vali Dakkini and his contemporaries. Shah Hatim Aarzu and Fughan Mirza Muzhar Janjanan. Mir Taqi Mir, Sauda and Khwaja Mir Dard. Mas-hafi, Syed Insha and Jurrat. Nasikh, Aatish, Shah Nasir, Momin, Zauq, Ghalib, Dabir and Anis.

The author seems to have observed a chronological order, for without it, the grouping of contemporaries and their placement one after the other could not have given it a shape. However, the authenticity of many an event seems to be a little doubtful. Dates of birth, death or other events find little or no mention.

The work throws light on the upbringing, education, life style, social standing, literary pursuits and contribution of an individual author to the literary mainstream of his time.

The writer comes to his own in describing the personality, creative acumen, likes and dislikes, idiosyncrasies, obsessions, behavioural patterns, pride and prejudices, sense of humour, etiquettes and manners of individual or group of contemporary authors against the back-drop of the time. The narrative has been rendered absorbing with a sprinkling of anecdotes, satirical quips and humorous interludes. All such traits of human personality have been deftly worked out and neatly summed up in conformity with the avowed intent of presenting a lively portrayal of the elder luminaries of Urdu literature. Both the Delhi and Lucknow schools have been adequately touched upon.

Azad's ancestors were Persian speaking people, but for a hundred years or so, the family language had been Urdu. So the language used by him is chaste Urdu almost completely divorced from the excessive use of Persian or Arabic diction. The entire narrative may appear to be addressed to a layman or a familiar reader sitting before him. He has further enriched the narrative with specimens of poetry from eminent poets. The book reads like a lucid and racy piece of long fiction.

Ab-i-Hayat (The Fountain of Life Eternal) remains to this day as savory and wholesome as ever.

Ra.R.

ABIRAMI ANTATI (Tamil) is a sacred book of devotional poems composed by Abirami Battar in praise of Goddess Abirami. It consists of 100 verses in 'antatittotai' besides one invocatory poem in the beginning and one poem at the end expressing the eternal benefit that can be derived from worshipping Abirami. 'Antatittotai' is a kind of rhyme. It is a consonance or connection in a stanza wherein the syllable, word or words, which end a line, are used for the beginning of the following line.

The book has seven editions. The first was published in 1944 and the seventh in 1977.

Abirami Battar was born at Tirukkatavur. He belonged to the Brahmin community. His father's name was Amirtalinga Aiyar. From his early age he had been worshipping Goddess Abirami at her temple at Tirukkatavur. In course of time he developed an infinite devotion to Abirami, which helped him to rise to the high spiritual realm of divine ecstasy. There is a story explaining the incident which led Abirami Battar to compose the poems of *Abirami Antati*. The king Sarafoji of Tanjavur, on a new moon day went to the temple at Tirukkatavur to offer his prayers, where he happened to see Abirami Battar at the temple of Abirami. The king asked Abirami Battar whether it was a new moon day and if so how long the influence of new moon would last. Abirami Battar who was in a trance experiencing within himself the Divine Light, replied unmindfully that it was a day of the full moon. The king thought him to be mad and left the place. When Abirami Battar came to himself he realised the mistake of telling the king that it was a full moon day. He became very remorseful. He offered prayers to Abirami and began to sing the Antati poems. By the grace of Goddess Abirami the night had shone with a full moon. The king Sarafoji was surprised to see the full moon in the new moon night. Realising Abirami Battar's spiritual greatness, he went to him and begged his pardon for having slighted him. Abirami Battar said "the wonder was due to the benevolence of Goddess Abirami".

The poems of *Abirami Antati* reveal the intensity of Abirami Battar's spirit of devotion. His complete surrender to Goddess Abirami, and the yearning for her mercy are expressed in several stanzas such as:

Goddess with the wealth of grace! I came to know the secret which was unknown to others. The secret was that those who took refuge at your feet would be blessed with all the benefits. Having known this truth I surrendered to your Feet.

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While I stand, sit, lie down and walk I am thinking only of you; I always worship your Feet which are as soft and beautiful as Lotus flower.

Whether I get pleasure or pain, I consider that everything that comes to me is due to you.

Similar sentiments expressed by Abirami Battar speak of his ardent faith in Abirami.

My soul has been whirling through several births like the churn-staff that churns the curd. I crave your mercy to liberate me from the successive births so that I can attain the eternal bliss.

The sentiments of this kind expressed in his poems indicate Abirami Battar's longing for the mercy of Abirami.

Several poems describe the lustrous beauty of Abirami. Abirami means 'she who possesses exquisite beauty'.

You are a gem, the splendour of the gem and the ornament made of the splendorous gem. Your beauty lends lustre and grace to the ornaments worn by you.

This is the gist of the opening lines of one poem. In another poem Abirami Battar praises the beauty of Abirami as follows.

She possesses a wonderful divine image of beauty. Her face is so exquisitely fine as to be adored by the most beautiful Lotus.

Abirami's greatness is eulogized in several ways. She is the mother of the first three Supreme Gods; in the name of Abirami she is as precious as nectar to the world. She is the wealth, the pleasure got from the wealth, the illusion caused by the pleasure and the enlightenment derived from the illusion. She possesses such divine greatness as to be desired by all the celestial beings to worship and offer their prayers to Her. She is the foremost Goddess who forms the content of the rare Veda, being Herself the beginning, the middle and the end of it. Her Feet are seldom seen by Lord Tirumal, Brahma, and Devas despite the their strenuous search for them.

The benefits that can be derived by the devotees of Goddess Abirami are dealt with in several stanzas. In one of his poems Abirami Battar says that the gracious eyes of Abirami will bestow wealth, education, a lasting peace and strength of mind, divine beauty, relatives and friends of spotless minds and all the virtues.

The style of *Abirami Antati* is simple and sweet. Sanskrit words are used aptly here and there. A few spoken words such as 'tangachi' (younger sister), 'attal' (mother), 'kannankariya' (blackish) and 'chinnanchiriya' (smallish) are found in the poem. Its simple sytle and its lucid expression of sentiments are so impressive that they may easily infuse bhakti in the minds of the readers.

T.E.G.

ABOL TABOL (Bengali) is a collection of forty-five verses of Sukumar Ray, posthumously published on 19 September, 1923. Most of these verses were first published in a journal called *Sandesh*. The theme of these verses is indicated by the title which means 'incoherent' or 'nonsense'. These poems are indeed the finest specimens of 'nonsense' in Bengali literature. Sukumar Ray has a rare sense of the comic which emerges out of his deft handling of the language and a keen power of observation. The world of Sukumar Ray is a world of incongruities and inconsistencies, a world of hilarity and fun. It is inhabited by strange characters, some human, some imaginary animals, and all of them extremely attractive. His human characters, like Ramgarurh, Hunkomukho Hangla, to mention only two, are unique in any literature, distinct yet a recognizable social type. His verses, generally hilarious in character, are distinguished by their haunting rhythm and flawless metres, and are strikingly fresh and original in metaphors and images. He has almost an uncanny sense of language and an uncommon power of creating a strange word-collocation which heighten the spirit of comicality. Some critics have suggested a possible influence of Lewis Caroll on Sukumar Ray, which is, however, marginal. His world owes its existence to his own uniqueness of imagination and his ingenuity of creative power. Most of the verses in the book are accompanied by the author's own illustrations, which may not be technically of very high order, but are vivid, natural and apposite. The charm of these illustrations and the verses of *Abol Tabol* appeal to children and adults simultaneously. It is the finest work of Sukumar Ray, having no parallel, inspite of its many imitations, in the whole range of Bengali literature.

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S.D.

ABRAHAM PANDITAR, (Tamil; b. 1859, d. 1919) was a writer on music and the history of music. First of nine children of Muttuswami, an Indian Christian, he served as a school teacher at Dindugul and later became a disciple of Karunananda Siddha of Suruli Malai. He married Ponnammal and settled down at Thanjavur in 1883. He resigned his teachership and took up the practice of native medicine which was more lucrative. He wrote *Karunamirta Sagaratirattu* (Collection of songs, 1907) to induce Christians to sing their church music in Tamil tunes. He held the strong and revolutionary view (in those days) that only native tunes could melt the heart, evoke devotion and create joy in the heart. He was opposed to the European tunes being imitated here.

His wife died in 1911 and then he married in 1912 Bhagyam, a good musician. He conducted with her assistance eight musical conferences at his own expense

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and presided over the First All India Musical Conference at Baroda in 1916. He went there with his wife and expressed the opinion that Tamilnadu was the birth place of music and proved that Tamil music was superior to most others. His major work *Karunamirta Sagaram*, was published in two volumes in 1917. This book traced the history of music in Tamil from the earliest literature and advanced many revolutionary ideas in the field of music. He has shown that the 'shrutis' in any 'sthayi' (pitch) can be only twenty-four and he indicated the manner in which new tunes could be combined and produced.

M.A.

ABRAVAMCHEM YADNADAN (Konkani) by Luis Mascarenhas (1887-1961) is a poetic drama published in 1948 in Kannada script and is regarded as a masterpiece. Mascarenhas was the first editor of *Konkani Dirvem* (1912), the fortnightly magazine in Kannada script to be published from Mangalore. This magazine had a seminal influence on Konkani writing there. Although the age was deeply imbued with the captivating religious poetry of the books, like *Christa Purana* of Fr. Thomas Stephens, the Catholic spirit after the suppression at the hands of Tipu Sultan, had fled to South Kanara where it remained culturally stagnant. All they possessed for their spiritual sustenance was the bulk of innumerable devotional poems composed by anonymous missionaries. These were being sung in churches on Sundays, and the poetic torch was somehow kept flickering. Then Luis Mascarenhas appeared on the scene and in due course of time published numerous poems in *Dirvem*.

The theme of the *Abravamchem Yadnadan* (The Sacrifice of Abraham) is from the *Old Testament* wherein Abraham sacrifices his own son Isaac to God. The second edition of the book appeared in 1982, published by the Punav Prakashan, Mangalore. The book is unparallelled and incomparable for its range, depth and diction as well as style. In the preface, the author explains as to what prompted him to write this book. He mentions that he was disgusted with the vulgar, low-taste plays that were being written and enacted and he felt that they not only lowered the language in public esteem but also brought down the public taste. It was with a view to reforming the prevailing literary state of affairs that he wrote the book. The impact of the book was tremendous and lasting. The author has handled the language admirably bringing to the fore its potentialities and rare nuances. The Palestinian situation and landscape find full identification with Manglorean scenery and environment. The distant venue and context of the original theme perfectly accommodate themselves in the Manglorean mould.

C.F.D.

ABRU, SHAH MUBARAK (Urdu; b. 1683-4, d. 1734) was one of the pioneering poets of Urdu in North India. Descendent of the famous Sufi (mystic) saint, Shah Muhammad Ghaus of Gwalior, he shifted to Delhi in his youth and got a State employment. He was one of the first poets who started composing in Urdu and compiled a collection of Urdu poems (Diwan). His poetry is marked by 'Iham Goi' (the style of writing couplets with double meanings out of which the oblique was actually the object of the poet). The trend gained in popularity not only among his own pupils, but also in the contemporary circles later resulting in the launching of many a literary crusade against the artifice by some eminent poets. He also pioneered the writing of 'wasokht' in Urdu—a poetic genre describing the beauty, dress and social and cultural grace of an imaginary beloved with whom the poet threatens to fall in love in the event of her not responding to his overtures. His poetic expression combines cultural and historical references with lucid expression. His *Diwan* was published in 1967.

BIBLIOGRAPHY: Muhammad Hasan (ed.), *Diwan-i-Abru* (Delhi, 1967), Mushfiq Khwaja (ed.); *Jaeza Makhtutat-e-Urdu* (Lahore, 1979).

M.H.

ABU-AL-HASAN, MAULVI (Sindhi; b. 1664, d. 1751) was one of the eminent scholars of Thato (Sindh). He brought to the Sindhi language the Islamic laws and religion. He was considered to be a learned Maulvi having a thorough knowledge of Arabic and Persian. In order to propagate the knowledge of Islam among those Sindhis who were new converts and not conversant with Arabic, Abu-al-Hasan wrote in Sindhi verse *Muqaddama-al-Salwat* (1700, a Treatise on Namaz). The treatise lays down instructions on Namaz (prayer) and Wazu (ablutions). The book is known as *Abu-al-Hasan ji Sindhi* (A Sindhi book of Abu-al-Hasan). Abu-al-Hasan devised a system for writing the Sindhi language in Perso-Arabic characters, as earlier there existed no standard form of writing the Sindhi language in this script. Considering the written records of the Sindhi language that have come to light so far, *Muqaddama-al-Salwat* is considered to be the first ever Sindhi book written in standardized Perso-Arabic script. The work set a trend and served as a model for writing in Sindhi. Later, many maulvis followed it up for writings on myriad subjects. With the passage of time such long metrical compositions were renamed 'Sindhyun' (plural form of Sindhi), especially those works which dwelt on imparting instructions about different aspects of Islamic law and religion. Later on, this form of metrical composition was followed by Sindhi folk poets for their narrative poems. The main rule governing the form of these compositions entails maintenance of rhythm and

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rhyme. The poetical composition may consist of twenty or thirty lines, or it may run into thousands of lines, but the same rhyme, generally of vowel 'a', is normally maintained in the entire composition. It may, however, change after three, four or more lines. Some poets have preferred to change the rhyme keeping in view the change in subject matter. Junejo Abdul Jabbar and some other critics have tried to locate Doho, Soratho and some other metres in these compositions.

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M.K.J.

ABYAKTA (Bengali) is a collection of twenty Bengali essays by Jagadishchandra Basu (1858-1939), published in 1921-22. Jagadishchandra achieved lasting fame in the world of science for his research in Physics and Botany and particularly for his work *Response in the Living and Non-living* (1902). *Abyakta* not only shows his great love for his mother tongue and his literary taste and power, but is also an evidence of his keenness to present scientific thought in Bengali. Some of the essays in the book are scientific in nature, wherein he talked lucidly about the responses in the non-living. The essay entitled 'Nivedan' (1877) is particularly important in the history of Indian Science. There are other delightful essays including the 'Bhagirathir Utsa Sandhane' (In search of the source of the Bhagirathi, 1898) which is one of the finest essays in Bengali. Basu's prose is simple and dignified and at times poetic.

S.D.

ACCHAMAMBA BHANDARU (Telugu; b. 1874, d. 1905) occupies the foremost place among the Andhra writers of recent times, who, through their writings, served the cause of the emancipation of women in general and welfare of the lowly in particular.

Acchamamba was born at Penuganchiprele of Nandigama taluk of Krishna district in Andhra Pradesh.

Acchamamba was a mere child when she lost her father. The poor widow Gangamamba with her two children left her village for good and settled at Devarakanda where her step son Shankararao was in some official position. It was at this place that Acchamamba, hardly ten at that time, was married to her maternal uncle Bhandaru Madhavarao, a widower.

Those were the days when girls' education was discouraged by parents. Such conditions, however never deterred Acchamamba's efforts in educating herself. Regularly at study time she would sit beside her brother and pursue her studies. Her efforts enabled her to acquire proficiency in Telugu, Hindi, Marathi, Bengali and Gujarati.

Fairly considerable was her contribution to literature. Her major work is *Abala Saccharitra Mala* in two volumes. It is a collection of biographies of noble ladies Bhavani, Ahalya Bai Holkar, Veeramati, Durgavati, Toru Dutt, Tarabai, Samyukta, Rudrama Devi, Chand Bibi, Jhansi Lakshmi Bai, Channamma, etc.

She published several articles in the magazines of the day. Her literary contributions laid emphasis on moral subjects. Acchamamba's writings reflected the natural good qualities of ladies. She powerfully refuted the arguments of those that attributed dull wit and timidity to ladies. The superb aspects of feminine excellence such as sharp wit, noble behaviour, feminine modesty and the like were projected by her.

J.J.K.B.

ACCHEV (Konkani) is a full fledged novel by Pundalik Narayan Naik published in 1977. It is a landmark in the history of Konkani novel. Rightly called Konkani's Premchand, his short stories predominantly have village background. This novel too bears ample testimony to Pundalik's talent for depicting the woes and general condition of the rustic poor and the downtrodden. In the words of the publisher: "This is the first ever novel of such size, dimensions and depth, to be published in Konkani in Devanagari". The *Acchev* (Havoc) was originally serialised in the monthly issues of *Zaag* (now defunct) under the title *Meen Piklam Khandyanim* (The Rich Harvest of Mine Ore). The novel is the story of a typical Goan village Kolamb with Hindu populace and background. The traditional life of this village and its socio-cultural ethos receive a severe jolt with the advent of industrialisation of Goan variety, namely the flourishing mining activity. The book gives an elaborate account of the havoc played by the mining industry, which brought down the age-old social values, customs and traditional mores of the village-folk. Perhaps nothing more serious and effective was written in Konkani with more vigorous style and sincerety. The novel is replete with abundant poetic elements and diction. Pundalik's real strength lies in his handling of the colloquial language, and also the idiom. There is hardly anyone else in Konkani today who uses such apt, effective and telling imagery in prose. It is powerful without being flowery. Reading this novel is like feeling the pulse of the Goan village.

P.G.T.

ACHALADAS KHICI RI VACHANIKA (Rajasthani) is the creation of Gadanashivadas. He was perhaps a contemporary and court-poet of Achaladas Khici, son of

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Bhoja of Gagarauna Gadha (Kota). This is a small work written in the Vachanika style, and has seen several editions (ed.) Dinanath Khatri. (ed.) Brajnarayana Purohita and Bhupatirama Sakariya, 1981. The published texts and word forms of these various editions do not exactly tally with the oldest text, so far available, in the manuscript of 1574 (No. 99, Rajasthani Catalogue, Anup Sanskrit Library, Bikaner). A scientifically edited text is not available. The work eloquently describes the attack by Sultan Hosanga Gauri of Mandu on Achaladas, the latter's fight until death, and the 'Jauhar' (self-burning) committed by the Rajput ladies. The description of the Sultan's army and that of the 'Jauhar' occupy the most prominent places in this work. The attack was made in 1423. The work might, therefore, have been composed only after that year sometime during 1430-35, which contains an eye-witness's account of events by the poet. The speciality of the poem lies in depicting the high spirits displayed in accordance with the noble ideals of the Rajput traditions. Pathetic feelings also find a place when Palhanasi, son of Achaladas, is persuaded to leave the fort. The *Vachanika* is also important from some other points of view. It is a mature heroic poem of the historical type created earlier by the Charana in the early period (1050-1450) of the history of Rajasthani literature. As a specimen of language, it is of importance for following historical development of Rajasthani. Both the word-forms 'Aai-Aau and Ai-Au' are found used, which respectively represent the old and new stages of development. The fact thus disproves the theory of old and new 'Dingala', as propounded by L.P. Tessitori and also his date of demarcation-1600. It is also of importance from the historical point of view. It has preserved the facts of an important historical event which was allowed to be almost forgotten. Some of the historical facts need to be re-examined in the light of this work, such as, date of birth of Rana Mokal of Mewar, identity of certain chiefs, etc. The work has also influenced later compositions. *Ratana Mahesha dasota ri vachanika* by Khidiyo Jaggo carries the impression to a good extent. The language of the work is literary Rajasthani. Apart from prose pieces with rhymed termination, 'Duha' is the main metre accompanied by 'Gaha', 'Rasawala', 'Kundaliya', 'Kavitta', etc.

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Hi. M.

ACHALAYATAN (Bengali) is a play written by Rabindranath Tagore during the monsoon of 1911-12 and was published in the Puja issue of the journal *Prabasi* that year. It is primarily an attack on the immovable institutions of fixed and rigid beliefs and conventions in general; hence the title *Achalayatan* (Immovable Castle). Edward Thompson wrote that the fable was probably suggested by *The Princess* of Tennyson and more remotely by *The Castle of Indolence*. However, Tagore denied that categorically.

The play is about an institution, Achalayatan by name, where scholars live together studying old texts and practising rituals which are of little relevance to life. The central character in the play is a boy, Panchak, who is restless and gay, full of life and laughter and unmindful of the rigours of the institutions. He is expected to memorize the rules and regulations of the institutions, but he is negligent in his studies and indifferent to the rituals of Achalayatan, much to the annoyance and disgust of his elder brother Mahapanchak who is a pillar of rigidity. He also goes out freely and mixes with the Sonapamshus, a youthful and vigorous group of people as well as with the humble and gentle villager Darvak. Mahapanchak resents strongly whenever the young boy sings, and chastises him quite often for his defiance of the age-old conventions. This causes tension between the two brothers, representing conservatism and freedom, the spirit of inertia and the spirit of dynamism respectively. The play gains its intensity with the growth of tension and conflict between the two brothers, and with the expectations of the coming of the Guru, the master of the Achalayatan. Mahapanchak insists on strict discipline and observance of all the rules to welcome the Guru. Panchak strikes a note of discord by his sneering attitude to the fossilized conventions and his behaviour is considered to be blasphemous. The action is built up by a series of incidents which sustain the interest of the reader till the climax. The present head of the institution, the Acharya, is not so sanguine like Mahapanchak about the sacredness of conventions. He vacillates between the two attitudes, represented by the two brothers. When Mahapanchak prescribes a severe atonement for a boy who violated one instruction (he opened a particular window of the castle) the Acharya rescues him. He realises the meaninglessness of the injunction. Mahapanchak places these conventions above human emotions. He says, "Life of human being is but insignificant and trivial, but the customs of the religion are eternal." The Acharya, on the other hand, expects the Guru to come to free him from "the bondage of infirmity" to lighten the "burden of thousands of years". He, therefore, loves Panchak, the spirit of protest, the spirit of liberation. The contradictions within the Achalayatan manifest themselves clearly and finally when the Guru comes, himself leading the low-caste tribes whom Mahapanchak hates, and razes the walls of the castle to the ground.

The play evoked strong protest from many critics as it was alleged to be against the orthodox society and because of its attitude to the foreigners and the downtrodden, its ruthless criticism of the age-old conventions and its spirit

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of revolt. The story is allegorical but the allegory is too thin to hide the real target of its attack. The action has been built up through various dramatic incidents and situations; its dialogues are in lyrical prose and marked by sparkling wit and epigram, and the scenes are heightened in spirit by beautiful songs. The theme and nature of the conflict in the play come to life by its frequently recurring images of summer and rain, representing the aridness and rigidity of mind on the one hand, and the freedom of mind on the other. A shorter version of this play entitled *Guru* was published in 1917.

S.D.

ACHARYA, BHANUBHAKTA (Nepali; b. 1814, d. 1869) is regarded as the 'Adikavi' (first poet) of Nepali literature though whole ages of Nepali poetry and prose, extending as far back as the 13th century preceded him. The honorific was first used for Bhanubhakta by Motiram Bhatta (1866-1896) who was also his first biographer.

Bhanubhakta was born at Tanahu and had his early instructions from his grandfather Srikrishna Acharya. The realisation that he should accomplish something worthwhile and earn name and fame came to the youthful Bhanubhakta in the course of a cursory talk with a humble grass-cutter who with the same objective, in his own modest way, was digging a well in the village. The veracity of this anecdote as related by Motiram and staunchly defended by the descendants of Bhanubhakta has, however, been questioned by the eminent literary scholar Baburam Acharya (1887-1972) and several others.

The *Ramayana* is Bhanubhakta's greatest work. It took him nearly twelve years to complete writing it (1841-1853). He largely based his *Ramayana* on the *Adhyatma Ramayana*. The Ramgita part of Bhanubhakta's *Ramayana* (Uttarkanda, Slks. 120-149) is said to have been dictated by him when he was on his death bed. The instantaneous and immense popularity of Bhanubhakta's *Ramayana* in sharp contrast to that of the ten or more other *Ramayanas* in Nepali is mainly due to its being written in the speech then commonly in vogue; and its adaptation to the Nepalese mode of thinking and feeling. The narrative skill and poetic excellence of Bhanubhakta also helped in this regard.

Prashnottar (1853), another important work of Bhanubhakta, is a verse translation of Shankaracharya's *Prashnottar Maniratnamala*. It does not at all, however, signify conversion of Bhanubhakta from the *Ramayana's* Vishishtadvaita to Shankaracharya's Advaitavad. Shankaracharya aimed at inculcating 'vairagya'. Bhanubhakta has, on the whole, remained faithful to the original in his translation. But the subtle shifting of emphasis in the translation and larding it with very many interpretative phrases and lines make one think that Bhanubhakta intended his *Prashnottar* to be used for instructing the wordly people about how to be also religious. The verse translation is for the first thirty five stanzas in the same metre, 'indrabajra', as in the original; then (Slks 36-48) Bhanubhakta changes over to 'vasantatilaka' and gains poetically.

Among Bhanubhakta's works, the second place is given to *Bhatamala*, an original and beautiful work. It is a devotional poem but the course that it takes is of humble confession, self-reproach and intense remorse of one who remained so long immersed in worldly pursuits, utterly neglectful of the spiritual. It is composed entirely in the 'shikharini' meter which here demonstrably shows itself to be the best aid and fittest vehicle that could be chosen to express the despair and hope of an anguished soul. This work notable for sincerity of feeling, wholesomeness of language, and musicality of cadences, was translated into Sanskrit in verse by Nepali pundits. Lastly, it is here in *Bhatamala* that we read that great saying of Bhanubhakta: *Bado durlav janos bharat bhumiko janma janale* (Men, know, difficult it is to obtain one's birth in Bharat land.)

The second original work of Bhanubhakta is *Badhushiksha* reportedly written by him for the benefit of the household of his friend Tarapati, which he found disturbed by incessant quarrels between the female inmates of the house.

Bhanubhakta's miscellaneous poems, numbering thirty-nine, show him to be a patriot, an observer of society, a lover of beauteous places and nature and also one who could be, on occasions, righteously angry, jocularly humorous, solicitous of speedy administrative justice and vehemently reproving when it was delayed or denied; on the whole a good-hearted man of the world.

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M.D.R.

ACHARYA, DEBENDRANATH (Assamese; b. 1937, d. 1981) was born at Garakhiya Dal near Jorhat, and had a first class Honours degree in B.Tech from IIT, Kharagpur, a Master's degree in Engineering from London University and a Diploma from Imperial College, London. He started his service career as a lecturer in Assam Engineering College, Gauhati and at the time of his death, he was the General Manager of the Assam Gas Co.

He established himself firmly as a novelist with his first novel *Anya Yug Anya Purush* (Another Age, Another Generation, 1971), which evokes the milieu of the British Age in Assam *vis a vis* the traditional social milieu that received a jolt as it encountered the British, but retained still its traditional character. A mysterious

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ancient man who narrates the tale of those bygone days in his traditional, idiomatic Assamese, is nostalgic about those days. His second novel, *Kal Purush* (The Orion, 1976) is a historical novel depicting the mid-17th century Assam under the reign of the Ahoms. The Assamese society of his time against the political set-up is successfully reflected here. It won the Assam Publication Board Award of 1978. His last novel *Jangam* (The Movable, 1982) depicts the story of a batch of Indians on their move from Burma to Assam, as Burma was occupied by Japan during the Second World War. The sad and woeful tale of people leaving their hearth and home, and their bitter-sweet experiences in their tiresome long journey on foot with all sorts of uncertainty find effective expression here. The exodus has a historical background; but the story with the characters involved is imaginary. It is the only novel in Assamese depicting this incident of history that had a special bearing on Assam. The novel posthumously won the Sahitya Akademi Award of 1984.

Though Acharya left only three novels in his short span of life, they have won a distinctive place in Assamese literature. His style with idiomatic sentences and pure Assamese words and phrases has a flavour of its own.

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Go.S.

ACHARYA GUNVANTRAI (Gujarati; b. 1900, d. 1965) was a well known novelist and story writer. His father worked in the police department and young Gunvantrai had the opportunity to move with him and see adventures at first hand and hear tales of bravery, courage and romance. At the age of seventeen he ran away from home, and saw many vicissitudes in life. He served as a proof reader at first, but later became a writer of novels and stories of adventure, romance and bravery. His stories about the life of the seafarers of Gujarat and of the adventures of Indians in far off Africa made him one of the widely read writers in the Gujarati language. His *Dariyalal* (The Beloved Sea) is a powerful novel which has won its author much fame and popularity. It tells us about pioneer Gujarati settlers in Africa. His style is racy, pungent and powerful. In his novels and romances he blends history with imagination. Some critics consider it to be a defect but it was not history he was writing, he said, but a novel, and in a novel, this should not be objected to. Acharya Gunvantrai also wrote the famous play, *Allabeli* (The God is the Protector). Besides stories of nautical adventure, he has written many historical and social novels. All his life, he had worked as a freelance journalist and an author.

G.B.

ACHARYA HEMACHANDRA SURI (Gujarati, b. 1088, d. 1173). A great scholar and author of several works, mostly in Sanskrit, Acharya Hemachandra Suri was born at Dhandhuka Distt., Ahmedabad, Gujarat, (probably on a Monday), the full moon-day of the month of Karttika. He was a Hindu Modh Bania and his name was Changadeva. His father's name was Chachinga, who was Maheshvari (Vaishnav) by religion and his mother's name was Pahini, who was a Jain. In his childhood, when a famous Jain Monk Acharya Devachandra Suri visited Dhandhuka he saw the boy and was attracted by his sharpness and intellect. Finding this the mother and maternal uncle were pleased to hand over the boy to the Acharya against the will of his father. Leaving Dhandhuka the Acharya went to Khambhat, where the boy was baptised in the Jain faith on Saturday: 4th day of the bright half of the month of Magh, (13th Jan., 1145) and thence he was known as Somachandra. At that time Uda Mehta was the Governor of Khambhat, who helped the Acharya in the ceremony. Even in his tours the Acharya arranged for the teaching of this boy monk. Within a couple of years Somachandra became well versed in Jain as well as non-Jain scriptures. Finding in him scriptural abilities and scholarship Acharya Devachandra Suri bestowed on him the title of Ganadhara at Nagar in Rajasthan in 1110. Somachandra now became Acharya Hemachandra Suri.

It is not certain when he first went to Anahilla-Pura Patan. But it is a fact that he was introduced to the then famous Chalukya monarch Siddharaj Jaysimha, ruling at Patan in about 1125. It is a religious custom that Jain monks and nuns cannot stay in a single place for eight months of the year; they can stay for four monsoon months generally if invited by the followers of the places. For several years, thus, Acharya Hemchandra used to visit places after places in Gujarat and Rajasthan. It is not known when he began to prolong his stay at Patan. But one thing is certain that he came in close contact of Siddharaj, who accepted the Acharya as the prime scholar in his royal court. In his long stays the Acharya was busy writing scholastic works on different subjects.

After his conquest of Malwa (1135) Siddharaj brought the library of Bhoj of Malwa from Dhar with other bounties. One day he came across a manuscript–*Lakshana-Prakasha* (a treatise on Sanskrit grammar, known as *Sarasvati Kanthabharana* also) and was very much impressed by it. In his royal court he asked scholars to write a grammar masterly as well as easy. The Acharya asked the king to fetch eight well known Sanskrit grammars from Kashmir. After studying them he prepared a new grammar in the style of Panini's *Ashtadhyayi* easier as well as more lucid than those of other old grammars as well as of Bhoja's *Sarasvati-Kanthabharana*. He com-

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pleted Sanskrit grammar in seven chapters (every chapter with four sections on the same models of Panini and Bhoj) and treated six Prakrit languages such as Standard Prakrit (virtually Jain Maharastri), Sauraseni, Magadhi, Paishachi, Chulika-Paishachi and Apabhramsha (virtually Gaurjara Apabhramsha of his own country–Gujarat and Western Rajasthan). He treated Apabhramsha at length giving illustrations even from folk literature prevailing in the country. It is the first grammar of Apabhramsha so far known.

To illustrate the whole grammar, the Acharya composed an epic depicting the history of Chalukya monarchy, known as Dvyasraya Kavya. Following the famous *Kavyaprakasha* of a Kashmiri rhetorician Mammata, Acharya Hemachandra also gave *Kavyanushasana* on the same lines. He knew Anandavardhana (author of *Dhvanyaloka*) and quoted Acharya Abhinavagupta (great commentator of Bharata's *Natyashastra).* Though Acharya Hemachandra Suri did not write on *Natyashastra* (dramaturgy), his pupil Ramachandra gave *Natyadarpana*, and several Sanskrit dramas.

After Siddharaj's death Kumarpal came to the throne. With the advice of the Acharya, Kumarpal constructed several Jain as well as Shaiva temples and places of worship all over Gujarat.

It is worth noting that Acharya Hemachandra's contribution in the field of learning was really great. That was the reason why he was called Kali-kala-Sarvajna.

Acharya died in 1173 leaving marvellous works such as *Siddha-Hema Vyakarana* (grammar), *Siddha-Hema Vyakarana Kavyanushasana*, *Chandanushasana*–(prosody), *Abhidhana-chintamani*–(lexicon), *Anekartha-Kosha*–(lexicon of words bearing more than one meaning), *Deshi-Sabda-Sangraho*–(lexicon of words of non-Sanskrit origin), *Nighantu-sesa*–(botanical lexicon,) *Commentary of Alankara Chudamani*–(Commentary, on a *rhetoric work)*, *Yoga-shastra*–(Yoga treatise), *Pramana-mimamsa*–(logic), *Dvyasraya-kavya*–(historical epic), *Tri-Sasti-shalaka-purusha-charita*–(puranic legends), *Parishishta-parvan*–(puranic legends), *Vitaraga-stotra*–(prayers), etc.

K.K.S.

ACHARYA PARAMANANDA (Oriya; b. 1893, d. 1971) was a great scholar in history, archaeology and in the study of Archives. He combined his historical insight and perception with his literary abilities to produce monumental works on the history, archaeology and literature of Orissa. After his education in a village school he studied at Amarada M.E. School and ultimately passed B.Sc. in 1933 from St. Xavier's College, Calcutta. He worked with Ramaprasad Chandra in the Archaeological Survey of Mayurbhanj and Kahiching. Later on in 1934, he accompanied the prince of Mayurbhanj to England. While in England he studied the ancient inscriptions including those of Chandrika Devi in Royal Asiatic Society. He attracted public attention when he published his study on the inscription of Ananta Basudev temple. He was appointed by the Orissa Government as Superintendent of Archaeological Department in 1950 and with a record achievement to his credit in the field of historical study of Orissa, he retired from Government service in 1958. For his outstanding contributions in the historical and literary field he was awarded Padmashri by the Government of India in 1964. His literary works include hundreds of articles on the medieval poets of Orissa and research papers on the history of Orissa. His publication *Radhanatharke Ananya Prativa* (The super talent of the poet Radhanath, the pioneer of modern Oriya literature) brought him instant appreciation in the literary circles of Orissa. His translation of *Mr. Mottee's Travel Account* into Oriya as *Sambalpur Yatra* is one of the important publications. His studies in the history, archaeology and archives of Orissa established him as a pioneering scholar in the fields. Besides, at times he wrote short stories in Oriya journals.

M.G.

ACHARYA, P.S. (Tamil; b. 1892, d. 1981) was a reputed Tamil scholar and an interpreter of the obscure Tamil classics. He was born in a village called Vittalapuram in the Tirunelveli district. He joined government service, in the Police department, but soon decided to resign and devote his entire life to literature.

He had a sound classical training both in the hymnistic literature of the Vaishnavas and in the secular poetry in Tamil in his early boyhood and he had increased his knowledge by some assiduous study on his own. He found that the poetry in Tamil was largely inaccessible to the average reader on account of the old diction, the exalted poetic style, the play on words, the many figures of speech and poetic conceits. This made Tamil classical poetry sound foreign to the ears of a contemporary reader.

Acharya quickly developed an attractive but simple style of writing which highlighted the most notable features of the poems which are likely to interest an average reader, carefully omitting references to grammar, prosody and figures of speech which were the happy hunting ground of pedantic pundits. Weekly magazines like *Ananda Vikatan* with a high circulation published his series of articles which thereby were able to reach a wide readership.

Acharya's serialised books laid bare the delights of *Divya Prabandham*, *Devaram*, *Periapuranam* and above all else, Kamban's incomparable *Ramayanam*.

If today there is a widespread enthusiasm based even on a small amount of scholarship in Kamban's

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Ramayanam all over Tamilnadu, the credit should certainly go to Acharya and T.K. Chidambaranatha Mudaliar. They taught a growing generation how to appreciate classical poetry in depth, stimulating hundreds of young men and women to delve deeper into it. He became a household name due to his works.

Acharya has authored nearly 60 works. His work *Sri Ramanujar* won a Sahitya Akademi Award for him in 1965. He had been honoured in 1959 by the Tamil Writers' Association with a shield.

A.V.S.

ACHUTHA MENON, C. (Malayalam, b. 1913) is a versatile man—a revolutionary politician, a social reformer, an administrator, a parliamentarian, an intellectual and a writer all in one. He had a brilliant academic career. A first rank holder in the school final Examination of 1929 in the former Cochin State, Menon had his B.A. and B.L. degrees with distinction from Madras University. He started practising law in Trichur District court.

Simultaneously he became active in politics, trade union and social reform movements. He participated in a campaign for the removal of untouchability, and on land reform agitations. He was arrested in 1940 for his speech against war efforts and was imprisoned for one year. On his release he was elected Secretary of C.P.I. Committee, Cochin, and was arrested again in 1942 and kept under preventive detention for one year. While he was in prison he wrote two important works, *Lokacharitra Sangraham* and *Soviet Nadu*. He was again elected Secretary of the Cochin District Committee of the C.P.I. on his release and functioned in that capacity from 1942 to 1949. In 1949, after the merger of Travancore and Cochin states, Achutha Menon became a member of the Secretariat of Travancore-Cochin State Committee of the C.P.I. In the meanwhile he had to go underground early in 1947; after coming out of it on August 15, 1947, he had to go underground again. He reappeared in public in 1952, after he was elected to the Travancore-Cochin Legislative Assembly from Trichur Constituency. In 1957 he was elected from Irinjalakkuda constituency to the Kerala Assembly. He joined the first Communist Ministry in Kerala as Finance and Agriculture Minister and later took charge of the Home Department also. He was again elected to the Kerala Assembly in 1960 from the same constituency and became Deputy Leader of the Opposition. He was arrested and put in prison for some months in 1962, during the Chinese aggression. He was Secretary of C.P.I. Kerala State Council and functioned in that capacity from 1962 to 1968. In 1968 he was elected to the Rajya Sabha, but in November 1969, he became the Chief Minister of Kerala and continued to serve the State in that position until March 1973.

His literary works include: *Kishan Patha Pustakam* (1954), *Kerala Samsthanam Prasangalum Sadhyatakalum* (1956), *Manushyan Swayam Nirmikkunnu* (Translation of Gordon Childe's book, *Man Makes Himself*), *Balya Smaranakal*, *Teranjetutha Upanyasangal*. The last two have won the Kerala Sahitya Akademi Awards.

P.

ACHUTHA MENON, CHELANNAT (Malayalam; b. 1894, d. 1952), took his first degree in 1917. After serving as a clerk for a year in the Postal Department and four years in the office of the Director of Public Instruction, Madras, he joined Queen Mary's College as Lecturer in Malayalam in 1922. Seven years later he was appointed in the same capacity in the University of Madras. From 1936 to 1938 he was a researcher in London, and took his Ph.D degree from London University. The subject of his thesis was 'Ezhuthacchan and his age.' On his return he was appointed Head of the Malayalam Department, a post he held till his death.

Menon was a prolific writer. His contributions include seven farces, two short story collections, a collection of poems, a novel and three collections of essays, which reveal his fertile imagination, interpretative power and his vast reading and knowledge. His research work has given him a permanent place in Malayalam literature. Apart from the above mentioned thesis which has served as a model to researchers over the years, his introductions to *The Folk Songs of North Malabar* and *Navaratam Pattu* are brilliant critical studies of the respective subjects.

K.S.N.

ACHUTHA MENON, C.P. (Malayalam; b. 1862, d. 1937) who was a native of Trichur, took his B.A. degree, with the first rank in Sanskrit, from the University of Madras. After working for a time in Pachaiyappa's College in Madras, he went back to Cochin to take up his new assignment as palace tutor there. With the constitution of a fresh section in the Education Department of that erstwhile princely state, he was appointed Superintendent for the improvement of primary education. In that capacity he pioneered a series of far-sighted reforms. He was promoted as Secretary to the Dewasam. He continued in that post till his retirement in 1912.

It was mainly as editor of *Vidyavinodini*, one of the early periodicals in Malayalam that Achutha Menon made most of his literary contributions in that language. During the five years of his editorship from 1890-95, he published in it numerous critical articles which fall into two categories, viz. those elucidating the Eastern and Western principles of criticism and those evaluating Malayalam literature in the light of such principles. His observations and comments on some contemporary works, reviewed by him, had a lasting impact on the

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history of literary criticism in Malayalam chiefly because of the maturity, impartiality and fearlessness of his approach as a critic. According to him Malayalam poetry of his time was either 'rasa' dominated or ornamentation-dominated and he personally preferred, as most critics prefer, the former to the latter. For him criticism meant discriminating judgement. His style is powerful and pungent. He is regarded as perhaps the greatest forerunner of modern literary critics in Malayalam, though there is no published work in book form to his credit in this language.

K.S.N.

ACHUTHAN, M. (Malayalam; b. 1930), took his M.A. Degree in 1950 with a first rank from Madras University. From 1956 to 1981 he served Government Colleges as a teacher of Malayalam. Achuthan made his debut as a literary critic with his book on Western literary criticism, *Pashchatya Sahitya Darshanam*. His book on the Malayalam short story, *Cherukatha Innale Innu*, a standard work on the subject, won him the Kerala Sahitya Akademi Award and the S.P.B. Award. Achuthan was for a while Vice President of the Sahitya Pravartaka Co-op. Society, Kottayam. He is a member of the Kerala Sahitya Akademi, Trichur. He has translated the *Arabian Nights Tales* into Malayalam. His *Vivechanam* is a collection of essays devoted chiefly to the criticism of poetry. His *Prasnangalum Padanangalum* raises certain important issues on the art of the novel. Achuthan's criticism is formalist. At heart a romanticist, he does not hesitate to accept the best in the classicist tradition and the modernist school. According to Achuthan the novel is primarily concerned with time.

K.M.T.

ACHUTHAN, NAMBUTHIRI AKKITTAM (Malayalam, b. 1926), studied Vedas till his thirteenth year and then joined a regular school. He studied up to the Intermediate class, but has been a student all along. For some time he worked as editor of the periodicals *Unni Nambuthiri* and *Yogakshemam* and also served *Mangalodayam*. Later he joined Akashvani. He is interested in painting, Kathakali and astrology. Akkitham can write excellent prose, but he has won renown as a poet. He has brought out a number of poetical collections, *Arangettam Idinju Polinja Lokam*, *Nimisha Kshetram*, *Irupatham Nutandinte Ithihasam*, and *Bali Darshanam* being the most notable. He has won the Kerala Sahitya Akademi, and the Central Sahitya Akademi Awards. He has produced a number of poetical collections for children. Of Akkittam's works *Irupatham Nuttandinte Ithihasam* is the most famous; it is hailed as an epoch-making work. In it Akkitham achieved a rare blend of the tragic and the comic which vitalised the romantic poetry of the day and led it to a realm of new sensibility. Akkittam himself has his base on the great tradition of Indian poetry, but his spirit is that of a romantic. Yet his poems opened a new era of modern poetry for Malayalam. He meets the ironies of life with a sense of satire. In *Irupatham Nuttandinte Ithihasam* Akkittam bewails the lot of a large section of his fellowmen, at the same time he satirises the snobbery of urban middle class and their vanity as well as shallowness. The mood of the present situation is succinctly and poignantly expressed in the lines, 'My child, light is agony. It is darkness that is delight'. Bali Darshanam is another poem which presents Mahabali in a new perspective. The benevolent Asura Emperor, loved by his subjects, was driven underneath the earth by the deceitful Vamana adopting unfair methods. The poem is remarkable for the characterisation of such heroes as Shukra Muni, and its dramatic presentation of the story. Also it is a criticism of the modern human predicament. Akkittam's poetry is noted for its rich intonations, precision, economy of words, and suggestive power. It is a new field of sensibility that Akkitham's poems open to the readers. It embraces the treasures of Indian cultural heritage as well as the new achievements of the modern mind sharpened by its scientific pursuits. Akkittam's poetry has both freshness and vigour and is remarkable for its artistic perfection and the richness of its contents.

K.M.T.

ADAPTATION

(Adaptations in different Indian languages have been done mainly from Sanskrit. Even when some of the well-known classical works in Sanskrit were rendered in the regional languages they assumed a regional character––incorporating even stories and incidents from similar sources. But books from foreign or other Indian languages are generally translated. Sometimes names and settings are Indianized (in the case of foreign works) but they remain basically translations of works from other languages. Of late, many plays, particularly plays written in European languages have been adapted in different Indian languages for production, but their essential character as translation is accepted by all concerned. Such adapted or translated works will be discussed under the heading 'Translation' in the normal alphabetical order.)

ASSAMESE

Sanskrit literature, the fountain head of most of the modern Indian literatures, supplied not only the themes of medieval Assamese literature, but has also inspired many a writer of modern Assamese literature to undertake creative productions in the context of modern literary trends and technique. The early Assamese literature, being predominantly devotional in tone and tenor,

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afforded little scope to writers for translating or adapting pure and non-religious Sanskrit literature of poets like Kalidasa, Bhavabhuti, Banabhatta, and Dandi. Excepting a few stray attempts, three-fourths of the adapted works based on Sanskrit literature are derived from the two epics and the puranas. During the modern period only conscious efforts have been made to adapt classical Sanskrit secular literature into Assamese. The adaptations from Sanskrit texts—religious and secular, are of these two types.

The earliest adaptation from Sanskrit puranas into Assamese, as is available today, is *Prahladacharita* by the poet-scholar Hema Sarasvati in the early 13th century. It deals with the story of Prahlada from *Vamana-purana*. The inspiration for selecting this piece of mythology for adaptation into Assamese verse is the desire to spread the bhakti cult, the unflinching devotion to Hari. The Royal patronage served as the incentive for disseminating the knowledge enshrined in the Sanskrit puranas among the masses. It is observed that from the earliest time to the end of 18th century the Royal patronage was the moving spirit in getting Sanskrit literature—both shastras and kavyas translated and adapted into Assamese. The Royal House of Ahoms, Kacharis and Kochas patronised the poets and scholars and provided facilities for the production of literary works in Assamese, the bulk of which was either translation or adaptation from Sanskrit.

The early Assamese literature was either lyrical, or narrative. The first dealt naturally with love and other sentiments or religious devotion subjectively, and the second created objectively, mythological tales and themes from the Sanskrit epics and puranas.

The urge for spreading Vaishnavism prompted many writers to wield their pens, and literature produced in Assamese was based mainly on Sanskrit. When Shankardeva (1449-1568) the saint-poet of Assam educated the masses he picked up Krishna legends from the *Bhagavata* and other puranas and the process of translation and adaptation from Sanskrit reached its zenith. In short, the translation and the adaptation into Assamese are intimately associated with the Neo-Vaishnava movement started by Shankardeva and followed by many others.

The Sanskrit works of Shakti-cult were also rendered into Assamese. *Markandeya Chandi, Ananda Lahari* by Adi Shankara and some 'tantras' were made available to the people in Assamese during this period. However, compared to the multitude of the Vaishnava literature in Assamese, the corpus of Shakta literature translated from Sanskrit is very small. Though Shastras and Kavyas formed the bulk of the literature, works on mundane subjects such as Jyotisha, Ayurveda, Arithmetic, Music, etc., were also translated into Assamese. In short, the literature in Sanskrit, which constituted the course of study for acquiring comprehensive knowledge by the society in those days, were made available to the average people of the State.

The Assamese adaptation of Sanskrit classics is mostly of interpretative character. The writer took up the essence of the original Sanskrit passage and explained it in pure literary Assamese, simplifying the difficult phrases and expressions, which were not easily understood by the common people. While doing so, philosophical terms are often avoided and the abstract expressions are couched in concrete terms.

How an abstract expression of the original Sanskrit is rendered into concrete terms in Assamese can be appreciated in the following instance, "Lord Krishna once in a summer season went out for tending the cows on the bank of Yamuna with the herd of cows and the cowherd boys, of course, without Balarama. The cows and the cowherd boys being highly oppressed by the hot wave of the summer season (Nidagha-tapa-piditah) drank the poisonous water of the Yamuna and became unconscious." The Sanskrit phrase 'nidagha-tapa-piditah' meaning 'oppressed by the hot summer', of the verse, has been skilfully rendered as "being oppressed by the hot wave of the month of 'Jyeshtha' (May-June)". Nobody knows when the incident of Kaliyadaman took place, and the author of the *Bhagavata* says simply 'nidagha'. It is obvious that such an abstract expression does not carry home the idea and hence it is rendered as the month of 'Jyeshtha', the hottest month in Assam with the usual spell of drought.

The poets took unlimited freedom in adaptation. In fact, the adaptation is in a sense, creative writing. Not only in treatment of the theme but in telling the myths also they displayed their ingenuity and told the complete and interesting stories. For this, the different versions of a particular story were picked up, and made into a complete lucid narrative. Shankardeva's *Balichhalan* (the deception of Bali) is an adaptation, and so stated by the author in clear terms:

"This episode (Balichhalan) from the *Bhagavata* is itself a nectar; however, I have added something to it from *Vamana-purana*".

(Bhagavata katha ito amrita sakshat
Vamana-purana kichhu mishri dilo tat)

This approach was followed by others also, which betrayed the anxiety of the poets to communicate a whole idea to the people.

The *Mahabharata* and *Ramayana*, the two mahakavyas were adapted into Assamese. In the matter of rendering the two 'mahakavyas' the dictum was that they were not Shastras. Hence, addition and superimposition is not to be objected to, because the very nature of the works provided scope for it. Following this tradition, Rama Sarasvati (16th century) in his translation of the *Mahabharata* introduced quite a good number of new stories in the *Vanaparva*. The substance of these stories is the encounter of the Pandavas with the mighty and invincible demons, and defeat of the physical force by the

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moral force in the battle. The aim was to show the moral strength of the Pandavas and thus instruct the people through popular stories. In fact, these stories became so popular that they surpassed the original in popularity and some were taken as separate books.

In the description of cities and gardens, lakes and rivers, flowers and birds, societies and ceremonies though the age-old poetic convention was followed, the poets had the scenes of their surroundings in their view and depicted them as they visualised them. Thus, these descriptions had the conventional scenes as their basis which was refurbished by the new ones.

The chaste and pure literary Assamese with an abundance of Sanskrit words was used in translation and adaptation. However, colloquial words, popular phrases and idioms were also coined skilfully by the scholars. Similies picked up from the scenes or events of daily life, from the field of cultivation, and other avocations of life, were used along with those borrowed from the Sanskrit works.

It does not escape the notice of a reader that the language used by the early scholars contained more archaic forms and was less polished than the language that came into usage after the Neo-Vaishnava movement. The language of this period contains words borrowed from Maithili and Brajaboli and other sources. The similies used by Vidyapati are traceable in some works.

Prahlada Charita by Hema Sarasvati is an adaptation from *Vamana-purana*. This seems to be the earliest specimen of translation or adaptation from the Sanskrit puranas. The poet received the patronage of the king Durlabhanarayana of Kamata (Western Assam) who is assigned to the 13th century.

Ashvamedhaparva by Harihara Vipra is an abridged rendering of the *Ashvamedhaparva* of the *Mahabharata*. *Vavruvahanaparva* by the same poet forms the part of *Ashvamedhaparva* but treated as a separate work. *Jayadrathavadha* by Kaviratna Sarasvati under the patronage of the same king is an adaptation from the *Dronaparva* of the *Mahabharata*. *Satyakiparva* by Rudra Kandali is the rendering of the episode dealing with the heroic utterances of Satyaki from the *Mahabharata*, and supposed to be a work of the 13th century.

All these point to the fact that the *Mahabharata*, in part, if not fully, was rendered into Assamese verse as early as the 13th century and the king named above was a great patron of learning. The Ramayana was rendered into Assamese by Madhav Kandali in the late 14th century under the patronage of the king Mahamanikya, perhaps a tribal king. The work establishes the scholarship and the poetic genius of Madhav, who has been praised by Shankardeva as the 'unerring early poet' (Madhav Kandali's rendering of *Adikanda* and *Uttarakanda* were lost, later on added by Madhavdeva and Shankardeva respectively). *Srimadbhagavata* was rendered into Assamese following the original and the commentary of Sridhara Swami by Shankardeva and a few others. *Kirtana* by Shankardeva is a unique specimen of adaptation from the *Bhagavata* which narrates the glory of Krishna from birth to the last day of his earthly life.

Bhakti Ratnavali by Madhavdeva, the worthy disciple of Shankardeva, is a translation par excellence of the Sanskrit work of the same title by Vishnupuri. Madhavdev translated a number of didactic verses and included them in his work *Namaghosha*. *Padmapurana* by Sukavi Narayana is not a translation of the purana of the same name, but a narrative dealing with the story of Behula and Lakhindara.

All these and a majority of other adaptations are in verse. But there is a surprising departure. Bhattadeva (16th century) an erudite scholar rendered entire *Bhagavata* and the *Srimadbhagavadgita* into lucid Assamese prose. Perhaps this is the first prose rendering of these two works in any Indian language.

In the modern period there has not been any serious attempt at rendering Sanskrit Shastras and Kavyas into Assamese; there are, however, some adaptations.

As regards the medieval or early Assamese literature, only a limited number of works belonging to the class secular and pure literature were produced. The Vaishnava movement charged the mind of scholars and poets with so much enthusiasm that they could not conceive of the idea of deriving aesthetic pleasure from works other than those having a religious bias. As a result, the pure literature suffered. *Hitopadesha* by Rama Misra of the 17th century, and also by Madhu Misra Vagisa of the 18th century, the *Shakuntala Kavya* by Kaviraja Chakravarti, the court poet of king Shiva Simha (1714-1744), *Nitilatamkura*, an abridgement of Kamandaki's work on polity, and the translation of *Srihastamuktavali*, a work on dance, by Subhankara Kavi are the few instances where the author's motive of writing is other than religious.

So far as the rendering of the Sanskrit religious literature is concerned the early Assamese literature can boast of having a large number of translations and adaptations from different puranas and tantras. The earliest one is *Haragaurisamvada*, the materials of which, derived from *Kumarasambhava* and *Kalika-purana*, are utilised to depict the union of Shiva and Parvati and killing of Tadakasura. Hema Sarasvati, the author of *Prahladacharita*, an episodical Kavya on Prahlada's devotion, is also the author of *Haragaurisamvada*. Hema Sarasvati is one of the trio who flourished under the patronage of king Durlabhanarayana of Kamatapura (14th century), the other two being Kaviratna Sarasvati and Harihara Vipra. *Haragaurisamvada* probably provided the first norm of religious episodical Kavyas which gained increasing popularity with the poets of the succeeding periods.

Adaptations from the religious Sanskrit literature are mainly confined to the puranic genre. During the period

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of the Vaishnavite revivalism, the *Bhagavata-purana* considered as the sun among the 'puranas', ruled the roost. Shankardeva, the initiator of the movement, started the process of translating and adapting different books and episodes of the above-named purana by rendering no less than seven books (skandha) and composing a few Kavyas based on its stories. Of all the books rendered by Sankardev the translation of the tenth book *(Dashama Skandha)* is the most remarkable one as it does contain the exploits and glorification of Krishna, the adorable deity of the Assamese Vaishnavas. Portions of the same work left out by the great reformer were subsequently completed by his successors of whom names of Ananta Kandali (16th century), Gopalacharana Dvija (16th-17th century), Keshava Kayastha (17th century), Aniruddha Kayastha (17th century) stand out prominently.

Principal Kavyas adapted from the *Bhagavata-Purana* are *Rukminiharana*, *Balichhalana*, *Amritamanthana*, *Kurukshetra* by Shankardeva, *Kumaraharana* and *Britrasuravadha* by Ananta Kandali, *Rajasuyakavya* by Madhavadeva and *Dhruvacharita* by Vishnu Bharati. It may be mentioned that the poets, in several cases, while mostly adhering to the *Bhagavata Purana*, have introduced materials derived from other puranas with a view to make the stories interesting. Reflection of Assamese social life is also noticed in the depiction of ceremonies, festivals and popular beliefs.

A prose-rendering of the *Bhagavata-Purana* was completed in the last decade of the 16th century by Vaikunthanatha Bhagavata Bhattacharya *alias* Bhattadeva. This attempt to utilise prose as a medium of literary expression opened a new vista for the writers to undertake literary compositions through the medium of prose.

However the most popular story adapted to Assamese verses is from *Padma Purana*. It is the romantic story of Madhava Sulochana illustrated with an erotic bias, though the original story is narrated to show the efficacy of bathing in the confluence of the Ganga and the sea. The story has been developed into a full-fledged Kavya by three poets. The entire Kriya-yogasara section of the *Padma Purana* was transtated by Vishnudeva Goswami of Auniati Satra in the last decade of the 18th century. *Dharma-Purana*, an upapurana dealing with religious and social duties, was rendered into metrical Assamese first by Kavichandra Dvija, the court poet of Shiva Simha (1714-1744) in 1735, and later by Parashurama Dvija in the first decade of the 19th century. In 1708 Bhuvaneswara Vachaspati translated *Brihannaradiya-Purana* in the court of the Kachari king at Khaspur in the present district of Cachar of Assam. In the early part of the 19th century Ghanasyama Phukan translated the *Kalki-Purana* into metrical Assamese. *Markandeya-Chandi* has three Assamese versions translated during the 18th century.

The early Assamese literature presents three metrical versions of Jayadeva's *Gitagovinda*. Two versions, one by Rama Saraswati of the 16th century and the other by Dharmadeva Bhatta of the 18th century, are juxtaposed versions of Jayadeva's work with 'rasakrida' episode of the *Bhagavata-Purana*. This has been done to accommodate the lyrical and highly erotic work of Jayadeva with the Vaishnavite philosophy of Assam which does not accept Radha as the mistress of Krishna. The third version by Kaviraja Chakravarti is a literal translation of the original Sanskrit work.

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S.S.

BENGALI

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BHAGAVATA: The *Bhagavata* is the most sacred book of the Vaishnavas of Bengal. A large number of the legends about Krishna, widely current in Bengal, comes from the *Bhagavata*. So, it was quite natural that a considerable number of translations and adaptations of the *Bhagavata* in Bengali Literature of the medieval period was in existence.

Two things must be remembered in this connection. Firstly, though the *Bhagavata* consists of twelve skandhas (chapters), only the tenth and eleventh skandhas, where the story of Krishna has been told, became popular in Bengal. Secondly, as most of the devout Vaishnavas of Bengal knew Sanskrit quite well, they used to read the original *Bhagavata*. So, they were not much interested in the translation or adaptation of the sacred book. This is one of the reasons why Bengali translations or adaptations of the *Bhagavata* were less popular and less colourful than the Bengali versions of the *Ramayana* and the *Mahabharata*.

The literal Bengali translations of the *Bhagavata* are only a few in number. Not so are the adaptations. It should be mentioned here that these works were called *Krishnamangalas*. The oldest Bengali adaptation of the *Bhagavata* is probably the *Srikrishnakirtana*, written by Badu Chandidasa, though there is some controversy regarding the date of its composition. From the internal evidences it appears that it was written in the pre-Chaitanya period, probably in the 15th century. *Srikrishnakirtana* is divided into thirteen khandas (chapters).

In the case of the first Khanda, i.e. Janmakhanda the poet has drawn the material from the *Bhagavata* for the description of Krishna's birth. But in describing the birth of Radha, he has depended on other sources, as there is no mention of Radha in the *Bhagavata*. There is little influence of the *Bhagavata* in the next five Khandas. But in the seventh, eighth and ninth Khandas, he has taken the theme mainly from the *Bhagavata*. After Yamunakhanda,

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he has followed an independent course.

The next writer, who made an adaptation of the *Bhagavata* in Bengali is Maladhara Vasu (Maladhar Bose). He came from the village of Kulinagrama in the district of Burdwan, West Bengal. In his work entitled *Srikrishnavijaya*, the poet has expressed his indebtedness to the *Bhagavata*. He has stated that after learning the stories of the *Bhagavata* from the scholars and obtaining an order from Vyasa (the writer of the *Bhagavata*) in his dream, he started the writing of *Srikrishnavijaya*. He has drawn the theme of his poem mainly from the tenth and eleventh skandhas of the *Bhagavata*. Some portions of his poems are literal translations of the latter. But occasionally, he has made a synopsis of some of the episodes described in the *Bhagavata*. Sometimes, he has drawn his material from other puranas. In some cases, he has depended on local traditions or his own imagination. But there can be little doubt that his work is mainly based on the *Bhagavata*. After Maladhara Vasu, Govinda Acharya, a contemporary of Chaitanya, wrote a *Krishnamangala*, which is based on the *Bhagavata*. Another poet of the same name, Dvija Govinda, wrote another *Krishnamangala*. In this work, the poet has incorporated many episodes of the *Bhagavata*, e.g., the episodes of Parikshita, Dhruva, Ajamila, Prahlada and Gajendramokshana. In depicting Krishna's life, he has depended more on other sources than on the *Bhagavata*. Another *Krishnamangala* was written by Paramananda, the son of Durlabha. In this poem, we get a free translation of the first nine skandhas of the *Bhagavata*.

The next poet of *Krishnamangala*, Dvija Madhava, is very famous. Excepting a few episodes like the Danakhanda and Naukakhanda, his work is more or less based upon the *Bhagavata*. Some portions of his poem were meant to be sung; others to be merely read. The writer was a devotee of Chaitanya.

Krishnadasa, a disciple of Dvija Madhava, wrote a small *Krishnamangala*. He came from the west coast of the Ganga (Bhagirathi). The names of his parents were Yadavananda and Padmavati. Krishnadasa, though he generally followed the *Bhagavata*, incorporated many non-*Bhagavata* stories like Danakhanda, Naukakhanda, Bharkhanda and Vamshichaurya in his work. It is interesting to note that in this work, the poet claims to have taken the themes of Danakhanda and Naukakhanda from *Harivamsha*. But the text of the *Harivamshapurana*, as it is current today, contains no trace of these two episodes. Sanatana Goswami, in his commentary on the *Bhagavata*, gives the credit of introducing these two episodes to Chandidasa. We have already seen that Danakhanda and Naukakhanda are two important chapters of *Srikrishnakirtana*, written by Badu Chandidasa.

Two other poets, whose dates have not been clearly established, wrote *Krishnamangalas*. One of them is Duhkhi Shyamadasa, born of Shrimukha and Bhavani. He, in his work, has closely followed the *Bhagavata*, but has also brought non-*Bhagavata* episodes like Danakhanda and Naukakhanda into it. There is some good poetry in his work. The other poet, Daivakinandana Simha, alias Kavishekhara, son of Chaturbhuja and Hiravati, wrote a *Krishnamangala* entitled *Gopalavijaya*. From the introductory verses of this poem, we learn that he also wrote a few other books depicting the story of Krishna, but they have not reached us. *Gopalavijaya* is mainly based on the *Bhagavata*. The poet has brought in non-*Bhagavata* episodes like Danakhanda and Naukakhanda, but he has begged the pardon of his readers for this.

In the 17th century, Bengali adaptations of the *Bhagavata* took a new turn. Erotic elements became less and less prevalent in them. Some new stories, e.g., Suvalamilana, Gopigoshtha, etc., were invented and they found their places in these adaptations. Devotion and poetical genius of the writers became rarer and rarer in this century.

Amongst the writers of the *Krishnamangalas* of the 17th century, mention may be made of Srikrishnakinkara, who is considered by some scholars to be the elder brother of Kashirama Das, the famous writer of Bengali Mahabharata. His work is more or less a descriptive poem. Another writer, Bhavananda, the son of Shaivananda, came from East Bengal, probably Sylhet. Though his work is an adaptation of the *Bhagavata* it contains non-puranic elements like Danakhanda and Naukakhanda. It is entitled *Harivamsha*. Do this fact and the statement of Krishnadasa mentioned above point to another *Harivamsha*, which is now lost? Bhavananda's *Harivamsha* which became popular in East Bengal contains stamp of genuine poetical talent.

Dvija Parashurama or Parashurama Chakravarti, a poet coming from Birbhum (West Bengal), wrote a *Krishnamangala*. Some of its chapters were very popular in West Bengal, because we get numerous manuscripts in this area containing one or the other of these chapters. Complete manuscript of the entire work has also been found, but such manuscripts are very rare. This generally follows the *Bhagavata*, though it contains Danakhanda, Naukakhanda and a few other non-*Bhagavata* legends.

Another poet, Parashurama Raya, son of Madhusudana Raya, wrote another *Krishnamangala*, which is entitled *Madhavasamgita*. This work contains many non-*Bhagavata* elements, though the poet has followed the *Bhagavata* to some extent.

Both the poets mentioned above flourished probably in the first half of the 17th century. Another poet of the period was Ghanashyama Dasa, who wrote a book entitled *Srikrishnavilasa*. This book very closely follows the *Bhagavata*. It was written for the purpose of singing, as there are mentions of ragas and raginis in it. The poet was very much devoted to his preceptor, Jayagopala Dasa, as he has been frequently mentioned in this work.

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Another poet named Ghanashyama wrote a book entitled *Krishnasamkirtana*. The materials of this work have been taken from the *Bhagavata*, as well as from the *Harivamsha* and the *Brahmavaivartapurana*.

Another major writer of *Srikrishnamangala* flourished probably in the second half of the 17th century. His name is Yashaschandra and his work is entitled *Govindavilasa*. Though he has followed the *Bhagavata* in this work, it mainly contains those legends about Krishna, which grew in the post–Chaitanya period.

Dvija Banikanta, another poet of the 17th century, wrote a book entitled *Srikrishnacharita*. In this book, he has followed the technique of the *Bhagavata*, i.e. here also Shukadeva appears as the narrator and Parikshita as the listener. Except for this formal similarity, there is no influence of the *Bhagavata* on this work.

Vamshidasa, another writer of *Krishnamangala*, explicitly declares to have followed the *Bhagavata*. But he has also incorporated many non–*Bhagavata* elements in his work.

Amongst the poets of the 18th century, mention may be made of Balarama Dasa, the writer of *Krishnalilamrita*, Dvija Ramanatha, the writer of *Srikrishnavijaya* and Kavichandra Shankara Chakravarti, the writer of *Bhagavatamrita*. Balarama Dasa, in *Krishnalilamrita*, has followed the *Bhagavata* and the *Brahmavaivartapurana* in an almost equal degree. Dvija Ramanatha has closely followed the *Bhagavata*, but has also included *Danakhanda* and *Naukakhanda* in his work. Kavichandra Shankara Chakravarti was the court poet of the Malla kings of Vishnupur. His *Bhagavatamrita* or *Govindamangala* is a very large book and it is influenced by the *Bhagavata* as well as other sources. This book became very popular in West Bengal and numerous manuscripts of either the entire work or its different chapters have been found.

Besides these major writers of *Srikrishnamangalas*, there were others, whose works were more or less of a trifling nature.

S.M.

MAHABHARATA: The history of Bengali adaptation of the *Mahabharata* is quite old. During the rule of Ala-ud-din Husain Shah (1493-1519), Paragal Khan, the governor of Chittagong, had a Bengali version of the *Mahabharata* composed by his court-poet Kavindra Parameshvara Dasa. This is probably one of the earliest vernacular *Mahabharatas* of Eastern India. Kavindra Parameshvara's work is short, but in it, we get the adaptation of the entire epic.

Paragal Khan's son, Nusrat Khan, alias Chuti Khan, was an admirer of the Ashvamedha-parva (the book of horse-sacrifice) of the *Jaimini-samhita*. He had it done by Shrikara Nandi, his court-poet. It is worth noting that in the case of the Ashvamedha-parva, the Bengali poets followed *Jaimini-samhita* instead of the original *Mahabharata*, ascribed to Vyasa.

The colophon of a version of the Bengali *Mahabharata*, most popular in Eastern Bengal, attributes it to Sanjaya. According to Dineshchandra Sen, Sanjaya's *Mahabharata* is the oldest among the Bengali versions of the epic. But this is not accepted by most of the scholars. From the internal evidence of Kavindra Parameshvara's work, it can be easily proved that no poet wrote any Bengali *Mahabharata* before Kavindra, at least not in Eastern Bengal. Sanjaya was probably the pseudonym of the author of this *Mahabharata*. From some of its colophons, it appears that his name was Harinarayana Deva. Sanjaya's *Mahabharata* is a voluminous work as it is an adaptation of the entire epic.

In West Bengal also, composition of the Bengali *Mahabharata* had a very early beginning. Ramchandra Khan, another governor under Ala-ud-din-Husain Shah, posted in the southern region of his kingdom, composed the Ashvamedha-parva in 1532-33. Another writer of the same Parva was Dvija Raghunatha, the Bengali court-poet of Mukunda Deva, the last independent Hindu king of Orissa. But the most notable amongst the West Bengal writers of Bengali *Mahabharatas* in the 16th century was Nityananda. He made an adaptation of the entire *Mahabharata* and his work was of a considerable size.

But the greatest name in this branch of literature is that of Kashiram Das, the son of Kamalakanta Das, coming from the Indrani Pargana (Burdwan) of West Bengal. Though Kashiram could not finish his work and the major portions of the *Mahabharata* going by his name were written by other poets, he is by far the most popular writer of this branch of Bengali literature. Due to the great popularity of his work, the compositions of the older poets were lost in oblivion.

Kashiram composed his work in the first quarter of the 17th century. After him, Ghanashyam Das, Ananta Misra, Rajendra Das, Ramanarayan Datta, Ramkrishna Kavishekhara, Shrinatha Brahmana and a few other poets of the 17th century composed Bengali versions of the *Mahabharata*. Many poets of the 18th century also made contributions to this branch of Bengali literature. They were Jyotisha Brahmana, Kavichandra Chakravarti, Vasudeva, Trilochan Chakravarti, Krishnarama, Ramanarayan Ghosha, Lokanath Datta, Shashthibara Sen and his son, Gangadas Sen. But none of them was able to make any lasting impression on the minds of the Bengali readers.

The Bengali versions of both the *Ramayana* and the *Mahabharata* were entitled *Panchali*. But there is some difference between these two forms of the *Panchalis*. Bengali Ramayanas were generally sung in open assemblies, whereas Bengali Mahabharatas were merely recited. The writers of Bengali Ramayanas were generally Brahmins. But composers of the Bengali Mahabharatas

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came from the other castes of the Hindu Society of Bengal. Most of them were Kayasthas.

It was a tradition amongst the Hindu kings of Bengal to have the *Mahabharata* read in the courts. In the Muslim period, this practice was not of course followed in the courts of the kings of Bengal, but it was current in the courts of Hindu zamindars and nobles. Some of the Muslim nobles like Paragal Khan and Chuti Khan had the *Mahabharata* read in their courts. They appreciated this great epic not as a sacred book, but as a fine specimen of literature.

The names of the Parvas (Chapters) of the Bengali Mahabharatas differ from those of the original epic.

Though the Bengali Mahabharatas (especially the one of Kashiram Das) were as popular as the Bengali Ramayanas, their characters did not attain the same amount of popularity as those of the latter. Rama, Sita, Lakshmana and other characters of the *Ramayana* conquered the hearts of the Bengalis. To the Bengalis, they were like real human beings. But the characters of the *Mahabharata* were something quite distant to them. The pattern of the characters depicted in the *Mahabharata* was quite strange and unfamiliar to the Bengalis. Bengali families may have sons like Rama, brothers like Lakshmana and Bharata and wives like Sita. But no Bengali family would ever dream of having persons like Bhima, Arjuna, Karna and Draupadi as their near and dear ones.

Though the Bengali Mahabharatas followed the original epic to a great extent, here and there we come across new stories and twisted forms of old stories. For example, in the original epic, the story of Subhadraharana is quite simple. Arjuna, in the course of his travel in exile, reached Dwaraka. There he saw Subhadra, the sister of Krishna, and became attracted by her. Krishna encouraged him and according to his advice, Arjuna lifted Subhadra, took her in his chariot and fled. This infuriated Balarama, Krishna's elder brother, and other Yadavas, but Krishna pacified them. The result was a happy ending. But in the Bengali *Mahabharata*, the story is a complex one, with dramatic touches. Here we find that Duryodhana, the enemy of the Pandavas, was selected by Balarama as a match for Subhadra. Subhadra saw Arjuna and at the very first sight she fell in love with him. Satyabhama, the wife of Krishna, came to learn this and arranged a meeting between Arjuna and Subhadra. Subhadra was taken away by Arjuna quite dramatically and when Arjuna's chariot was chased by the Yadavas, it was Subhadra who drove the chariot, while Arjuna fought. Duryodhana, unaware of these developments, came to marry Subhadra, with a large party of friends and relatives, only to be disappointed.

Another new story told in the Bengali *Mahabharata* is the surprise of Vibhishana. Vibhishana, the famous king of Lanka, was invited to the 'Rajasuya Yajna' of Yudhishthira. Vibhishana, as a devotee of Rama, considered Yudhishthira not a very important king. But when, at the time of his farewell, he tried to make a courtesy call to Yudhishthira, he was surprised to find that numerous gods and great kings were waiting at the door for having a chance to meet Yudhishthira. At this, Vibhishana understood that Yudhishthira was far superior to him.

The story of a quarrel between Draupadi and Hidimba, found in the Bengali Mahabharatas, is also new. At the time of the 'Rajasuya Yajna', both Draupadi and Hidimba claimed seniority over each other. This caused a violent quarrel between them. Both lost their temper and cursed each other. Draupadi cursed that Hidimba's son would be killed by Karna. Hidimba retaliated by cursing that Draupadi's sons would be killed by Asvatthama. In the battle of Kurukshetra, both the curses came true.

Almost all the stories of the 'Ashvamedha-parva' of Bengali Mahabharatas became popular. For example, the story of Pravira's battle with Arjuna. Pravira was treacherously killed by Arjuna. This infuriated Jana, Pravira's mother. She, after trying in vain to avenge the killing of her son, met her end by drowning herself in the Ganga. This story became the theme of a famous poem of Michael Madhusudan Dutt and a popular drama of Girish chandra Ghosh.

Other stories of this Parva, namely, the kingdom of Pramila (a kingdom consisting of only the women) and Arjuna's encounter with Babhruvahana, his son, also became popular.

Some characters of the original *Mahabharata* have been glorified in its Bengali counterparts. One of them is Karna, the great hero. Here he stands as a character without a single fault or vice. Brishaketu, his son, finds no mention in the original epic. But in the Bengali Mahabharatas, he plays an important role.

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S.M.

RAMAYANA: The legend of Rama was quite popular in Bengal. But the number of Bengali Ramayanas is not very large. The reason is not far to seek. Krittivasa, the first writer of a Bengali *Ramayana* was so much popular that few writers had the courage to tread over this field and enter into competition with him. Those poets, who ventured to write new Bengali Ramayanas occasionally, suffered an unenviable fate. Their writings were neglected and their names were even forgotten. Nevertheless, some portions of their poems became interpolated into the work of Krittivasa, and thereby managed to survive.

Krittivasa flourished in the 15th century. The original form of his *Ramayana* has not yet been properly ascer-

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tained. But a careful study of the older manuscripts reveals that he closely followed the *Ramayana* of Valmiki departing from the latter in only a few cases. But as days went by, his original work suffered a great change. Its language became modernised. New passages, either composed by the singers and scribes, or taken from other Bengali Ramayanas, were interpolated into it. All these happened, because, firstly, the scribes and singers wanted to make the work of Krittivasa "more attractive and up-to-date". Secondly, the adherent of a particular branch of Hinduism prevalent in a particular period interpolated some episodes into the *Ramayana* of Krittivasa, to vindicate their own religious cult against others. That is why in the modern version of the work, Birabahu, a son of Ravana, lies prostrate on the ground and begs the mercy of Rama, even though he came to fight with the latter; Ravana, the main enemy of Rama, also begs his forgiveness with folded hands in this version. But Taranisena's actions surpass the feats of all others. He comes to the battle-field, writing the name of Rama all over his body and sees Vishvarupa in Rama's face. In this version of Krittivasa's work, we find Rama and Lakshmana weep when the Rakshasas made entreaties for mercy. They remind us of Chaitanya and Nityananda. These things are not found in the other manuscripts of this work. So, it can be safely presumed that they were interpolated by the Vaishnavas when Vaishnavism attained greater prominence in Bengal. But there are other kinds of interpolations too. For example, we find (in the modern version) that Rama worships Durga to receive her blessings, so that he may be able to kill Ravana. This episode is no doubt interpolated by the Shaktas in their hey days, to prove that Rama, the incarnation of Vishnu, had to depend on the mercy of the goddess worshipped by them. In an 18th century manuscript of Krittivasa's *Ramayana*, we find Hanuman going to the Vacuum (Shunya) to meet Niranjana. This is obviously an interpolation made by the followers of the Natha cult.

There were other such writers who flourished between the 16th and 18th centuries. One peculiarity about these writers was that they did not draw their material from Valmiki's *Ramayana* only, but also from *Adbhuta-Ramayana*, *Adhyatma-Ramayana*, *Yoga-Vashishtha-Ramayana* and local traditions. Another interesting thing is that instead of the entire *Ramayana*, most of them preferred to write poems on small episodes like *Lakshmana-digvijaya* (The Conquest of Lakshmana), *Shatrughna-digvijaya* (The Conquest of Shatrughna), *Angada-rayabara* (The Embassy of Angada) and *Sitar Baromasya* (Sita's grief throughout the twelve months of the year).

The post-Chaitanya Vaishnava Bhakti-cult also influenced the Bengali Ramayanas of this period. Rama, as an incarnation of Vishnu, was worshipped by the Vaishnavas. The followers of Chaitanya were mainly worshippers of Krishna. But they also worshipped Rama. Some of the followers of Chaitanya, e.g., Murari Gupta and Vallabha (the father of Jiva Goswami) were hard-core devotees of Rama. So, poetry on the Rama-legend got a new impetus from the advent of Chaitanyism. As a result of this, many new Bengali Ramayanas were written and new pieces were interpolated in the work of Krittivasa, all of which bore the stamp of the Bhakti-cult.

The most notable Bengali *Ramayana*, written during this period, came from the pen of a poet called Adbhutacharya (meaning 'the strange preceptor'). The real name of this poet was Nityananda. It is not known why he was called Adbhutacharya. There is a tradition that when the poet was only seven years old, Rama appeared before him in a dream, ordered him to write the *Ramayana*, and with an arrow, wrote the great 'mantra' on his tongue. As a result of this, the poet composed the *Ramayana* at a very early age and because of this extraordinary feat, he got this title. But there are other scholars who believe that Adbhutacharya was not the title of this poet. They think that he called his *Ramayana*, *Adbhutashcharya Ramayana*. Due to scribal errors, *Adbhuta Ashcharya* has become *Adbhutacharya*.

This poet, Nityananda or Adbhutacharya, was born in North Bengal, in the village of Amrita Kundan which was situated near the junction of the rivers Atreyi and Karatoya. The names of his parents were Shrinivas (or Kashi) Acharya and Menaka. According to reliable evidence, he flourished in the 17th century.

Adbhutacharya drew the material of his work from *Adbhuta-Ramayana*, *Adhyatma-Ramayana* and *Raghuvamsha* (of Kalidasa). But in his work, we come across many new stories, which are not found in any other source.

The most striking feature in Adbhutacharya's work is the character of Kaushalya. According to the *Ramayana* current under the name of Krittivasa, Sumitra, the third wife of king Dasharatha, was neglected by her husband and this fact was liked by his first two queens, Kaushalya and Kaikeyi. But in Adbhutacharya's *Ramayana*, Kaushalya comes to the help of Sumitra and with great efforts manages to unite Sumitra with her husband.

At one time, Adbhutacharya's *Ramayana* was very popular in North Bengal. Now it is completely forgotten. But some portions of it have been interpolated into the work of Krittivasa, and have managed to survive, though not under the signature of the original writer.

Another work entitled *Shataskandha-ravanavadha* (The slaying of the hundred-headed Ravana) bears the name of Adbhutacharya as its writer.

The names of some other writers of Bengali *Ramayana* deserve mention. One of them is Kailasa Vasu, who lived in the middle of the 16th century. Another is Ramananda Yati, an ascetic. Ramashankara Datta, another poet, wrote his *Ramayana* either in the last

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quarter of the 17th century or in the first quarter of the 18th century. He came from the village of Bayra in East Bengal. In his *Ramayana*, we get a blending of the writings of Krittivasa and Adbhutacharya. He also drew some material from the *Adhyatma-Ramayana*. Gunaraja Khan, a poet believed to be distinct from the famous writer of *Srikrishnavijaya*, wrote a book entitled *Itihasa-pustaka*, which is nothing but a Bengali *Ramayana*. Another poet, Bhavani Dasa, wrote many books, which deal with various episodes of the *Ramayana*, e.g., *Lakshmana-digvijaya* (The Conquests of Lakshmana), *Shatrughna-digvijaya* (The Conquests of Shatrughna), *Ramer Svargarohana* (Rama's death), etc. One peculiar feature of these works is that though they deal with war and death, there are many scenes in them in which homely love, happiness, sorrow, union and separation of human beings have been depicted. This poet came from a village called Patunda. The name of his parents were Yadavananda and Yashoda. The manuscripts of his works have been found in even the remotest corners of Bengal. Dvija Lakshmana, a poet having the surname Vandyaghatiya (Banerjee) translated the *Adikanda* (first book) of the *Adhyatma-Ramayana* into Bengali. He also wrote a book entitled *Shiva-Ramer-yuddha* (The Battle between Shiva and Rama).

Kavichandra Shankara Chakravarti was a prolific and popular writer of the 18th century. He was the court-poet of the Malla Kings of Vishnupur. He wrote many books, dealing with various themes. He also wrote a Bengali *Ramayana*, which is known as *Vishnupuri-ramayana*. The most popular episode of this *Ramayana* is the Angada-rayabara (The Embassy of Angada). In the *Ramayana* of Valmiki, Angada, the son of Bali enters the court of Ravana as a messenger of Rama and scolds him in scathing terms. This episode has been described at length by Kavichandra Shankara Chakravarti, but he has brought in obscenity and coarse humour into his description to cater to the taste of his readers. Taranisenabadha (The slaying of Taranisena), another episode described in the *Vishnupuri-Ramayana*, has been interpolated into the *Ramayana* of Krittivasa.

Many other Bengali poets also wrote on Angada-rayabara. They are Phakir Rama, Kashinatha and Dvija Tulsi.

Dvija Bhavaninatha, court-poet of a certain king named Jayachandra, too, wrote a Bengali *Ramayana*. His work is based on the *Adhyatma Ramayana*.

In the second half of the 18th century, another Bengali *Ramayana* was written by one Ramananda Ghosha. Though his work is of a mediocre nature, it has drawn the attention of the scholars for one particular reason. In this work, the poet has styled himself as Buddhavatara, i.e., the incarnation of Lord Buddha. According to him, Buddha was cursed by Kali to be reborn as Ramananda Ghosha to save the country from 'mlechha' or evil practices. This poet believes that Rama and Jagannatha are one and the same deity and both are transformations of Buddha.

In the second half of the 18th century, another Bengali *Ramayana* was jointly written by Jagatrama Raya and his son, Ramaprasada Raya. In this *Ramayana*, apart from the original seven kandas, we get one additional kanda, Pushkara Kanda, and a new chapter, Ramarasa. This *Ramayana* attained some popularity. Raghunandana Goswami, a poet of the early 19th century, also wrote a Bengali *Ramayana* entitled *Ramarasayana*. Another Bengali *Ramayana* has been ascribed to Chandravati a lady poet of Mymensingh. She was the daughter of Vamsidasa, the writer of a Manasa-mangala poem. No manuscript of Chandravati's *Ramayana* has been found. It has been collected from the oral songs sung by the singers of Mymensingh. Its language is quite modern.

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S.M.

GUJARATI

BHAGAVATA: The Krishna cult was most widespread in Gujarat as a result of various causes. In the first place, according to the *Mahabharata*, Krishna ruled from Dwarka in Gujarat for many years. Secondly, poetess Mira spent later part of her life in Dwarka and guided people on the path of Krishna-devotion. Thirdly, Vallabhacharya the founder of the Pusti sect, and his son Vitthalnathji travelled extensively in Gujarat and attracted thousands of people towards 'Madhura' Bhatki (a type of devotion in which devotee considers himself or herself as a beloved of Krishna). This also made Krishna more popular. Further, it is said that when Narsinha Mehta, the Gujarati poet-devotee of Krishna (1414-1480) was in difficulty, Krishna helped him either by taking a human form or by performing miracles. Such episodes of Krishna's personal help to mortal men were made known by Narsinha Mehta who has written poems on every such occasion describing his personal relations with him. After him, many other poets have written poems regarding those episodes. Gujaratis were convinced that Krishna was the only God who could help them in times of difficulty, hence the Krishna cult became increasingly popular amongst the masses. Besides it was only with Krishna that personal relations could be established and developed, for he was more human than divine. On account of the factors mentioned above, the *Bhagavata* which depicts the life of Krishna became a book of gospels in Gujarati.

Bhima (1465) was the first poet who in his poem Harilila Shodaskala (Sixteen phases of the sport of Hari) has given in 16 cantos an abridged version of *Shrimad Bhagavata*. Although he has given some local colour (e.g.

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Krishna's marriage with Rukmini is described as taking place not in the Vidarbha region but at a place near Junagadh in Saurashtra), he follows the original text.

In the post-independence period the art of the *Bhagavata* recitation was revived, and several popular reciters started writing what they recited. They did not strictly adhere to the original text, but added some incidents, which were consistent with the original. This was only to arouse the desired sentiments in the audience. Dongre Maharaj, popular reciter of the *Bhagavata* wrote *Bhagavata* in 1961 in which he has added an incident depicting the agony of Yashoda (foster mother of Krishna) after Krishna's departure for Mathura. She notices a crow sitting on a pillar of her house and because of the popular belief that the chattering sound of a crow foretells the arrival of dear ones, she asks the crow whether Krishna is returning. This moves the audience. Such additions enhance the beauty of translation. Krishnashankar Shastri, who is also a popular reciter of the *Bhagavata* also made additions to his *Bhagavata* published in 1958. In his work, when Krishna departs for Mathura, Yashoda remembers one by one her harsh treatment to his son, and she thinks that Krishna has left her because she punished him a number of times. Thus the modern reciters of the *Bhagavata* have successfully revived the art of narrating mythological stories.

From the 15th century upto the second half of the 19th century, poets selected certain episodes of the *Bhagavata* and developed them according to their own creative genius. There are two types of such adaptations. One is that in which sentiments and emotions are depicted in a lyrical form. The incidents which are selected are: rejoicing in Gokul and celebrations on the birth of Krishna, lullabies to put child Krishna to sleep, childhood pranks and feats of Krishna, various phases of his love-making with Radha and milkmaids e.g. Krishna playing on flute and the infatuation of Radha and the milkmaids who abandoning all their domestic duties run towards him, Krishna's asking for the tax from them and the wordy duel on that occasion, Krishna's teasing them while they go to fetch water, Krishna's playing 'Rasalila' (Rasa Dance) with them in a moonlit night, and the sudden disappearance of Krishna in the midst of dance, Krishna's sudden departure for Mathura and the plight of Nanda and Yashoda (his foster parents) and Radha and 'gopis' (milkmaids), Krishna's jumping into the river Yamuna to fight with serpant Kaliya: all these events are chosen by poets to delineate various emotions. Only the bare outline is taken from the *Bhagavata*. The poets gave full scope to their imagination and in doing so sometimes Krishna has been downgraded as a women hunter. In the *Bhagavata* there is no mention of Radha, the milkmaid but in the *Brahma Vaivarta Purana* Radha is mentioned as a lady to whom Krishna was attached. Almost all the poets have delineated the love affairs of Radha with Krishna. Some poets like, Narsinha Mehta (15th century) Raje (17th century), Ranchod (18th century) have described the marriage of Radha with Krishna. The poets must have felt that Krishna's love affair with Radha did not have the legal sanction and therefore they legalised it by depicting Radha as Krishna's wife. Narsinha Mehta described all the sports of Krishna, from the time of his birth upto departure for Mathura in his emotionally surcharged lyrics, although at times he becomes erotic and transgresses the limits of decency. But on the whole he maintained the dignity of Krishna. Other renowned poets who have been inspired by the *Bhagavata* are Bhalan (15th century) Mira (16th century) Raje and Raghunathdas (17th century), Pritam and Dayaram (18th century and 19th century). Many of them have described 'Raslila' in a more elaborate manner than the *Bhagavata*.

Of the longer narrative poems which have been adapted from the *Bhagavata*, the Bhramargita (the bee song) is the most popular in mediaeval Gujarati poetry. The poem is connected with the episode of Krishna returning to Vrindavan in the guise of a bee and 'gopies' calling names to the bee which indirectly apply to Krishna. Fifteen poets like Narsinha Mehta, Bhalan (15th century), Brehdev, Bhim Chaturbhuj, Keshavdas (16th century), Vishwanath Jani, Raghunathdas, Raje (17th century) Purshottam, Pritam (18th century) and Dayaram (19th century) have written *Bhramargita*. The episode in the *Bhagavata* is narrated in two chapters only, while Gujarati versions contain on an average over twenty-five lyrics. They have chosen this theme because it offers considerable scope for expression of powerful emotions as well as sarcasm. Some of the poets like Narsinha Mehta, Pritam, Raje and Dayaram have dropped the incident of Krishna's coming there in the form of a bee because they thought that there was no need of a proxy to use blasphemous language for Krishna. Even though they cast aspersions on Krishna, all the poets who have dwelt upon this theme have been able to show that even in their speaking ill of Krishna their intense love for him was discernible. Some of the poets like Chaturbhuj, Purshottam and Pritam have made gopis use a very coarse language, even then this does not fail to show their emotional attachment to Krishna.

The second *Bhagavata* incident which has attracted the mediaeval Gujarati poets is the abduction of Rukmini by Krishna and his marrying her. It is known as 'Rukmini Haran'. Rukmini, the daughter of king Bhishmak of Vidarbha, wanted to marry Krishna, but her brother had arranged to marry her to Sishupala, an arch enemy of Krishna. Rukmini sends a secret messenger to Krishna, indicating her plan to elope with Krishna. Accordingly when Rukmini goes to the temple, Krishna carries her away and marries her. The episode is chosen because it gives expression to the sentiments of love and heroism. Further, Rukmini was the chief queen of Krishna. Nine

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poets have written poems on this episode, chief among them being Shedhji and Fudh (16th century), Devidas, (17th century), Govindram and Premanand (18th century), and Dayaram (19th century). The poets have provided the story with a locale of contemporary Gujarat in the description of places, and for the venue of the wedding ceremony, Shedhji describes a place near Junagadh in Saurashtra (instead of the Vidarbha region as recorded) as the place from where Rukmini was carried away. Premanand's Rukminiharan is the best poem on the subject for he does full justice to the descriptive as well as the emotional part of the episode. In the original, this episode is narrated in one chapter while the poems written on the episode consist of over twenty chapters.

A similar incident in which Krishna's grandson Aniruddha was carried away by the friend of Usha, the daughter of Banasura of Assam, and got secretly married to her in the state of captivity, and the war between Krishna and Banasura in which the latter is defeated, has also been chosen by the poets. There is ample scope to portrary the sentiments of love, wonder and heroism. Being the only incident in which the bridegroom is being lifted from his residence to the residence of the bride and that too by a lady sustains the story interest. The adaptation of this theme began as early as the 15th century and lasted to the end of the 18th century. Seven poets have chosen this theme, chief amongst them being Veersingh and Janardan (15th century), Nakar (16th century), Premanand (17th century), Narsinghnaval (18th century). In the original there are only two chapters in which the incident is narrated, while the Gujarati versions which are called as *Usha Haran* or *Okhaharan* (carrying away of Usha) contain on an average thirty chapters because of elaborations and additions. Although the stories in the Gujarati versions are based on the *Bhagavata* they present a different picture. In the original Usha is the daughter of Banasura but the Gujarati versions tell us that Banasura was childless and that he through long penance got Usha as a boon from Lord Shiva. It seems that some portion from the Ganesh story got mixed up with the *Bhagavata* story. As the identity of the heroine is changed the Gujarati version differs considerably from the original. After the 15th century the poets who dealt with this theme changed the name of heroine from Usha to Okha. Premanand who is regarded as a great poet, makes Aniruddha behave at Usha's residence like a sex starved teenager.

Sudama Charit (Sudama episode) describes Krishna's attachment to his co-student and poor friend Sudama. Instigated by his wife Sudama goes to Krishna. Krishna gives him all the riches without Sudama's asking for it. This also is a popular theme with the mediaeval Gujarati poets. Narsinha Mehta and Premanand are the prominent poets who have dealt with the theme. Narsinha Mehta does not make significant changes in the original story, and he portrays Sudama as an ideal devotee of Krishna, Premanand portrays the wife of Sudama as an ideal housewife. Sudama of the *Bhagavata* has been made a comic character in order to entertain the audience. He has paid more attention to exalting the image of Krishna.

From other cantos of the *Bhagavata* which dwell on the various incarnations of God, only Narsinha incarnation of Vishnu has attracted the attention of the mediaeval poets. It has been described by Surdas and Haridas Valand (16th century), Shedhji and Kalidas (17th century). Premanand and Bhanda also have chosen this incident. The story must have been chosen because its hero is a child. The poets have abridged the account of the birth and the atrocities of Hirnakashyap and concentrated on Prahlad. While describing the student life of Prahlad, poets have presented a contemporary set up.

The other story is that of Dhruva in the fourth canto. This story also has a child as the hero, who because of the taunts of his step mother goes to the forest, practises penance and propitiates Vishnu. As a result, Dhruva's father, the ruler of a state, repents and installs him on the throne. As the evil of ill-treatment by step mother was prevalent in contemporary Gujarat, the theme had a popular appeal.

In his *Balirajanun Akhyana* (story of king Bali), Veerji (17th century) has narrated the story of Vamana incarnation of Vishnu. While describing Vamana, he gives us a glimpse of a typical Brahmin boy of the 17th century.

In modern times, poet Dalpatram (19th century) has written *Ven Charitra* (story of Ven) which is given in the sixth canto of the *Bhagavata*. The poet had written the poem to euologise the British rule. Ven was a tyrant, and was ultimately killed by the Brahmins. Here Ven stands for the pre-British rulers who terrorised the people.

In a dramatic poem 'Krishna Kubja' the poet Umashankar Joshi has selected an incident from the early life of Krishna who, while going to Mathura meets a hunchback woman Kubja. Krishna not only removes her deformity, but also transforms her into a beautiful woman. Umashankar has chosen this theme to show how true devotion can transform ugliness into beauty. In the *Bhagavata* Krishna performs a miracle by transforming Kubja while Umashankar's poetic miracle makes the transformation convincing and intelligible.

Many poets of the post-independence period have chosen Radha and Krishna as the symbols of true love. They have selected incidents from the *Bhagavata* and projected Krishna and Radha as more human than divine. Foremost among such poets are Umashankar Joshi, Niranjan Bhagat, Harindra Dave and Suresh Dalal.

Kaniyalal Munshi has written a novel on Krishna entitled *Krishnavatara* (incarnation of Krishna). It is in seven parts. It is based on the *Bhagavata* but the author has not taken the miracles for granted, he has tried to explain the miracles in a rational way. In the love affair of Radha and

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Krishna, more attention is paid to its physical aspect, and they are portrayed as ordinary lovers.

In the novel *Madhav Kyanya Nath* (Madhav is Nowhere) the novelist Harindra Dave has taken the incident of Krishna's departure for Mathura, to depict the contemporary political situation, the conclusion being ours is a god-forsaken land.

Thus *Bhagavata* has been a source of inspiration from the 15th century onwards up to the present day, and the Krishna episode has not receded into the background, even with the advent of modernisation.

C.M.

MAHABHARATA: In mediaeval Gujarat some of the stories of the *Mahabharata* had a wide appeal; adopting them many poets tried to compose longer narrative poems.

The most popular story was that of Abhimanyu, son of Arjuna, who was killed in the Kurukshetra battle. Dehal and Nakar (16th century), Tapidas and Premanand (17th century) and Lajjaram (18th century) have composed 'Akhyanas' on the incident. But Dehal who initiated this tradition has linked this episode with the story of the Ahiravana, who was earlier killed by Krishna. Dehal describes Abhimanyu as a reincarnation of Ahiravana. Hence Krishna out of animosity towards him, indulges in various unfair means to see that he is killed in the battle. Other poets have followed Dehal's lead.

Another story from the *Mahabharata* to attract the poets is that of king Nala. Nala had lost in the game of dice and was exiled from his kingdom. This story attracted mediaeval Gujarati writers of both Hindu and Jain traditions, though their versions of the story differ. Bhalan (15th century) was the first to write on the Nala story in 'Akhyana' form. He refers to the *Naishadhiya Charita* by Magha and to the *Nalachampu* besides the *Mahabharata*. Rasivardhan (15th century), in his *Naladavadantirasa* gives a fresh version of the story. In it king Nala who in the original tale is monogamous, is presented as polygamous. In the end he hears from a Jain monk an account of his previous births and he comes to know for which of his sins and misdeeds he had to suffer in this birth. Ultimately, he renounces the world. Other Jain writers like Nayasundar and Megharaj (17th century) and Samayasundar (17th century) have treated the story in a similar manner. As the aim of Jain writing was to emphasise that one reaps the fruits of one's good or bad deeds, all the Jain stories identify the deeds for which Nala had to suffer. In all Jain stories the characters ultimately take the path of renunciation. The hero Nala retains his name in the Jain versions while the names of other characters are changed. Nakar (16th century), a Hindu poet had added one incident which has later been incorporated in their works by all the non-Jain poets who have written on Nala. It is as follows: Nala and Damayanti while wandering in the forest became terribly hungry. Nala went to a pond, caught some fish and gave them to Damayanti, going back for some more. Now Damayanti had a boon which made the very touch of her body to revive the dead. The dead fish hence, came back to life and slipped from her hand. Nala, unaware of the boon suspected on his return from the pond, that Damayanti had eaten the fish away. In anger, he deserts her. It is likely that Nakar took the germ of this episode from some folk-tale. This incident is not incorporated in the Jain versions. Another incident which is incorporated in both the Jain and the Hindu traditions is as follows: Damayanti deserted by her husband, stayed incognito at the place of her aunt, herself a queen. Not knowing who she really was, the aunt and the cousins put the blame of the theft of a necklace on her. However, the chastity of Damayanti and her trust in God saved her from dishonour, for the real thief was caught. This incident too appears to have its source in some folk tale.

There are some interesting errors to be found in the adaptations. In the *Mahabharata*, Pushkara, the brother of Nala, who defeat him at the game, is shown to have brought Vrisha with him. The word Vrisha, in Sanskrit has two meanings; Dice and Bull. The poet Premanand who probably was conversant with only one meaning, i.e. bull, depicts Pushkara coming along (to the game) with a bull. Premanand's successors like Vaikuntha, and others have imitated him. In another incident the serpant Karkotaka, whom Nala had saved from fire, spitefully bites poison into the King's body. However, before he does so he asks Nala to utter the word, Dasa. This word in Sanskrit, has two meanings, Bite and Ten. Premanand, perhaps playfully makes the king take ten steps.

Bhalan (15 century) and Bhau (17th century) in their poems Krishnavisti and Pandavavisti, depicting Krishna's peace mission to Duryodhana, have added something of their own creation to the original. In Bhalan's poem, Draupadi scoffs quite spiritedly at the proposal of sending a peace mission and wants her molestation to be avenged. Though not to be found in the original, this addition is quite consistent with the spirit of the original character.

Shivadas (17th century) has elaborately described Draupadi 'Svayamvara'. He has made many additions and alterations. Living in the mediaeval period, he had not always been able to maintain the classical portrayal of Draupadi, who takes all to task and spares none who are sitting in the Kaurava assembly. Her words are harsh, powerful and at times rustic.

Jaimini who was a pupil of Vyasa Badarayana, has also written a *Mahabharata*. It has neither been translated into Gujarati nor fully adopted. But three stories from the 'Ashvamedha Parva' of the *Mahabharata*, namely the stories of the son of Arjuna by Chitrangada and of Sudhanva and of Chandrahasa have been popular with the poets. Hariram (18th century) has written *Babruvaha-*

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nakhyana. The story of Sudhanva, who faught with Arjuna to capture the sacrificial horse to have a glimpse of Krishna, has attracted the attention of many mediaeval poets. Nakar, Vishnudas, Premanand and Hariram, have all dealt with the story of Chandrahasa.

In late 19th century the poet Narmad wrote a drama entitled *Draupadi Darshan*. Poet Kant has written two great poems on the *Mahabharata* themes: 'Vasantavijaya' (The victory of spring) which depicts the death of the king Pandu and sings of the glory of love, and 'Atijnana' in which, using the story of Sahadeva the poet examines the relation of knowledge and action.

Sundaram (b. 1908), a poet who has been influenced by Gandhian thought, selected Karna and Draupadi to depict the problem of social injustice and the agony of an individual.

Umashankar Joshi (b. 1911) has written four dramatic poems 'Karna–Krishna', 'Gandhari', 'Oganisama Divasanum Prabhata' (the dawn of the nineteenth day) and 'Mahaprasthan' (the final departure). The first poem depicts the final efforts of Krishna to win over Karna to the side of the Pandavas. In 'Gandhari' and 'Oganisama Divasanum Prabhata' the poet depicts the ghastly sight of the battle field after the end of the Mahabharata war. The 'Mahaprasthan' depicts the final departure of the Pandava Princes and Draupadi and the death of all but Yudhishthira.

In his play, *Paritran* Darshaka has dramatised the *Mahabharata* story. Kanaiyalal Munshi turned to the *Mahabharata* late in his life. In his biographical novel *Krishnavatara*, published in seven parts, he has drawn profusely from the epic. He has tried to depict Krishna as a superman without resorting to the idea of divine miracles. But he has succeeded only partly. Pannalal Patel has written *Parthane Kaho Chadave Ban* (Ask Arjuna to Ready his Bow) in which he has changed the entire identity of some of the great characters. Bhishma who is reputed for his vow of celibacy is depicted as a married man in this novel. In his biographical work on Krishna, *Krishna Purushottama*, Upendra Sandesara has presented fruits of extensive research.

Karsandas Manek (1903-1978) has written a verse play, *Pratijna Purushottama* on a *Mahabharata* theme. In his Radio feature 'Dharma Yuddha' he has chosen Pandava's entry in Viratnagara after twelve years of exile as an occasion to present Pandava's and Draupadi's individual characteristics.

Thus the *Mahabharata* has been a source of inspiration to Gujarati writers from the 15th century upto this date.

RAMAYANA: In Gujarat the worship of Rama began as a result of the impact of Ramanandi sect and Ramanujacharya's teachings. Though there are temples of Ramanandi sect in Gujarat even upto the present day it cannot be said that the devotion to Rama is popular in Gujarat. And, in Gujarat there was not a single devotee poet of the stature of Tulsidas who could inspire the masses by the Rama story.

In medieval Gujarati literature there were poets who tried to present the Rama episode to Gujaratis by adding something of their own and making the story spicy by giving local touch to it. So, even though some of the poets have tapped the source of the *Valmiki Ramayana*, they cannot be said to be translators in the real sense of the term.

Mandan (15th century) was the first to present the Rama story. Though his work is called the *Ramayana* he has not presented the whole of the *Ramayana*, but only the events upto Rama's banishment and Bharat's going to Chitrakuta mountain to entreat Rama to return to Ayodhya. It consists of cantos of seventy to seventy five lines. He has not been able to bring out the beauty of the original except in the scene of the meeting of Rama and Bharat.

Nakar (beginning of 16th century) in his *Ramayana* has tried to be faithful to the original, though his translation is not upto the mark. Yet he very well portrays incidents with heroic and pathetic sentiments in excellent manner.

Uddhav and Vishnudas (17th century) have translated six cantos each from the *Ramayana*, the former has translated first six cantos while the later remaining six cantos. There is nothing remarkable about this translation. They tell the Rama story in a simple narrative style.

Girdhar (1787-1852) has presented the whole of *Ramayana*. His *Ramayana* is most popular in Gujarati. It is said that he had an access to Tulsidas's *Ramacharitmanas*. He has happily blended the works of Valmiki and Tulsi and presented composite character of Rama. He has omitted the depiction of the harsh attitude of Rama towards Sita, when she is reunited with Rama, after Ravana's assassination.

In medieval Gujarati literature, some of the *Ramayana* episodes were selected and preserving the main sequence of events, some changes were made in the original; some additions were also made to suit the tastes of contemporary audience. In doing so, they have not cared to retain the dignity of the mythological characters, who have been made to act like ordinary human beings with all their limitations.

Rama's childhood pranks have been interestingly depicted by Bhalan (15th century), a devotee of Rama. In some of the poems he asks his mother to give him the moon to play with. In another poem Rama is crying and his mother has not been able to discover the reason of his crying. At last it has been found, that Rama has spread his costly garment on a royal swan, and that the swan fled away with the garment. All these incidents are imaginary,

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but they provide entertainment to the masses. Bhalan has written *Ram Bal Lila* (childhood pranks of Rama) and *Ramvivah* (Rama's marriage). In the former he has depicted the childhood of Rama upto his marriage. As Bhalan was a Sanskrit scholar, he has mostly followed Valmiki. Several other mediaeval poets have written upon this episode, the chief amongst them are Hariram (16th century) Vajiyo (17th century), Kalidas (18th century). There is nothing remarkable about these poems and most of them mock at Ravana when he fails to break Lord Shiva's bow.

No poet selected the incident of Rama's banishment for it was too tragic for entertainment. Karman Maniri (15th century) wrote *Sitaharan* (abduction of Sita) but he in order to lessen the burden of the tragic element of the incident has carried the story further till the death of Ravana, and thus mixing the heroic sentiment with tragic he has been able to dilute the effect of tragic sentiment. He has not been, however, able to maintain the dignity of the characters. Hanuman is so puffed up that Rama has to make effort to put Hanuman in his proper place. This does justice neither to Rama nor Hanuman.

Angad's going to Ravana as Rama's emissary of peace is the second incident which has been selected by two poet, Kiku Vasahi (16th century) and Shamel (17th century). The pattern in both the poems is that Angad eulogises Rama, while Ravana is continuously speaking ill of Rama. In Shamel's *Angad Visti* (Peace negotiation of Angad), when Angad hurls abuses at Ravana, one feels that two lowly persons are quarrelling in the street.

Shridhar (1509) wrote *Ravanmandodari Samvad* (dialogue between Ravana and Mandodari) in which Mandodari (wife of Ravana) entreats Ravana to hand over Sita to Rama and make peace with him. This incident is depicted by other poets also. Shridhar's poem is in a dialogue form, and in the poem, Ravana instead of abusing Rama, praises him. The audience also relishes this change, because their religious sentiments are pampered. Vajiyo's *Ranajanga (16th century)* and Premanand's *Ranayagna* mainly deal with Rama-Ravana war. Both of them have made Ravana say to his wife Mandodari, 'I know that Rama is the Supreme Lord, and he has taken incarnation to liquidate me, and hence I want to die by his arrow, and be blessed'. Thus Gujarati writers of the *Ramayana* have depicted Ravana as a person who recognises the divinity of Rama.

Samay Sundar (16th century) has written *Sita Ram Chopai* in which he has described the tragic condition of Sita and her mental agony during her captivity. The poet was a Jain monk and he has developed the tragic sentiment in an impressive manner. In his *Sita Sandesh* (the message to Sita), Vajiyo has dealt effectively with this incident.

Vajiyo, Premanand and Dhiro in the end of the 18th century dealt with Rama-Ravana war in their works. Vajiyo calls his work *Ranajanga*, other two *Ranayagnas* which meant the war sacrifice. All the three have described the battle field and war preperations in their contemporary period. All of them have made Ravana and his brother Kumbhakarna praise Rama. When Kumbhakarna in spite of Ravana's herculian efforts does not awake from his slumber, his wife comes and tells Ravana to sing before him (Kumbhakarna) the praise of the Lord of whose he was a great devotee. Ravana arranges for the same and Kumbhakarna wakes up. Such incidents are added to demonstrate the impact of the Lord over his opponents.

But when faked Sita is beheaded by Indrajeet and when Lakshman becomes unconscious, Premanand has shown Rama reacting like an ordinary human being. Rama says to his generals in the battle field, 'there being no chances of winning the war, let us retreat'. Thus Rama is made to appear not only an amateur general but also a coward. The mediaeval poets sometimes lacked discrimination while dealing with a mythological story. Krishnabai has (beginning of 18th century) very aptly depicted the wordy duel at the time when Sita compels Rama to bring to her the deer skin for her blouse. Rama says: 'The deer is an illusion.' Sita replies, 'You kill it and the fact will come out! Rama says,' It is a sin to hunt a deer. 'Sita replies, 'Then tell me why have you kept bow and arrow with you'? Rama says, 'I have to keep them to protect the innocent'. Sita quickly retorts, 'What fault Shurpanakha (Ravana's sister) committed?' All this wordy duel is the creation of her imagination and being a lady, she has concentrated on portraying Sita in a vivid manner.

Sedhaji was the only mediaeval poet to write *Hanuman Charit* (the story of Hanuman) in 1591. He has done well to select Hanuman (ideal devotee of Rama). He has portrayed Hanuman as one who does not defect from his path of devotion.

In the 19th and 20th centuries the Rama story has been depicted from various angles. Narayan Hemachandra has given a *Ramayana* digest in *Ramayanasar*. He has briefly narrated the main incidents. In his *Ramayanan Patro* (Characters in the Ramayana, 1932) Nanabhai Bhat has by an analytical process, brought out the chief traits of each character. By means of ample instances he has depicted the qualities and shortcomings even of the characters like Dasharatha, Rama, Sita and Bharata. In his booklet *Rama Ane Krishna* (1932) Kishorelal Mashruwala has given a biography of Rama. The peom 'Urmila' by Damodardas Botadkar describes the reactions of Urmila on hearing that her husband Lakshman intends to accompany Rama to the forest. Urmila magnanimously permits her husband to accompany his brother. She assures him that she will bear the separation boldly and that he need not worry about her. The poem must have been inspired by Rabindranath Tagore's famous poem *Kavyer Upekhita* (one who has been neglected by the

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poets), which deals with the same subject, though Tagore's treatment is different. Sunderam, a leading poet of the Gandhian era has in his poem 'Raghavnu Hariday' (1939) depicted the inner working of Rama's mind, his personal sacrifices for the universal good. It is here for the first time in Gujarati poetry that Rama's character is very sympathetically delineated. It might be because Mahatma Gandhi had put Rama as an ideal deity before the public. In the end the poet prays to god to give him a heart like Rama's. Umashankar Joshi in his dramatic poem 'Bharat Bhet' (meeting with Bharat) depicted the union of Rama and Bharat in a vivid manner. Bharat goes to the Chitrakut mountain to entreat Rama to return to Ayodhya and take charge of the kingdom. The love between the two brothers is tenderly delineated, and their emotions are effectively presented. It is the only dramatic poem on the subject.

Thus in the mediaeval Gujarati literature, there were neither translations nor adaptations of the *Ramayana* in the true sense of the terms. It is only in the modern period translations of the work have been undertaken and adaptations have been made of its theme.

C.M.

HINDI

Sanskrit literature has been a great source of emulation and inspiration for Hindi poets and prose writers of all times. Hindi writers, inspired by the rich cultural heritage and literary excellence of Sanskrit literature, aspired to make it available to the Hindi readers for their enlightenment and aesthetic pleasure through translations and adaptations. By the end of the 14th century, Awadhi and Brajabhasha were fully developed as media of literary expression. The mediaeval period of Hindi literature (1400-1850) was especially marked by religious and devotional approach. This tendency is seen in the translators as well. They selected the works known for their cultural, religious, moral or devotional ideas. The *Ramayana*, the *Mahabharata* and the *Bhagavata* particularly drew the attention of Hindi writers. Much of the Krishnaite poetry is based on the *Bhagavata*. The *Sur Sagar* of Surdas is a partial adaptation of the *Bhagavata* marked by originality, poetic imagination, omission and selection. Similarly, the *Dasham Skandha Bhasha* of Nanddas is an adaptation of the Tenth Skandha but comparatively more faithful. Pradumandas's *Bhaktikalpataru* (1682) is an abbreviated adaptation of the *Bhagavata*. Adaptations of the *Bhagavata* were accomplished by other scholars also, e.g. Gopal (1730); Krishnadas (1795-97); Nagaridas (1801-06); Sevaram Mishra (1827); Lalachdas (*Bhagavata Dasam Skandha. Bhasha* (1530) and Chaturbhujdas (*Bhagavata Purna Dasam Skandha* (1567) and Lallujilal's *Premsagar* (Calcutta, 1803) is a Khariboli version of the last one written in Brajabhasha.

Many other works were translated or adapted e.g. *Adhyatmaramayana*' (Madhavdas Charan, 1824); Meghraj Pradhan, 17th Century, Sadal Misra, *Ramacharita* (1806), Gokulnath Gopinath Manidev, *Sitaramagunarnav*, (1813) *Markandeya Purana* (Damodardas, 1643), *Durgasaptasati* (Guru Gobind Singh); *Chandicharitra Uktivilas Amarkosh* (Bhikharidas, Amarprakash, 1743); Gokulnath–Gopinath Manidev: *Amarkosh Bhasha*, 1813), *Yogavashishtha* (Ramprasad Niranjani, 1741), *Vishnupurana* (Bhikharidas, *Vishnupurana bhasha*, 1743); *Anandaramayana* (Vishvanath Singh, 18th Century), *Vetalapanchavinsatika* (Surati Misra), *Vaitalapachisi*, 1710; Harnarayan, *Vaitalapachisi*, 1755; Lallujilal, *Vaitalapachisi*, Calcutta, 1802); *Hitopades* (Devichand, *Hitopradesorabodhini*; Vansidhar, Mitramanohar; Ubhayachand, *Hitopadesvachanika*- 18th cent.), *Mahimnastotra* (Maniyarsingh, *Bhashamahima*. 1784) and *Sinhasandvaitrinika* (Lallujilal, *Singhasanabattisi* Calcutta, 1802). Sabal Singh Chauhan accomplished a free translation of the *Ritusamhara* (1700) and Guman Misra that of *Naishadhacharita* (1743). The latter used various metrical forms of Sanskrit and Hindi. He is not very successful as a translator but deserves credit for rendering it in Hindi. The mediaeval Hindi poetician-poets generally borrowed definitions of 'Rasa', 'Alamkara', etc., from Sanskrit poetics and illustrated them with original examples. A few of them are mere Hindi versions of the Sanskrit text so far as the theoretical enunciations are concerned, e.g. *Shringaramanjarl* (Chintamani, 1650) and *Navarasataranga*' (Benipravin, 1817) are respectively adaptations of the *Sringaramanjari* (Sanskrit translation of Akbarshah's Telugu work) and *Rasmanjari* (Bhanu Misra).

Four dramas were translated or adapted during this period. Malha Kavi (1544) rendered an abridged and free translation of the *Prabodhachandrodaya*. Kesavdas's *Vigyangita* (1610) is a partial adaptation of the *Prabodhachandrodaya*. It also includes matter from the *Bhagavata* and *Bhagavadgita*. The *Ramagita* (1623) of Hridayaram is an adaptation of the *Hanumannatak*. It is a narrative poem, though divided into fourteen acts, characterised by originality. *Shakuntalopakhyan* (Newaj, 1670) is another narrative poem dealing with the story of *Abhijnanashakuntalam*. *Madhav Vinod* (Somnath Chaturvedi, 1738) is a free translation of the *Malati Madhav*. *Shakuntala Natak* (Dhaumkala Misra, 1799), is the first available translation of the *Abhijnanshakuntalam*. *Prabodhachandrodaya* was freely translated by many writers, e.g. Jaswant Singh (1643), Anathadas (1669); Surati Misra (1743), Anand (1783), Gulab Singh (1789), and Dhaumkala Misra (1799). Brajavasidas (1759-60) and Nakdas (1789) translated it from the Persian translation. Almost all the translations are in Brajabhasha and in verse,

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marked by ingenuity. The preference for *Prabodha-chandrodaya* was due to the spiritual zeal of the authors, especially in the 'Riti'–period when Hindi poetry was dominated by the erotic sentiment.

BHAGAVATA: Translations and Adaptations of the *Bhagavata* followed in the wake of the great Bhakti movement of the mediaeval period, which was propagated through songs and poetry by saints who rose from amongst the common masses and sang in 'bhasa' (the language of the people). Devotion to Sri Krishna which formed the most important part of the upsurge of this movement was primarily based on the *Bhagavata*, particularly the *Tenth Skandha* (Book) and of that too, only the Purvardha (the first half).

To these poets and also to many others belonging to all the sects of the Krishna cult goes the credit of popularising, the 'Lila' of Sri Krishna as told in the *Bhagavata*. But it fell to the youngest to take up the work of presenting the *Dasam Skandha* (The Tenth Book) of the *Bhagavata* in Brajabhasha verse. But the task was perhaps too stupendous for one poet, so Nanddas concluded it after 29 chapters of the Purvardha (First Half) of the *Bhagavata*. He left the story of the 'Rasa Vihar' (Celestial Dance) at the first of its five chapters. His *Dasam Skandha* has its roots in the strong 'Pushti Marg', a devotional Vaishnava sect. Vallabhacharya (1478-1530), the great erudite leader of this sect placed the *Bhagavata* at par with the *Upanishadas*, the *Gita* and the *Brahmasutra*, and wrote a commentary, *Subodhini* (literally, easy to comprehend) on the *Bhagavata*.

Many poets of this sect including the great Surdas, wrote lovely lyrics on the theme derived from the *Bhagavata*. Nanddas has omitted the part of the 'consolation' which is based on the philosophy of non-dualism. While conforming to the views of Vallabhacharya, as contained in his *Subodhini*, Nanddas also takes into account certain ideas found in the *Bhavartha Dipika* and the *Vaishnava Toshini:* the commentaries of the *Bhagavata* by Sridhara Swami and Jiva Goswami respectively. It appears that Nanddas intended his work to be accepted by, besides his own sect, all the Vaishnava sects in general. Otherwise, he would not have included differing views about 'Nirodha' (restraint) and 'Asraya' (base) as interpreted by Vallabhacharya and Sridhara Swami respectively. Nanddas has generally avoided straying into poetic fancies, but his devotional attitude has betrayed him in a few instances, e.g. elaborate description of the splendour of Mathura in the first chapter.

Dasam Skandha ends at the first chapter of '*Ras Vihar*' but the poet takes up this theme in an elaborate manner in an independent work, *Rasa Panchadhyayi* (Five Chapters of the Celestial Dance), a work in which he is at his poetic best. It is based on chapters 29 to 33 of the Dasam Skandha. There is a marked deviation from the *Bhagavata* in so far as Nanddas gives free vent to his imaginative devices and his dedication and commitment to the sect. He further expounded this theme in another work, *Siddhanta Panchadhyayi* (Five Chapters of the Tenets). Based on chapters 46-47 of the Tenth Book, again, he composed the *Bhanwar Git* (Song of the Bee). Regarded as none-too-ordinary a piece of artistic creation, the work is still mainly concerned with a sort of philosophical discussion between Uddhava and Gopis (the milk-maids) with a view to bring home to the former the futility of following any other path than that of undivided devotion. This work is neither a free translation, nor an adaptation, as such, chapters 52-54 of the 'Uttarardha' (Later Half) of the *Dasam Skandha* find their independent literary expression in *Rukmini Parinaya* (Rukmini's Wedding), another work by Nanddas. Despite its literary qualities, the work may be taken as a free adaptation of sorts. Of the aforesaid works of Nanddas, the first is a free versified translation, of course, with a definite sectarian tilt. The rest, excepting *Siddhanta Panchadhyayi*, may be taken to be free adaptations with a varying degree of looseness in the application of the term. Nanddas was, no doubt, all along closer to the *Bhagavata* than his elders of the 'Ashtachhap'. He was certainly more conscious of his scholarship.

Religious tradition reckons Surdas (1478-1583) as one of the 'Ashtachhap' group. Likewise, the tradition has gone round that he sang the 'Lila' (Sports) of Sri Krishna in 'Bhasha' in accordance with the *Bhagavata*. Surdas built his lyrical narration of the 'Lila' on the foundation of and primarily with the material provided by, the *Bhagavata*. The aesthetically sound structure given to the narrative by the poet could be possible only by adding to the original material and fashioning it anew as an independent artistic unit. Nevertheless, due to a number of factors, stylistic and textual, the true structural form of the narration could not be sufficiently appreciated. The myth that *Sur Sagar* the collected poetry of Surdas, was a translation of the *Bhagavata*, with a religious stamp on it found its plausible base when it was given an external appearance of the Purana divided into twelve Skandhas. Manuscript evidence to this effect, however, goes back to the last decade of the 18th century only. It appears that interpolations and additions into the text for the purpose were not made earlier than that. These later additions are descriptive in style, unpoetic in diction and leave an impression that they have been casually done. In order to further strengthen the idea of translation, it has been repeatedly asserted in this descriptive portion that even as 'Vyasa' related the story to Sukadev arranged in twelve Skandhas, so does Surdas, sing in 'Bhasha padas'. These lines, however, do not occur throughout the lyrical narration of the 'Lila', which occupies one-fifth part of the current volume (Nagari Pracharini Sabha, Varanasi Edition) of *Sur Sagar*. This is in contrast with the assertion of

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the above-mentioned claim though the much smaller part of the work giving it the outward appearance of the *Bhagavata* occupies a mere one-tenth space of the work. This one-tenth part, however, is important in the sense that it has been responsible for the sanctity of a religious book representing the *Bhagavata* in Hindi. The deliberate attempt to give this small portion the honour of *Sur Sagar* in the religious circles, resulted in its being declared 'Translation of All the Twelve Skandhas of *Shrimadbhagavata*. That this form of *Sur Sagar* replaced the more reliable and much earlier form, obviously more akin to its original version, despite the latter having been printed and published as early as 1843, shows how powerful the desire to associate the greatest poet of the Krishna-lore with the Puranas has been.

The *Bhagavata* was more or less the primary fountain-head of the devotion to Krishna. But the school of Bhakti, adhering to the devotion of Rama, also shows its lasting impact. In fact, the synthesis of Jnan (Knowledge), Karma (Action i.e. the ritualistic worship) and Bhakti (devotion), with an unmistakable supremacy of the last, as propounded by Tulsidas, the most powerful exponent of the devotion to Rama, was in greater conformity with the *Bhagavata* advocated by Surdas or for that matter, any exponent of the devotion-cult. The *Ramacharitmanas* of Tulsidas, being very close to the *Bhagavata* in thought and spirit has tended to serve as an easy substitute for the *Bhagavata*, in so far as its recitation in religious sessions is concerned. But, in spite of this and the numerous borrowings found in the *Ramacharitmanas* from the Puranas, the former cannot come under the category of an adaptation in any sense of the term.

In view of the deep impact of the *Bhagavata* in general and its Tenth Skandha in particular on the life of the people of the Hindi region, it looks strange that no translation of the great Purana commanding general repute and respect was undertaken until at least the 19th century, if not the 20th. In this context, the versified translation of Tenth Skandha by Lalachdas Halwai belonging to Rai-Bareilly in 1530 assumes some importance. The author had no pretensions, literary or religious, and that seems to be the reason of its remaining obscure and in oblivion, though it caught the eye of foreigners and it was translated into French. Another versified translation of the Tenth Skandha into Brajabhasha entitled *Prem-Sagar* was made by one Chaturbhuj Misra in 1567. This, too, could come into light as late as the 19th century through the East India Company. Yet another translation of the same Skandha into Brajabhasha verse was made by Maniram Misra of Kannauj in 1772. None of these translations made any impact either in literary or in religious circles.

Prabhudatt Brahmachari had started bringing out a series entitled *Bhagavati Katha* (Story of the Blessed) in 1940 from his own publishing house, Samkirtan Bhavan, Jhusi, Allahabad (U.P.). So far, 118 volumes have come out. Of these first 68 are based on the stories from the *Bhagavata* and the following 50 on the *Gita*, the *Upanishads* and the *Brahmasutras*. This is an on-going series, in which the *Bhagavata* has been placed at the top. The 68 volumes dealing with the stories from the *Bhagavata* are the only learned and elaborate expositions of the subject matter in the rambling and popularly interesting style of the Vyasas (preachers). The author has, however, brought out two volumes entitled *Bhagavata Charit* in Brajabhasa which is in verse, a free adaptation of the Purana with a difference in so far as the author leaves an imprint of his own religious personality on it. The book has gained a wide popularity. Its first edition was published in 1950. The story of Rama occurring in the Ninth Skandha and the story of Krishna from the Tenth Skandha have also been separately brought out by the author, their titles being *Raghavendra charit* and the *Sri Krishnacharit* respectively. V.V.

MAHABHARATA: With the passage of time, Sanskrit slipped out of the reach of the common man in the Hindi speaking region and the mediaeval Hindi scholars and writers, therefore, tried to bring the epics and other outstanding works, including the *Mahabharata* in verse for the benefit of the common man. They aimed at aesthetic pleasure combined with enlightenment. Vishnudas (1435) narrated briefly in verse and in Brajabhasha the story of *the Mahabharata* in his *Mahabharata Katha– Swargarohan* and *Swargarohanparva*. These works do not possess much literary merit nor do they have much popular appeal. At best, their merit lies in preparing the linguistic and literary ground for future literary activity of poets. Dharmadas also worte his *Mahabharata* (1607-1654) in verse. It is a Hindi version of the *Mahabharata* story meant for the a common reader. Many writers rendered only partial adaptations and translations of the *Mahabharata*. These include Sundardas (Viratparva, 1624), Man Singh (*Ashwamedhparva*, 1635), Sripati (Karnaparva, 1622), Kulpati (Dronparva Sangramasara 1676), Ramnath (Adiparva, 1783), Bhavanidas (*Ashwamedhparva*, 1820) and Basant Singh (Bhishmaparva 1843).

Sabal Singh Chauhan's *Mahabharata* (1661-1724) is the most popular and outstanding adaptation of the *Mahabharata* in Hindi. The author devoted almost his whole life to the rendering of this work. It is written in Brajabhasha. The metrical forms used are 'Doha' and 'Chaupai'. It is divided into 'Parvas' but their sub-division into 'Adhyayas' has been discarded. It lacks poetic excellence but has been very popular due to its vivid descriptions and simple and forceful expression. Guru Gobind Singh (1666-1707) had very high regards for the *Mahabharata*. He got it translated by his court-poets Kumaresh, Mangal, Hansaram and others. But much of it was lost in adverse circumstances during his own life time.

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However, the loss was made up later by scholars under the patronage of the rulers of Patiala (1813-76). The manuscripts of the translation are available in Gurumukhi script and the language used is Brajabhasha interspersed with Punjabi.

The modern period of Hindi literature is an age of prose writing. This characteristic applies to the adaptations and translations of the *Mahabharata* also. However, there are some exceptions, e.g. *Alha Mahabharata* (Naval Singh Kayasth, 1855), *Alha Mahabharata* (Gangasahay Gaur, 1898) and *Sangit Mahabharata* (Natharam Sharma, 1924). They appear to be inspired by the popular appeal of the folk songs. These adaptations are of only historical importance. The *Jaya Bharata* of Maithilisharan Gupta is a piecemeal adaptation of the *Mahabharata*. Selected episodes of the epic are unified so as to shape it into the form of a long narrative poem. The *Hindi Mahabharata* (Allahabad, 1915) of Ramnaresh Tripathi, *Mahabharata* (Calcutta, 1927) of Umadatt Sharma and *Sankshipta Mahabharata* (Lucknow, 1939) of Suryakant Tripathi 'Nirala' present in simple prose the *Mahabharata* story in a more or less condensed form. Two brief adaptations, though not original, deserve mention. The *Mahabharata* (Allahabad, 1927) by Mahavirprasad Dwivedi and *Bharatiya Yuddha* (Poona, 1913) by Lakshmidhar Vajpeyi are respectively Hindi versions of Bengali (Surendranath Thakur) and Marathi (Dattatreya Gopal Limave) works.

Bhagavadgita with Shankara Bhashya (Harikrishna Das Goenka, Gorakhpur, 1931); *Bhagavadgita* with *Ramanuja Bhashya* (Harikrishna Das Goenka, Gorakhpur, 1947); *Bhagavadgita* with *Gudharthadipika* of Madhusudan Saraswati (Calcutta, 1949) and *Bhagavadgita* (Jaya-Dayal Goenka, Gorakhpur, 1956). The first two and the last one, published by the Gita Press, are very popular and widely circulated.

Thus the various adaptations and translations of the *Mahabharata* in full or in parts have made the average Hindi reader familiar with the contents of the national epic. We find a gradual change from Brajabhasha to 'Khariboli' Hindi and from the verse to the prose form. Reprints of various published editions are indicative of their popular appeal.

U.S.

RAMAYANA: The *Ramayana* is a popular epic and ornate poetry at the same time. Its popularity is evident from the fact that the people are widely familiar with the story and the characters of the great epic. Valmiki has depicted the glorious deeds and character of Rama as a man par excellence, and queen consort Sita who is respected and regarded as the ideal of conjugal fidelity. It is due to the aesthetic, didactic and religious values of the *Ramayana* that many talented Hindi poets of the mediaeval and modern period, have drawn their materials from it and worked them up anew. Others have adapted and translated it into Hindi in order to acquaint the common reader with the contents of the epic written in classical Sanskrit.

Most of the mediaeval writers preferred to use verse form for a variety of reasons. Rajasthani, Brajabhasha or modern Hindi prose was not so well-developed as to enable them to express their ideas adequately. On the other hand, Brajabhasha had established itself as a powerful and effective medium of poetic expression. Moreover, the translators wanted to retain in their compositions, the poetic effect of the original *Ramayana* to the maximum possible extent. Vishnudas's *Ramayanakatha* (1442) is the first available adaptation of the *Ramayana* in Hindi. Written in Brajabhasha and 'Doha-Chaupai' style, it deals with the deeds of Rama from his incarnation to his 'Swargarohana' (departure to his celestial abode). The poet was a Vaishnava influenced by the Bhakti movement of his times. His approach, therefore, is devotional. He has not exactly followed the pattern of Valmiki. He has divided his narrative into only three Kandas (Sections—Bala, Sundar and Uttar) instead of seven, and further sub-divided them into eighteen 'Sargas' (Cantos) as against the six hundred forty-five of the *Ramayana*. The *Ramayanakatha*, though a long narrative poem, lacks the merits of an epic and its poetic excellence. Its importance lies only in presenting the subject matter of the *Ramayana* in a language which could easily be understood by the people. The *Ramacharitmanas* (Tulsidas, 1574) and the *Ramachandrika* (Kesavdas, 1601) should not be deemed as translations or adaptations of the *Ramayana*. They are original works of the respective gifted poets. Of course, they are primarily based on the theme of Valmiki's epic. Kapur Chand has briefly described the story of the exploits of Rama (*Ramayana Bhasha*, 1643) as depicted in the *Ramayana*. The great grand-son of Lal Kavi wrote his *Valmiki-Ramayana Slokarthaprakash* (1800) in Hindi with a view to making the epic accessible to the common man. Santosh Singh (*Ramayana*,1833) and Harinam (*Ramayana*, 1837) rendered Hindi versions of the *Ramayana* in Brajabhasha verse. (*Ramarasayan Ramayana* 1828); ascribed to Padmakar, the well known poet of the Riti-period, is another adaptation of the *Ramayana*. Though without much excellence, it is characterised by the use of various metrical forms, fluency of diction and use of Sanskrit in benedictory stanzas and in concluding verses on the pattern of Tulsidas's *Ramacharitmanas*. The *Valmiki Ramayana Bhasha* (Varanasi, 1847) edited by Vishwanath Pathak is a Brajabhasha prose translation of the *Ramayana* which appeared towards the end of the mediaeval period.

During the modern period, many writers followed the trend of verse-rendering, e.g., Giridhardas, father of the celebrated poet Bharatendu Harishchandra (*Valmiki-*

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Ramayana 1853); Ishwariprasad (*Ramvilasaramayana* 1865); Naval Singh Kayasth (*Alha Ramayana*, 1865) and Maheshdatt (*Ramayana* 1873). We also have a short adaptation (*Ramayana* 1966) by Byohar Rajendra Singh which presents the story of the *Ramayana* in a condensed form.

U.S.

KANNADA

BHAGAVATA: While the interest of people as well as poets in the *Ramayana* and *Mahabharata* was partly literary and partly ethical or religious in the medieval period, it was wholly religious with regard to the *Bhagavata*. The *Bhagavata* came to be looked upon as the supreme scripture of Hindu theistic religion, as a result of the writings of Vaishnava Acharyas like Ramanuja and Madhva. These Acharyas had brought the message of theistic religion to the doors of the masses by encouraging them to participate actively in the recitations of poems, songs and musical pieces glorifying the greatness of Lord Krishna. Listening to a story of the Lord's Lila, or even a repetition of his name in full faith and devotion, was held to be sufficient to save one's soul and remove all sin. This new wave of popular Vaishnavism broke the barriers of caste, creed and language and its reflection in Kannada literature is but natural.

The first Kannada adaptation of the *Bhagavata* is again in the Satpadi stanza-form popularised by Kumaravyasa. The author's name appears in the colophons variously as Sadanda-yati, Nityatma-Sukayogi and Catu-Vitthalanatha. While some scholars hold these as alternate names of a single poet, others have thought that the work is a compilation by two or three authors. The date of the work is usually held to be the first part of the 16th century. The work is voluminous, consisting of 12,247 stanzas divided into 280 sections and inclusive of all the twelve books (Skandhas) of the original. The author dwells at length on the prefatory story of King Parikshit destined to die early of snake bite for his sin of insulting a sage in Yogic trance; and of his listening to the glory of the Lord from Sage Suka to cleanse himself of sin. The scope of the *Purana* is vast enough to cover all the ten incarnations of Lord Vishnu and stories of several devotees of Vishnu-Jaya-Vijaya, Dhruva, Prahlada, Puranjana, Priyavrata, Jadabharata, Ajamila, Gajendra, Balindra, Ambarisa, Bhagiratha, Madalasa, Kuchela etc. as well as inimical demons such as Hiranyaksa, Hiranyakasipu, Vritrasura etc. who choose to die at his hands to attain early liberation from the trammels of samsara or mundane existence and transmigration. Yet, the vital centre of the *Purana* is Krishna himself who is depicted as a complete manifestation of the supreme Lord. Two whole books (IV and X) are entirely devoted to his career from his birth to his disappearance stressing how he indulged in variegated sports including *gopivastrapaharana* and *rasakrida* to relieve the stress of the over burdened Earth. The poet is successful in narrating the story in easy verse and also in summarising the Vedantic teachings embodied in the original. But its poetry does not rise to the heights of the other sister epics in Kannada except in passages imbued with devotional fervour. Its popularity also is comparatively less for this reason. But its merit lies in making the sacred story easily available to the religious-minded people at large. Its influence on the musical pieces of Haridasas is noteworthy.

The first significant abridgement of the *Bhagavata* in good Kannada prose is *Bhagavatamrita* by Venkatesh Kulkarni Galaganatha (1869-1942). It omits much of the details relating to philosophy, and sticks to the main narrative of Krishna and Vishnu's incarnations; it includes also some episodes illustrating the Lord's Grace in relieving the distress of his devotees. An abridged translation of the *Bhagavata* in the same decade appeared from the religious trust at Agadi (Dist. Dharwad 1919), which was wider in coverage. A more comprehensive and unexpurgated translation of it in nine volumes was brought out by Motaganahalli Ramashesha Sastri. It is at once scholarly and precise, but not attractive in style. The most popular translation of the Purana however, is again of Devasikhamani Alasingrachar. Without curtailment of the text or elaboration, the translation maintains an even flow of narrative, involved sometimes in elaborate of description, but otherwise simple and elegant. An abridged version of the story in simpler prose is Subodha M. Rama Rao's *Srimadbhagavatakathasara*. But a complete text-cum-commentary in prose embodying the findings of the Madhva tradition is had only in Ghuli Krishnamurtyacharya's *Shribhagavatamrita*.

Three successful literary attempts to give the highlights of *Bhagavata* in striking modern prose deserve notice here. The first is K. Venkataramappa's *Vachana-Bhagavata*; the second is T.S. Shama Rao's work of the same name; the third is *Janapriya-Bhagavata* by Srinivasa Udupa. T.S. Shama Rao has written a supplementary volume, exposing in detail the teachings of Krishna to Uddhava, entitled *Sri Krishnana Kadeya Sandesha*.

No significant attempts have been made in verse in the modern period to recount the *Bhagavata*, which appears a bit unusual when compared with the numerous attempts at verse versions of the *Ramayana* and the *Mahabharata*. Stray episodes only have found versifiers, which are merely of academic interest and cannot be considered here. Laksmisa's *Jaimini-Bharata* written in the medieval period in satpadi became very popular and served as a poetic tribute to *Vishnu-bhakti* with several anecdotes and weaned away poets as it were from attempting the massive *Bhagavata* with its intractable philosophy.

K.Kr.

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MAHABHARATA: The first great or major poet of Kannada literature is Pampa, the Jaina poet of the 10th century; and his masterpiece is *Vikramarjunavijaya* or *Pampabharata*, (Bangalore, 1977) a classical champu-kavya at its best. This work has inspired many a later poet. But Pampa was neither a translator nor a mere adapter of Vyasa's great epic; he was more of a creative innovator. His Jaina tradition made him underplay the role of Krishna; and his eulogistic intent to equate his patron-king Arikesari with the war-hero of the epic made him depict Arjuna, instead of Vyasa's Dharmaraja, as the hero of his epic. His secular interest and rationalistic mind would not allow him to make Draupadi a common wife of all the Pandava brothers; she is shown as the wedded wife of only Arjuna. Apart from such radical differences from Vyasa's original, his poetic temperament depicts even villains like Karna and Duryodhana in a new light where they become noble and lofty in their own way. All this must have been frowned upon by conventionalists; and though it was applauded by scholars, it remained mostly beyond the reach of common men.

The Vijayanagar kingdom saw an upsurge of literary activity on the part of poets who wanted to reach the masses and who strove to hold up as models the cultural and religious values treasured in the Sanskrit epics in an indigenous style which easily lent itself to musical recitation. In the evolution of Kannada metres, the advent of hexameter or Satpadi as a major instrument, especially Bhamini-satpadi, saw the rise of masterpoets like Kumaravyasa and Camarasa in this period. As historians of Kannada literature have observed Kumaravyasa is almost the herald of a new epoch in Kannada poetry. His work, *Karnataka-Bharata-katha-manjari* (Bangalore, 1958) more popularly known as *Kumaravyasa-bharata* or *Gadugina Bharata* (16 cent.) is a landmark in the world of Kannada letters, combining as it does poetic perfection with religious inspiration. Written at Gadag (District: Dharwad) in the 15th-16th century, it soon acquired popularity throughout the Kannada-speaking country, unequalled by any poet before or after him.

Kumaravyasa could complete only the first ten Parvas of the original *Mahabharata;* the other Parvas were completed by Timmanna Kavi under Krishnadevaraya, Bangalore, 1979. Like Kumara Valmiki, Timmanna Kavi also pays encomiums to Kumaravyasa. While the first (*Kumaravyasa-bharata*) is great poetry by all standards, a comparison with others shows how it was a model rarely equalled by later writers in spite of their scholarship and talent.

Kumaravyasa is a devotee of Vyasa and never introduces any major changes in the story. His purpose is merely a representation of the original story with minimum poetic embellishments. He has also the religious fervour that tends to emphasise the divine element in Krishna's achievements; and so he introduces various popular themes where Krishna's boundless grace is illustrated. Episodes like *Durvasatithya, Krishna-dautya* and *Visvarupadarsana* are depicted so movingly that they draw large audiences even today when recited by experts in the traditional art of gamaka. The verse account of Kumaravyasa is so dramatic and successful that attempts have been made to present it in a dramatic form on the stage. The poet's genius is seen in his accounts of bumptious heroes like Bhima as well as tender love-scenes as in the case of Urvashi and Arjuna. He is a master in the depiction of popular rasas, viz. Vira, Shringara and Adbhuta, which fills his work with an abiding human interest for all time. He excels in the description of nature and building up of the required epic atmosphere. What is most striking in him, however, is his entirely original wealth of vocabulary and brilliant imagery. He is a master of metaphor and the language in his hands acquires new dimensions. His characters are deeply human; all the heroes except the divine Krishna, are shown often to have human foibles too. These merits of his outweigh his defects like prolixity and effusiveness and make his work dear to the hearts of the young and old alike, refreshingly free as it is from pedantic exercises. A modern prose version of it has appeared recently (Bangalore, 1976). The Sahitya Akademi published an abridged version of this work in 1972.

Timmanna Kavi's supplement appears like a candle beside the dazzling radiance of Kumaravyasa's Kannada epic. Its mood also is subdued shanta or quietude; and we have long accounts of the consolation offered by elders to the dejected Dharmaraja after the horrors of the Mahabharata war. Its interest is mostly didactic and religious, and poetic fervour is scarce.

The Mysore rulers encouraged the rise of Kannada prose by assigning the task of writing in prose a Kannada version of the *Mahabharata* to scholars in the court in the last century. This work was first printed in 1890 in the name of Krishnaraja Wodeyar, Mysore, 1890 and its style suffers from all the defects incidental to a mechanical translation attempting to retain the syntactic structure of Sanskrit in Kannada.

As in the case of the *Ramayana*, in the translation of the *Mahabharata* also, Alasingrachar's attempt presents a marked improvement (Madras, 1912 and 1933). His style is more racy. He has given a close and compact translation of every verse in Vyasa's original as found in the Southern edition. It catered to the interests of the religious-minded public who were many in the twenties and thirties of this century, when the volume serially appeared; and it also saw quite a few reprints.

An equally noteworthy attempt at an abridged adaptation of the work in forceful Kannada in a single volume is by Venkatesh Kulkarni Galaganatha. It is called the *Mahabharata* (Haveri, 1933). The author was an experienced novelist of the time; and his style was

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appealing to the public at large, especially because of his use of folk-idioms current in North Karnataka dialect.

One of the most outstanding adaptations of the critically edited text of the *Mahabharata* in a very homely and chaste Kannada is the *Vachana Bharata* of the late A.R. Krishna Shastri (Mysore, 1950). He has shown an all too rare discernment in respect of selecting the most crucial portions of the text and eliminating all extraneous accumulations of a later time. He adopted a literary perspective without offence to scholarship, to make his prose as lively as the spoken word, rich with homely adages and apophthegms. His scintillating style, with short and sweet epigrams, makes one feel that the story is originally written in Kannada itself. He compresses five Parvas describing the battle to a bare fifty pages. He has avoided meticulously all repetition in which the original abounds. It is a model in precision, distilling at the same time and retaining the quitessence of the original in a memorable form. Krishna Shastri has shown how a master of modern prose could rewrite on an old theme; no wonder that it has been very appreciatively received and has seen several reprints.

Finding that even his abridged work was above the reach of children who love stories, Shastri composed a children's illustrated version of the epic, and called it *Nirmala-Bharati* (1960) named after his two grandchildren. Printed in thick type and brought out with taste, this booklet became a treasured possession of the children of Karnataka. He published these books on his own and enriched the language he loved so dearly.

At about the same time appeared adaptations of the first two Parvas of the epic by Bellave Narahari Shastri, who was a writer of puranic plays for the stage. These are more or less conventional in form as well as content.

A project to translate the whole epic was launched by a firm in Hubli. (1957); it started with the publication of parts of the first parva itself. Hence the success of a similar project by Bharata-darshana Prakashan, (Bangalore, 1972) deserves more than passing notice. They are attempting not only a literal translation of the whole epic, but also giving liberal commentary on the select significant verses of the original. They have successfully completed twentyone out of thirty volumes. This dedicated work of a team of traditional scholars deserves a word of appreciation.

Among others, two versions of the epic meant for children deserve mention here: One is *Bala Mahabharata* by I.M. Muttanna, (Bangalore, 1979) in easy blank verse and the other is *Bala Mahabharata* in easy quatrains by Narayanarao Talikote, (Raichur, 1980).

K.Kr.

RAMAYANA: Though the Jaina version of the *Ramayana* is as old as Nagachandra's *Pamparamayana* (1150) which is in a classical champu style in Kannada and which is noteworthy as much for its Old Kannada style as for its original presentation of characters like Ravana (who is almost a tragic hero here), we have to wait till the Vijaynagara period for the advent of a complete adaptation of the *Ramayana* in Kannada. The doyen of medieval epic poets in Kannada satpadi stanza form is by all standards Kumaravyasa who wrote the *Bharata-katha-manjari* in Gadag, a little earlier than Kumaravalmiki who wrote the *Torave Ramayana* (Torave is a place name in Bijapur District) in about 1500. Kumaravyasa observes in the beginning of his work: "Even Adisesa is smarting under the weight of Ramayana poets; their works are so numerous that we are in a wilderness where it is impossible even to step in"

This observation refers only to the numerous plays, poems etc. based on the *Ramayana* written in Sanskrit and perhaps also to various other *Ramayanas* in Sanskrit and not to literary attempts in Kannada.

It has been conjectured that the proper name of the poet might have been Naraharil; however the fact remains that the poet has nowhere given any autobiographical details. Throughout the poem we find that the author is steeped in his devotion to Rama which was at its highwater-mark in Karnataka at the time, thanks to the teachings of religious saints of different orders. The poet has no doubt that Rama is the incarnation of Vishnu while Sita that of goddess Lakshmi. He begins the work devotedly stating that he is recounting the story in Kannada of what was originally related by Lord Shiva to his consort Parvati. At the outset he pays his tributes to the great Acharya Madhava whose tradition he proudly upholds. He shared with the religious public of his day the faith that even a mere chanting of the name Rama was holy and meritorious. A recitation of or listening to a recitation of it even in part, if not wholly, is conducive to infinite grace of the Lord. With this faith nurtured in the masses for well over four centuries, the *Torave Ramayana* remained a sacred and holy poem near and dear to the hearts of the people at large. The folk-theatre of Yakshagana made use of its sonorous verses while enacting devotional episodes from the *Ramayana*, supplemented by songs of local singers. Even folk-plays devised in the present century, especially in South Kanara District bear witness to this abiding popularity of Kumara Valmiki's poem.

Kumara Valmiki is first a devoted Vaishnava and then a poet. He skips detailed poetical descriptions in Valmiki's original or condenses them to a minimum. His eye is on the continuous narrative replete with incidents illustrating the boundless grace of Lord Rama, even on errant enemies who fight with him only to be blessed by him. This is true not only of ordinary demons like Atikaya but of the arch-enemy Ravana himself! Ravana realises at the end that Rama is none other than the Supreme Lord

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Vishnu and hastens to die at his hands with a view to joining him in 'Vaikuntha' early. This is the tradition inherited by the poet form Vaishnava Puranas. Ravana is blessed with the sight of Rama's Visvarupa or omniform immediately before his end.

The influence of this new Puranic tradition is seen also in some of the innovations introduced by the Kannada poet. Ravana is described as one of the suitors present at the time of Sita's 'swayamvara' or choice of a husband. He failed miserably and the seed of jealousy against the successful Rama sprouts in his heart. Manthara who eggs on Kaikeyi to demand the two boons so unexpectedly from the old Dasaratha is a veritable incarnation of the Lord's Maya or inscrutable and delusive power. Sambuka performing penance setting aside his ineligibility is Surpanakha's son and his slaughter by Laksmana during a hunting excursion makes the mother angry against the exiled brothers; and her wrath. Thus the motivation for Surpanakha's anger against Sita is made stronger here.

What, however, strikes the reader most is the high encomium heaped on Hanuman throughout the poem. Following the hints given by Madhavacharya in *Bharata–tatparya*, the exploits of the messenger Hanuman are made to outshine those of others; and Hanuman is shown as being rewarded with the supreme status of the next Creator for all his services at the close of the work. That is why the poem gives almost the same space to the Yuddhakanda as that given to all the earlier kandas put together. While all this adds up to the high estimation of the work by a religious public, it comes low in the eyes of modern critics who seek broad humanist values and round characters. His poetry does not rise to the heights either of Kumaravyasa or Laksmisa in the power of poetic images or lilt of language. It is sometimes lively, but often pedestrian and revels in the supernatural most of the time. Yet its hold on popular imagination cannot be gainsaid; and it is mostly due to its religious atmosphere carefully built up to highlight the glory of the Supreme Lord on earth as Rama. Though the story is substantially Valmiki's it has been touched up to meet Puranic purpose. Its success can be gauged by the woeful neglect other works of the kind suffered in later times, such as Venkamatya's *Ramayana* in verse.

The dawn of modern prose in the 19th century heralded a royal attempt to translate Valmiki's epic in Kannada. King Chamaraja with his scholars at court prepared and his heirs got printed a prose version which is only of historical interest today. Its prose was so cumbersome and involved that a refined version of the same has been published recently (1967).

The first sustained attempt at a readable and racy translation of all the books of the *Ramayana* without taking liberties with the original is that of Alasingrachar (1877-1940). It ran into several editions and was often used in parts as textbook for Kannada in schools. The author's style is less pedantic and the story runs with an even flow. It was designed with the common reader in view. It was published in seven volumes to reach subscribers and soon the parts went out of print. Its impact on modern Kannada prose is worth recording.

Virakesari Sitarama Shastri who was a journalist scholar of repute tried his hand at a Kannada version of the *Ramayana* in five parts during the late fifties (1958-63). His style is more forceful and literary than Alasingrachar's. But soon they too became rare.

Perhaps the best and most successful adaptation of the epic is the *Ramavatara* (1965-66) by Siddavvanahalli Krishna Sharma. His three volume adaptation portrays the story vividly and colourfully in a style at once refreshing and crisp. It omits long descriptive portions in the Sanskrit original and retells the story engagingly.

Kuvempu's *Janapriya Valmiki Ramayana* (1950) is another abridged adaptation of the epic story designed for adult literates. We find the master of modern Kannada hero restaining the refreshing vocabulary of the original when they are readily understandable by a layman. It is indeed a successful exercise in its own way.

The latest and most successful complete translation of Valmiki's epic in prose is that of C.N. Srinivasa Iyengar in two sumptuous volumes (1973). A Professor of Mathematics, this author combines precision with naturalness of Kannada expression; and does not fight shy of retaining the original syntax when it does not offend the Kannada ear.

As already indicated, a number of verse abridgements of parts of the *Ramayana* were attempted by different public imagination over the whole land. Combining religious zeal with literary sensibility, quite a few pundits have given prose translations of the *Sundarakanda* in particular. The latest and best of these is by N. Ranganatha Sharma (1964) with a foreword by D.V. Gundappa.

Apart from these, there have been some noteworthy attempts at giving abridged versions of the *Ramayana* story in easy flowing verse designed for children exclusively. The best among them is the *Bala-Ramayana* by Narayana Rao Talikote (1975-79). They can be sung also. The other important Ramayanas are: *Pamparamayana*, Kannada Sahitya Parishat, Bangalore, 1921; *Kumaravyasa-bharata*, (ed.) Kuvempu and Masti Venkatesha Iyengar, Development of Literature and Culture Dept., Mysore Govt., Bangalore, 1958; *Torave Ramayana*, (ed.) N. Basavaradhya, Vol. I, Oriental Research Institute publication, Mysore, 1956, Vol. II, 1958; *Chamarajokti-vilasa*, Vol. I-VIII, 1894-1896; *Valmiki Ramayana*, Vols. I-VII, 1911-1913; *Janapriya Valmiki Ramayana*, Kuvempu, Mysore, 1950.

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KASHMIRI

Sanskrit has played a key role in the formative stage of Kashmiri language. It owes the tradition of Vakh 'Vatsun' Epic, Pad and marriage songs to Sanskrit. In fact in the earliest phase of the Kashmiri language Sanskrit served as a source of inspiration for the language and literature. In its Prakrit stage Kashmiri is so akin to Sanskrit that it is very difficult to differentiate between the two. *Mahanay Prakash*, the earliest written manuscript available in Kashmiri in the 13th century, has almost 60 percent words in its text which have their origin in Sanskrit. The 'Vakhs' of Lal Ded (14th century) also fall into this category.

Bhat Avtar, a renowned scholar, poet and musicologist and a courtier of the king Budshah, who hailed from Lar (Ganderbal) adapted the first story from Sanskrit into Kashmiri. The story he selected for Kashmiri version is *Banasur Vadhakatha* which he took from *Hari Vamsha Purana* which is a supplement to world famous epic the *Mahabharata*.

This long descriptive poem is the versified form of the love story of Usha and Aniruddha. Sri Krishna, the hero of the *Mahabharata* plays a leading role in the development and furtherance of this story. It is Bhler who for the first time made a mention of this poem in his book *In Search of Sanskrit Manuscripts in 19th century*. The only available manuscript of *Banasur Vadhakatha* is at present preserved in Bhandarkar Oriental Research Institute, Pune. This poem is yet to be seen through the press and only a few portions of it have appeared in the press.

Banasur Vadhakatha has indisputable importance in the linguistic evaluation of the language. Recognising its importance the State Department of Research and Publications has obtained a micro film of the manuscript to cater to the need of the research scholars and linguists. The language of *Banasur Vadhakatha* is very close to the language of the *Mahanay Prakash*.

The *Mahabharata* constituted the base of many more translations and adaptations into Kashmiri. Another epoch-making attempt in this direction is the translation of the *Mahabharata* itself. In the eighteenth century the *Mahabharata* was translated into Kashmiri by some unknown poet; thus the tradition of epic in Kashmiri ownes its origin to Sanskrit and not Persian. The versified version of the great epic is partly preserved in the research library of Kashmir University. The numbers given on the top of the chapters indicate that the poet had rendered it in full in Kashmiri. The available portion of this translation has not been printed so far. G.G.D. Hajini (b. 1917) has published the chapter 288 of the epic in his book *Kashir Shayiri* which he compiled for the Sahitya Akademi and was published in 1959.

Another important adaptation from Sanskrit is the story of Nala-Damayanti by Bulbul Nagami (b. 1812; d. 1900). This story is included in the Vanaparva chapter of the *Mahabharata*. Bulbul has presented this story in the form of a masnavi. His Masnavi has only a few parallels in Kashmiri language. It has been published partially and its complete manuscript is yet to be published. It enjoyed great popularity in the past and hand-written copies of this manuscript were purchased at handsome rates. The author has not altered the original story at all. But his style of compositon has made it a peerless piece of poetry. *Nala-Damayanti* will make him a poet of all times to come, though Bulbul has many more things to his credit.

A drama based on an episode of the *Mahabharata* is *Draupdi Laj* written by Tarachand Bismil (b. 1904, d. 1948). The story of this drama has been taken from the Sabhaparva of the epic. It is that very episode which has been versified by Subramaniam Bharati (Tamil poet) under the caption *Draupdi Shaptam*.

The *Mahabharata* has been the sole source of inspiration to Bismil. His drama *Preamich Kahvat* (The Touchstone of Love) is based on another story of the same epic. Based on the Mahaprasthan Parva this drama has some thing peculiar to communicate.

The story of Satyavan and Savitri has been versified by Anand Bhat. It is the story of Harish Chandra which has been tackled by a number of Kashmiri poets and dramatists. This story is the base of two earliest written Kashmiri dramas *Satich Kahavat* by Nand Lal Koul (b. 1877 and *Satichvath* by Tarachand Bismal. Others who versified the story include Balak Ram Bhat (b. 1894, d. 1929) and Anand Bhat of Katraso (Kulgam). Some portions of Anand Bhat's versified vesion of *Harish Chandra* appeared in weekly *Chaman* in 1971-73.

It took him eight years to translate it in to Kashmiri. There are versions of *the Ramayana* by Prakash Ram (b. 1819, d. 1879). Shankar Nath (d. 1870). Anand Ram (d. 1889), Vishnu Koul, (d. 1918), Amar Nath (d. 1908). But Sarma's *Ramayana* alone is close to the original Sanskrit version of this epic. So far as the other versions are concerned we cannot class them as translations. The authors have taken the central theme from Valmiki's version and have made additions and in accordance with their choice.

Others who benefited from Sanskrit literature include Paramananda and Manju Attar (d. 1964). Paramananda based his *Sudama-Charit* and *Radha Svayamvara* on Bhagavta Purana and Manju Attar too based his *Krishna Avtar Charit* and *Rukmini Mangal*, on *Bhagavata Purana* itself.

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BHAGAVATA: has been the source of inspiration for Krishna bhakta poets of Kashmiri language for the last three hundred years or so. Although it has not been translated in full, yet its impact and influence on the life and culture of Kashmiri Pandits is undeniable. It is necessary to mention here that it is the 10th and 11th books of the *Bhagavata Purana* which have mostly attracted the attention of Krishna bhaktas of Kashmir.

The influence of the *Bhagavata Purana* is evident on old songs which indicate that Bhagavata-dharma had made its way in Kashmir prior to the formative stage of Kashmiri language. It is this influence which is manifest in the form of marriage songs of Kashmiri Pandits long ago. The Puranic theme of Krishna legend is the dominant theme of marriage and dance songs of Kashmiri Pandits. In these songs Krishna is none other then Vishnu, Rukmini is his consort, the name of Radha has not been mentioned in the old songs anywhere. This fact is enough to indicate that marriage songs of Kashmiri Pandits are older than the written and recorded literature. These songs have undergone various changes but have retained the essence of the Puranic theme. It is Krishna, the incarnation of Vishnu, who is the dominating spirit of such songs. These old songs also make it clear that in the last phase of Hindu rule monistic saiva cult was yielding its place to Bhagavata dharma gradually.

Sahib Koul (17th century) was a thinker, seer and Sanskrit scholar of his age. He is the first Kashmiri poet to give expression to his Krishna-bhakti in his book *Krishna Avtar Charit* (The Life of Lord Krishna). It has been stated that his long narrative was the free rendering of the Krishna's life as depicted in the *Bhagavata Purana*. This long poem was a milestone of Krishna bhakti poetry in Kashmiri, but it is not available now.

Krishna Avtar Lila (The Play of Krishna) is another long poem depicting the life and exploits of the Lord. The central theme of the poem is to present Krishna as the Lord of the universe. The devotional element of the poem has given a deeper meaning to it. The poem has been composed in the metre of 'pad' and its refrain has given this long poem the sweetness of a lyric. This poem is a composition of Prakash Ram. It is written in four line stanzas and contains 2334 verses. This poem was published by the Royal Asiatic Society in Devanagari script some 55 years back, but is now accessible easily.

Parmananda is the greatest of all the Krishna bhakta poets of Kashmir. The major portion of his poetry is devoted to the various aspects of the life of the lord. His main and unforgettable compositions are those which depict the life and expliots of Krishna.

Krishna Avtar Lila is a fascinating and lovely long poem depicting the childhood of the Lord. Though based on the 'puranic' theme the poem is the poetic expression of intense feelings of the poet. Short melodious and lovely poems inserted in the narrative have a soothing and refreshing effect. These short poems are nearer in spirit to the poems of Surdas and Mirabai. The very opening lines of this poem infuse confidence and hope in the reader:

Your birth has removed the hanging cloud of misery and darkness

A brighter day has dawned in the world,
Hail to thee, victory be thy lot, O Devaki's beloved son all hail!

The characters and episodes included in the *Bhagavata Purana* form the core of this sweet song. Nanda, Yasoda and Gopis play an important role in the poem. The death of Putana, Kalinaga and tricks of Kansa to kill Krishna have been fully described with poetic vigour and skill.

The description of pranks and mischiefs of young Krishna written in four line stanzas and a refrain after every three lines has made this poem an epitome of sweetness. One who is conversant with the legend of Krishna of the *Bhagavata* will not fail to derive inspiration from it. *Radha Svyamvara* is the best specimen of Krishna bhakti of Kashmiri. This long poem is the joint composition of Paramananda and Bulbul Nagami. The composers have made the love of Gopis (Cowherd girls) the theme of the poem. The wandering of the Lord in the forest, stealing of the garments of the Gopis, his playing on the flute and other connected events have been dealt with in detail in the poem. In this poem Radha-Krishna bhakti finds its expression for the first time. The dominating role assigned to Radha in this poem is the only variation in this long melodious poem from *The Bhagavata Purana*. There is hardly any mention of Rukmini in the poem. In this way the Kashmiri poets too have relegated her to the background like all other poets of Madhura Bhava School.

Krishan Razdan is basically a poet of Shiva bhakti but his eighteen compositions depicting the Bhagavata theme of Krishna are a prized treasure of Kashmiri literature. These sweet poems depict Krishna as a lover of Gopis and the emancipator and liberator of humanity. He is all grace and love. He is the uprooter of injustice and tyranny.

Manjoo Attar (d. 1969) is another important poet of Krishna bhakti school. He versified the life, adventures and exploits of the Lord in his thrilling and melodious Masnavi *Krishna Avtar* in the third decade of the present century. This long masnavi is not the translation of the Purana but the adaptation of the theme, which has been expressed in poetic idiom.

Other poets who have contributed to the exposition of the 'Puranic' theme of Krishna's life include Bhaskar Razdan (d. 1964), Prem Nath Premi (b. 1922), P.N. Koul Sail (b. 1930), Moti Lal Saqi (b. 1936) and Sarwanand Koul Premi (b. 1924).

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MAHABHARATA: The *Mahabharata* has been a permanent source of inspiration for the poets from the very start of the history of Kashmiri literature. This world-renowned epic has enriched Kashmiri literature to a large extent. The *Mahabharata* is the first epic that was translated into Kashmiri some time in the 18th century. In this way the tradition of epic Kashmiri started with the translation of the *Mahabharata*.

Avtar Bhat (1420-70), a great scholar of his age, is the first poet to write the narrative *Banasurkatha* (The Tale of Banasura) on a theme which has its origin in the Harivamsha purana, the supplement of the *Mahabharata*. This long descriptive poem is the poetic expression of love story of Usha and Aniruddha. Krishna, the hero of the *Mahabharata* and Vishnu's incarnation in the *Bhagavata*, plays an important role in this narrative. Some portions of this poem have been published so far, the manuscript of this poem is at present in the Bhandarkar Oriental Research Institute, Pune. The linguistic and literary value of *Banasurkatha* is indisputable in the history of Kashmiri literature.

The *Mahabharata* attracted the attention of some unknown poets in eighteenth century also. Some fragments of the Kashmiri poetic version of the *Mahabharata* are preserved in the research library at Srinagar. The numbering of the chapters of the manuscript indicates that the poet had rendered the entire text in Kashmiri verse. Chapter No. 228 of this translation has been published in *Kashir Shayiri* ed. by M.D. Hajini.

The story of 'Nala and Damayanti' is included in the Vana Parva chapter of the *Mahabharata*. Bulbul Nagami has based his famous Masnavi on this story. This Masnavi is still in manuscript form but it has enjoyed popularity from the time of its composition. Its hand-written copies were purchased at a high price till 1950. The copies of this sweet and melodious Masnavi are still prized by the cultured Kashmiri Pandits. The author has kept the origional story of the *Mahabharata* in tact but has decorated it with the colours of his imagination and pearl-like words. The descriptive portion of this Masnavi is un forgetable: the meeting of Nala and Damayanti after a long time and a chain of misfortunes and miseries, is described by the poet in these words:

"On seeing Damayanti's eclipsed face Nala melted as the snow melts in the sunshine. He was weeping, as if torrents were pouring down from the sky. "The red lips of Damayanti were pale and her cypress-like body was trembling like a weeping-willow."

Raja Nala, who was the pride of royalty once, was bare footed as if a beggar in the street. That Damayanti who could not bear the weight of a garland round her neck was now ascending and descending the mountains with a heavy load of grief and miseries on her shoulders."

Draupadi Laj (The Honour of Draupadi) is a drama which has its origin in the Sabha-Parva of the *Mahabharata*. Tarachand Bismil (b. 1904, d. 1948) has described the plight of Draupadi in this drama, when she was brought in the open court of Kuruvas. She invoked the help of Krishna at this time to save her from the disgrace. Bismil has dramatized another scene of the epic in which he has described the birth of Draupadi, and her brother. *Preamuch Kahvat* (The Touch Stone of Love) is the third drama of Bismil which has its origin in the 'Mahaprasthani ka-Parva.' In this drama Bismil has remained true to the original and has executed the theme with skill in accordance with the tradition of his times.

He is one of the founders of Kashmiri prose. His translation of the *Gita* is unique in the sense that it is the translation as well as the explanation of philosophy of the *Gita*. The book has not been published.

The story of 'Savitri and Satayavan' from the epic has been versified in the form of a Masnavi by Anand Bhat of Katraso Kulgam. This Masnavi is a beautiful composition but has not been published so far. Some portions of this Masnavi appeared in Weekly *Chaman*, Srinagar some time in 1971-73.

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Mo.S.

RAMAYANA: The composition of the *Ramayana* in Kashmiri has been the outcome of that country-wide movement termed as 'Rama bhakti' which in itself was the result of Vaishnava influence. This movement started somewhere in the 14th century as a result of the teachings of Ramananda in Northern India.

Kashmiri remained the seat of monistic Shaivism for a long time. It was the result of deep influence of Shaivism that Rama bhakti, established itself somewhat late in the early 19th century here. It was in the 19th century that Rama bhakti began to sprout here and bore the fruit through Prakash Ram (b. 1819, d. 1877) in the shape of *Ramavatar Charita* (The Life Story of Rama).

In spite of the fact that the *Mahabharata* is the first epic that was rendered into Kashmiri verse in the 18th century by some un-known poet it is *Ramavatar Charita* which is considered to be the first epic of our language. There is no doubt that *the Mahabharata* has a precedence over *the Ramayana* so far as the chronology is concerned but the version of *the Mahabharata* in question is that it was composed in an archaic language and hence ununderstandable to the common reader. Being available in fragments it is yet to be seen through the press.

There are as many as six versions of the *Ramayana* available in Kashmiri. Out of these six versions, five are in the versified form, while one version has been given the

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form of a prose-drama. In this way the *Ramayana* has played its own part in the development of Kashmiri prose, as its versified form proved to be the beginning of epic tradition in Kashmiri.

The *Ramavatar Charita* of Prakash Ram had been composed in the second half of the 19th century. Though published for the first time in Persio-Arabic script in 1910 from Srinagar, prior to its publication the book got circulated in manuscript form in the whole Kashmiri speaking area from the time of its composition.

Ramavatar Charita was published by the Royal Asiatic Society of Bengal in Roman script in 1930 with a scholarly introduction and summary of the story in English by George Abraham Grierson. For the benefit of Grierson, Mukund Ram Sastri had rendered the original into Sanskrit but the Sanskrit version has been deleted in the Royal Asiatic edition. The critical edition prepared by Balji Nath Pandit appeared in 1965 from Srinagar. In place of *Ramavatar Charita* the critical edition has been published bearing the title *Ramayana* only.

The Bhuvan Vani Trust, Lucknow published this epic in full in Devanagari script with Hindi rendering in 1974. The editor and translator of the Bhuvan Vani edition is S.K. Raina.

Since its first edition in Persio-Arabic script the *Ramayana* of Prakash Ram has run into six editions in Persio-Arabic script and its seventh edition is expected to be published by Cultural Academy in the near future. This in itself is the proof of the popularity of Prakash Ram's *Ramayana*, which has served as a model for the epic poets of Kashmiri language.

Another version of *the Ramayana* available in manuscript form has been composed by Shankar Nath (1870) and is called *Shankar Ramayana* after the name of its composer. As compared to *Ramavatar Charita, Shankar Ramayana* is somewhat more elaborate but lacks the flavour of language and is deficient in poetic diction and smoothness of metre.

Anand Ram's *Ramavatar Charita* has been composed in the 9th decade of the 19th century. This *Ramayana* is more close in its details to *Ramacharitmanas* than that of *Valmiki Ramayana*. In style and diction this *Ramayana* is some-what better than the version of *Shankar Ramayana*. The only defect of this version is that the poet has inserted pure Sanskrit compounds and tatsama words in the text and has made it too difficult to be enjoyed by an average reader.

Vishnu Pratap Ramayana has been versified by Vishnu Koul (d. 1918). The poet had dedicated his *Ramayana* to the then Maharaja of the State, Pratap Singh and as a mark of respect had included the name of Maharaja along with his own name in the title of the book. But this dedication proved of no avail and his *Ramayana* is still in the manuscript form in the Library of Hindi department of Kashmir University.

Vishnu Koul was well versed in Sanskrit, Persian and Urdu. The knowledge of other languages has loaded his version of *the Ramayana* with unassimilated and unacceptable words of other languages. The inclusion of unfamiliar words in the text has marred the poetic quality of his *Ramayana* at certain places. But one cannot overlook the fact that at some places his *Ramayana* has the attraction and charm of its own and touches the heights of descriptive poetry. Some of the songs in it have been composed in a mixed language. The number of verses in *the Vishnu Pratap Ramayana*, which has been written in the form of a Masnavi is thirty thousand.

Amar Ramayana is the composition of Amarnath (1908). This version has nothing new about it. The language of *Amar Ramayana* is loaded with Sanskrit words.

The last poetic version of the epic is by Nilakanth Sharma (d. 1969) and bears the title *Sharma Ramayana*. Sharma was a great Ram-bhakta and his devotion to Rama has found expression in the form of his *Ramayana*. Of all his compositions the *Ramayana* is the richest in thought-content and bears the mark of his devotional personality. Some portions of the *Sharma Ramayana* have appeared in the Monthly *Gulrez* in late fifties.

All the Kashmiri poetic versions of *the Ramayana* are in the form of Masnavi. Excepting the *Ramavatar Charita* of Prakash Ram all other versions are still in manuscript form.

Tarachand Bismil's (1904-1948) dramatized prose version bears the name *Ramavatara*. The version was completed by the author in 1938. *Ramavatara* is the first conscious attempt at prose in Kashmiri and has a place of its own in the treasure of Kashmiri prose.

About the Kashmiri versions of *the Ramayana* one can very safely say that all these versions are not mere translations but are adaptations of various versions of Ramakatha. Every version bears the mark of author's personality. All the versions are somewhat different from one another in detail and execution but the devotional spirit is a common factor in all the versions. The influence of Shaivite cult is visible in all the versions. At certain places Rama has been made to worship Shiva. In Kashmiri versions Ravana too is a devotee of Shiva and Shiva is full of grace for him. It was because of this grace that for a long time nobody was able to harm and hurt Ravana. Rama wins the war when he devotes himself to Shiva and makes Ravana to fault in his devotion. The allegorical aspect of the Kashmiri *Ramayana* is noteworthy.

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MAITHILI

Faithful translation of any Sanskrit classic into Maithili has begun only in the 20th century, the only exception being the translation of *Purusa Pariksa* (1898) by Chanda Jha. Before that only adaptations or abridged summaries of Sanskrit classics were produced in Maithili. It may be mentioned here that a large number of translations of Sanskrit classics into Maithili are still in manuscript forms. Only printed works have been taken note of in the present note.

The first Mahakavya written in Maithili is Manabodha's *Krishna-Janma* (The Birth of Krishna, 1880). It is an abridged adaptation of the *Harivamsha* and describes the adventures of Krishna's childhood. Chanda Jha's *Mithila Bhasha Ramayana* (*Ramayana* in Maithili language, 1898) is an adaptation of the *Adhyatma Ramayana*. Laladas's *Rameshvara Charita Mithila Ramayana* (1914) is an adaptation of the *Ramayana* of Valmiki. Translations of a few important Sanskrit epics into Maithili were published only after 1930. Achyutananda Datta translated the *Mahabharata* (1931) and *Raghuvamsha* of Kalidasa (1938).

As regards khanda-kavyas earlier works were also adaptations of some portions of the Puranas, e.g. *Sambhuvinoda*, *Ganesh khanda* (1909-11) by Laladas; *Gajagrahoddhara* (1914), *Sudarsanopakhyana* and *Gauriparinaya-Prabandha* (1921) by Gunawanta Lala das; *Naradamoha* (1919), *Satyavratopakhyana* (1921) *Sukanyopakhyana* (1921), and *Sudama Charita* (1935) by Gangadhara Misra, *Satyavratopakhyana* (1934) by Lakshmipati Singh and *Rambhasukasamvada* (1936) by Pulakita Alaasa. Translated works also appeared side by side with these adaptations, e.g. Kalidasa's *Meghaduta* (1937) by Paramananda Datta, Parameshwara Jha's *Yaksa samagama* (1939) by Bhagirath Jha and *Bhartrirhari nirveda* (1940) by Gaurishankara Jha.

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J.M.

BHAGAVATA is and has been very popular in Mithila (a copy of which from the pen of the poet Vidyapati 1350-1435 is proudly preserved in the library of the Sanskrit University, Darbhanga). But its translation or any kind of adaptation is not noticed. Recently Upendranath Jha Vyas (Sahitya Akademi Award winner) has translated in verse a few stanzas from it known as *Sruti stuti* (the praise of the Vedas) which is contained in his *Stotranjali* (Patna Shribhavan, 1981).

Bhagavata has greatly influenced the medieval Maithili literature, especially the songs of Vidyapati. Govindadas and a host of their followers have freely derived their stock in trade from it.

Go.J.

MAHABHARATA has not yet been translated into Maithili, although a project for it was once chalked out as far back as in 1914, and a fragment of translation done under this project by Gananath Jha is preserved in the library of Ganganath Jha Research Institute, Allahabad.

A summary of the main story of this epic in Maithili is *Sankshipta Mahabharata Sar* by Ramananda Thakur (Madhubani, 1931).

In about the 60s of this century a famous Maithili poet Ishanath Jha started an adaptation in verse, but he died leaving the work incomplete. The manuscript is lying with his son Umanand Jha.

Like all other Indian literature Maithili has amply adopted the main and side tales of the epic in a good number of poems and dramas of all ages, *The Gita*, inspite of being a part of the epic, is always treated separately.

Go.J.

RAMAYANA: The trend of composing the padas or songs mainly on love-sports of Radha and Krishna started by Vidyapati became so powerful in Maithili that no poet for about four hundred years could think of composing any other thing except Radha-Krishna padas. Vidyapati points out in *Kirtipataka* that Rama's life was full of misery and so he had to take birth again as Krishna so that he could enjoy mundane life. This perhaps gives the clue why mundane or secular poetry in Maithili which was primarily love poetry is not on Rama but on Krishna. Moreover, Krishna is regarded traditionally as synonymous with a hero or lover and so in writing secular poetry poets looked up to him rather than Rama. For devotional poetry in the past the theme was generally Shakti and Shiva-rarely Madhava or Vishnu. In Mithila Vishnupadas often tend to be written in the language of Braja and not that of Mithila-perhaps because the incarnation of Vishnu took place in Madhyadesha and that of Shakti in Mithila. Of course, now and then Rama figures in the padas also, e.g. in Govindasa's padas we have many padas on Rama.

The *Mithilabhasha Ramayana* (1898) is the first great Mahakavya based on the story of Rama and Sita. The author himself states at the end of the book that it is a mere translation of the *Adhyatma Ramayana* and the *Hanumannataka* popularly known as *Mahanataka*. Actually it is an adaptation of these two works. *The Ramayana* of Chanda Jha is so much influenced by the outlook of the *Adhyatma Ramayana* that the reader is reminded at the commencement of every important incident that Rama and Sita are incarnations of the

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Supreme God and the Supreme Goddess respectively. This minimizes, to a great extent, the effect of human touch wherever it is expected to be produced by the mere force of description. The Sanskrit work *Mahanataka* is itself a conglomeration of the existing works on the entire *Ramayana* story incorporating into itself verses from the known and the unknown sources. The influence of *Mahanataka* is seen in its preponderance of various types of songs tuned to the different ragas. The main object of the poet is the propagation of the devotion of Rama through the Maithili language. That is why the poet adopted so simple a style especially in narrating the story. But his style is as simple as effective and he uses figures of speech also whenever the occasion arises. Although he follows generally the Sanskrit poetic convention, the easy flow of his idiomatic language especially in rhymed morie metres which he probably adapted from the *Ramacharita-manasa* of Tulsidas, has made his work the *tour de force* of Maithili literature. One peculiarity of his *Ramayana* is the variety of metres which he handles with ease and deftness.

Lala Das's *Rameshvaracharita Mithila Ramayana* (1914) named after Maharajadhiraja Rameshwara Sinha of Darbhanga, is an adaptation of the *Ramayana* of Valmiki. But he tapped other sources also for his information. The most important characteristic of this *Ramayana* is that it portrays the character of Sita more prominently than that of Rama. While Chanda Jha's *Ramayana* has the usual number of the Kandas or sections, that is, seven, the *Ramayana* of Lala Das has eight Kandas and in the eighth which is called Pushkara Kanda, Sita is described as the primordial power. Glories of Rama are dependent upon the power of Sita. The author is doubtlessly influenced by the Tantric cult of Mithila which advocates the worship of the Goddess as primordial power. Lala Das only identified Sita with that of Supreme Goddess. While Chanda Jha aimed at the propagation of the devotion to Rama, Lala Das aimed at the propagation of the devotion to Sita. That is the reason why he also adopted the simple style of narration. But his style is more direct than that of Chanda Jha. Chanda Jha's style, however, remains superior in literary qualities.

The *Ravana–Vadha* (1955) in 12 cantos, by Jivanath Jha, is an adaptation of the *Adhyatma Ramayana*. It narrates the story from the time of the formation of friendly relation between Rama and Sugriva up to the victory of Rama over Ravana. The book is small, but its smallness is compensated by its ornamental style. In this respect he appears to be influenced by Badrinath Jha's *Ekavali-parinaya*. Another special feature of this work is the forceful description of the battle between Rama and Ravana.

The *Ambacharita* (1956) by Sitaram Jha is also an adaptation of the *Adhyatma Ramayana*. Only the first part consisting of 15 cantos has been published so far. It tells the story up to the marriage of Sita. As the title reveals Sitaram Jha follows the lead given by Lala Das. The use of colloquial language which is the forte of Sitaram Jha has made his work very homely.

The *Vyatha* (1971) by Ramakant Jha is also an adaptation of the *Ramayana* of Valmiki with this difference that the story here ends with the departure of Rama from Ayodhya along with Sita and Lakshmana. The work mainly consists of dialogues between persons affected directly or indirectly by the banishment of Rama, the poet has really succeeded in his main object of depicting pain and anguish on the banishment of Rama.

The *Sitayana* (1973) by Vaidyanath Mallika 'Vidhu' is an adaptation of the *Ramayana* of Valmiki. But he freely borrows all sorts of legendary material, from the other *Ramayanas* or *Puranas*. *Sitayana* has seven sections each consisting of seven cantos. With 649 pages it surpasses in volume all preceding epics in Maithili. What Lala Das had started reached its climax at the hands of 'Vidhu' by converting *Ramayana* into *Sitayana*. The author of *Sitayana* resembles many of his predecessors in having the same object of propagating the devotion to Sita which has been the main character of Maithili *Ramayana*. At the same time he is conscious of the fact that he is writing an epic. Sublime character of Sita has influenced all other female characters with the result that their characterizations have an edge over the characterizations of male characters. He adopts simple style like the other Maithili *Ramayana* writers but he invests it with vigour and naturalness which he displays whenever he uses blank verse. The extensive use of blank verse in *Sitayana*, although the poet also uses a variety of rhymed metres, marks it out as distinct from other works based on the *Ramayana* story.

In prose the most eminent adaptation of *Ramayana* story has been *Sita Dai* (1937?) written by Kapileshwar Mishra. In folk literature Sita is often equated with an ideal marriageable daughter and Rama as an ideal guest. The whole of modern 'Kirtana' literature often representing Kishoriji's marriage at Janakpur is a typical modern influence of Rasika-pantha and Sakhi-Sampradaya of Vaishnava monks. These may be seen in *Sitaramavivaha Kirtan*, *Modalata Padavali*, etc. Another strange deviation from the *Ramayana* story in Mithila is recorded in one of the folk tales in which Ravana is described as a true lover of Sita and Sita as his true beloved. The idea is so shocking that when this folk story was published, there was an uproar all over Mithila.

Of course, there are good long poems on Sita in Middle Maithili Literature, particularly what are known as 'Sammaras' (Swayambaras) celebrating the marriage of heroes and heroines of old. There is one such good illustration of Sita-sammara in Shivadatta's *Sitaharana* (mid-19th century).

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MALAYALAM

Malayalam has a long history of translations and adaptations from Sanskrit. One of the earliest was the *Bhashakautaliyam*. This anonymous work is a rendering of the famous *Arthasastra* of Kautilya in Malayalam. It is also perhaps the earliest translation of the Sanskrit work of polity in any Indian language.

The spreading of Hinduism, particularly the Puranic cults of Vaishnavism, Shaivism etc. in the Gupta and post-Gupta periods after the 3rd century led to the induction of several Sanskrit texts in these classes into Malayalam as in other regional languages of India. Thus Malayalam came to have renderings of Valmiki's *Ramayana*, *Mahabharata* and other texts. The *Ramacharitam* of the 12th century is the earliest translation of Valmiki's *Ramayana* in Malayalam. Nothing is known about the author except that he was perhaps known as Chirama. The work is in Dravidian metres in the song style. A couple of centuries later Rama Panikkar, known as Kannassan from the name of his family, again rendered the *Ramayana* into Malayalam, in Dravidian metres. An uncle of his, by name Madhava Panikkar, produced perhaps one of the earliest translations of the *Bhagavadgita* in any Indian language. This is the *Bhasabhagavadgita* or *Bhagavadgita* in Malayalam. Shankara Panikkar, another uncle of Rama Panikkar, wrote the *Bharatamala* or a condensed translation of the *Bharata*. The *Ramakathappattu* (A Song on the story of Rama) by Ayyippilla Asan is another of the works in this category.

A common feature of all these works is that they are written in a mixture of Malayalam and Tamil. They are also in Dravidian metres and follow the rules of composition of the genre called songs (Pattu).

Almost simultaneously, translations and adaptations from Sanskrit were also being produced in a different form of language, a mixture of Malayalam and Sanskrit in which Sanskrit had its own grammatical endings. This language was known as Manipravalam. The *Bhasharamayana* Champu by Punam is an important work in this group.

The poet who made the most massive contribution to Malayalam by way of transcreating the epics was Ezhuttacchan, rated as the greatest poet in the language and a moral and spiritual teacher of great importance. He belonged to the 15th century. He transcreated the *Adhyatma Ramayana* (different from Valmiki's *Ramayana*, the *Mahabharata* and the *Bhagavata* as well as a part of Valmiki's *Ramayana*, namely its last part. Ezhuttachhan freely transcreated these texts, occasionally condensing and expanding the original as the needs of poetry and context demanded. He adopted a style of composition named *Kilippattu* or Bird-song in which the poet wrote through the song of a parrot. A great devotee of Vishnu, the poet popularised Vaishnavite doctrines and Vedanta among Kerala's people. The personality of the poet and the dynamic quality of his poetry led to the massive popularity of these works, which is a continuing phenomenon despite changing norms in poetry.

K.R.P.

BHAGAVATA : Two varieties of the *Bhagavata* exist: namely the *Devibhagavata* and the *Vaishnava Bhagavata*. The former is always referred to with the prefix 'Devi' but the latter, since it is more popular and inherited from a pan-Indian heritage, is only the *Bhagavata* with no qualificatory term prefixed. Sometimes the second *Bhagavata* is called *Srimad Bhagavata* to differentiate it from the other.

The original *Bhagavata* in Sanskrit ows its popularity in Kerala to the ceremonial discourse known as Saptaha, the reading and the expounding of the book in seven days continuously. The Saptaha discourses were conducted in temples as well as in private houses. The Sri Krishna temple at Guruvayur continues to be a favourite venue for Saptaha recitations. Several persons were experts in this ceremonial religious discourse. Two of them who were well known in the recent past were Kutallur Kunnikkavu Namputirippatu and Valankunnam Vasudevan Namputirippatu.

These discourses, since they were normally conducted inside the temple premises and inside the residences of the high-caste Hindus, were not popular among the people at large.

The legends of the *Bhagavata*, especially the story of Sri Krishna constituting the tenth and eleventh chapters (skandhas) of the original Sanskrit text were very popular among the people of Kerala through several literary works. The earliest adaptation of the *Bhagavatam* in Malayalam was by Rama Panikkar the famous poet of Kannassa family who lived in the fourteenth century. Rama Panikkar is better known as the author of the *Kannassaramayanam* which is indeed a superior work in respect of literary excellence than his adaptation of the *Bhagavata*. The *Kannassa Bhagavatam* (in 2 parts ed. by K. Sambasiva Sastry, 1932, 1938) as it is popularly referred to, is an abridged adaptation of the tenth chapter of the original Sanskrit Purana. In this work one portion of the tenth chapter has been left out and two portions of the eleventh chapter have been incorporated. *Kannassa Bhagavatam* which is composed in what is called the 'niranam' metre, is not a popular work; its importance lies only in the history of Malayalam language and literature.

Cherusseri Namputiri's *Krishnagatha* (referred to as *Krishnappattu* also, both meaning 'the Song on Krishna') is an important landmark in the history of Malayalam literature. This lengthy Kavya, written in the 15th century and based on the tenth and eleventh chapters of the original *Bhagavata* is not only a work of exquisite beauty

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but also the first work composed in the modern Malayalam. The excellence of its composition, the modernity of its expression and its euphonic diction have endeared it to scholars and common people alike. The melody of its metre (manjari) is captivating. *Krishnagatha* was one of the texts used by religious people for daily chanting, especially in the Northern part of Kerala.

A free translation of the entire original *Bhagavata* appeared in the 16th century. The work is attributed to the famous Malayalam poet, Tuncattu Ezhuttacchan though some scholars dispute this view mainly because of the work's substandard diction and faulty language. These critics point out that Ezhuttacchan, being a master craftsman in the art as revealed by his well known works *Addhyatmaramayanam* and *Bharatam* could not have been the author of a mediocre work like *Bhagavata*. The *Bhagavatam* is written in Kilippattu metre which Ezhuttacchan had consistently employed for all his compositions.

Perhaps the most popular work on the story of Sri Krishna in Malayalam is *Sri Krishnacharitam Manipravalam* believed to have been composed by Kunchan Nambiar, who was a very popular poet of the 18th century and was responsible for starting a new school of poetry called Tullal which owed its origin to the launching of a new performing art of the same name. Though Kunchan Nambiar was essentially a humorist as could be seen in his tullal songs, in *Sri Krishnacharitam* he appears as a serious poet. This Kavya, written in Sanskrit metres and in 'Manipravala' style has been so popular that different portions of the work were included in Malayalam texts in primary stages till very recently. Children after completing the learning of the Malayalam alphabet used to memorise the verses of *Sri Krishnacharitam Manipravalam*. Some of the epigrammatic lines in this work have entered into the language as proverbs and maxims.

Adaptations in different forms and translations in verse and renderings in prose of the *Bhagavata* continued to appear in Malayalam. Several editions have been published during the century with the original text in Malayalam script and with elaborate interpretations in Malayalam prose. A monumental work of this genre is P. Gopalan Nayar's *Shrimaha Bhagavatam* (in 4 vols. 1940). The famous *Bhagavata* exponent Valankunnam Vasudevan Namputirippatu attempted a similar translation but he died before completing the work. The incomplete version (only the first chapter) has however, been published (1949).

Several other condensed versions of the *Bhagavata* have appeared in Malayalam both in verse and poetry. The following is a selected list of them: (1) *Bhagavatakirttanam*– a brief song (anonymous) included in *Palaya Pattukal* edited by A.D. Hari Sarma (1961); (2) *Gadyabhagavatam*–anonymous (Tiruvalla, 1921); (3) *Gopikagita* edited by N. Venkatasubrahmanya Ayyar (portion from 10th chapter, Trichur, 1923); (4) *Gopikagitam* edited by M. Krishnan (portion from 10th chapter, Quilon, 1931); (5) *Gopikagitam* explanatory notes by Jnanananda Sarasvati (portion from 10th chapter, Irunnalakkotu, 1958); (6) *Bhagavatam Bhasa*–an old Malayalam commentary, anonymous, edited by K. Raghavan Pilla (Trivandrum, 1968); (7) *Ranthidevicharitam* commentary by Sridevi Krishna Variyar (Trippunittura, 1953); (8) *Srimad Bhagavatam* edited by Chennallur Parameshwaran Namputiri, Vaikkam Nilakanthan Namputiri and Kaypilli Bhaskaran Namputiri (in two parts, Trichur, 1955); (9) *Srimad Bhagvatam Bhasa* edited by Kolatteri Sankara Menon–prose translation of 10th chapter, anonymous (in 2 volumes,, Trivandrum, 1925,'26) (10) *Srimad Bhagavatamahatmayam* by Katattanattu Kunnunni Variar (Kolikkotu, 1953); (11) *Srimad Bhagavatamahatmayam* by Pannappara Kesava Pilla (Trivandrum, 1959); (12) *Srimad Bhagavataratnam*–by Patirisseri Sankaranarayanan Namputiri (Kantassankatavu, 1952); (13) *Shrimad Bhagavatasamgraham* by V.N. Govinda Pilla (Trivandrum, 1953); (14) *Shri Mahabhagavatam Dhasamam–Keralabhasaganam* by Purayannur Manaikkal Bhaskaran Namputirippatu (Trichur, 1907); (15) *Rasakrida* by Cherukunnattu Narayanan Namputiri (Trippunittura, 1938); (16) *Srutigita* by Chittur Varavur Samu Menon (Trichur, 1907); (17) *Samksipta Bhagavatam* commentary by Chunakkara Rama Variyar–128 Bhagavata stories retold (Trichur, 1926).

Two recent additions to the works based on the *Bhagavata* are *Malibhagavatam* (1968) by Mali and *Sri Krishnakarnamritam* (1971) in two volumes by Tamarasseri Krishnan Bhattatiri.

Melpputtur Narayana Bhattatiri's *Narayaniyam* in Sanskrit is a salutory hymn to the deity of the famous Sri Krishna temple at Guruvayur. This Sanskrit work is very popular in Kerala. The work has many translations and commentaries in Malayalam, two notable translations being those by K.C. Kesava Pillai and Mulannottuvila Krishna Pillai.

K.M.P.V.

MAHABHARATA: The *Mahabharata* has a deep impact upon Malayālam literature for the past five centuries or more, the first recorded evidence of which is the *Bharatamala* of the poet Sankara Panicker, one of the three Niranam poets. *Bharatamala* and *Kannassa Ramayana* were probably written between 1400 and 1500 and the former is perhaps the older. And the language of *Bharatamala* bears ample evidence of its earlier origin. Nevertheless *Bharatamala* is a milestone in the history of Malayalam poetry. Being the first attempt of any kind on the *Mahabharata*, *Bharathamala* is wonderful in its design, structure and treatment. Not even a single chapter is translated as such. The poet rather recreates it. The *Mahabharata* of Vyasa, which contains one lakh and

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twenty thousand quatrains, is here abridged into one thousand and eightythree songs. Even to conceive of such a work was a challenge, particularly in those early days when Malayalam literature was still in its cradle. Not only did he successfully face the challenge, but even set an example in translation, adaptation and condensation for which he was later followed by the master-poet Tunchat Ezhuttacchan. It was *Bharatamala* that prepared the design and sketch for Ezhuttacchan's *Bharatam Kilippattu*, which is described as the greatest wonder in the art of condensation. Even in certain independent ideas of Ezhuthachan, we find that the poet was closely following the footsteps of Sankara Panicker. The spiritual depth, devotional verve and the dexterity in the condensation of the poem would have been received very well then, although it lost some of its popular appeal later due to the deep change that took place in the language. Still *Bharatamala* certainly had a decisive influence in moulding the aesthetic taste and the spiritual impact of ages to come.

The poet Niranam Rama Panicker, also called Kannassa Panicker, adapted the *Mahabharata* and it is called *Kannassa Bharata*. It is not so grand as his *Ramayana*, neither is it so great as the *Bharatamala*. Though *Kannassa Bharatam* also is a condensed adaptation, here the condensation is not so excellent. The poetic texture also has not got any commendable beauty. Still we find here a clear phase in the development of the language from *Ramacharitam* to Ezhuttacchan.

It was about the same period that *Bharatagatha* was written in the northern part of Kerala. Scholars do not agree on the authorship of the work. Some believe that *Bharatagatha* and *Krishnagatha* are by the same poet. The exact year of its production also is not known. After a detailed study of available records, Chirakkal Balakrishnan Nair says that both the works were written by the same author. N. Krishna Pillai rejects this view, though he admits that both might have been written by two contemporary poets. A careful study of both the poems will make it clear that the poet of *Bharatagatha* could never have risen to the grandeur of *Krishnagatha*. The patron king might have encouraged a lesser poet to write a poem on the *Mahabharata*.

Ayyanappillai, the brother of Ayyippillai Asan, the author of the famous *Ramakathappattu*, also has adapted the *Mahabharata*. His work is called *Bharatam Pattu*. The language is nearer to the conversational language of the common man. But the influence of Tamil is not so dominant.

The Champu movement, which was nurtured by poets and scholars for a period of about one and a half centuries from 1500 onwards, also contributed its own share to the literature on the *Mahabharata*. The most important of these champus is *Bharatam Champu* believed in general to have been written by Punam Nambudiri, the author of *Ramayana Champu*. In poetic quality *Bharatam Champu* is inferior to *Ramayana Champu*. In language he clearly shows a partiality for Sanskrit. Not only quatrains but certain prose pieces also are written completely in Sanskrit.

Tunchat Ezhuttacchan's *Shri Mahabharatam Kilippattu* is the best work on the *Mahabharata* in Malayalam. In its adaptation, Ezhuttacchan very carefully and intimately follows the pattern set by the author of *Bharatamala* and the result was a great masterpiece of superb artistic perfection. In translating, condensing, omitting, expanding, modifying and adding novel ideas to elevate situations, Ezhuttacchan proves himself to be a master artist. Even in the structure of the story, the poet adopts an entirely new design of his own depending upon the original to the least possible extent. Words suited to the context rush to him naturally and powerfully.

The works of Ezhuttacchan charmed the minds of many poets for years to come and the result was a flood of devotional poems. Many of these writers were poetasters and many of their devotional works remain anonymous. Such an anonymous work in this flood on the *Mahabharatam* is *Bharatam* (Abridgement).

Another anonymous work is *Bharata Samkshepam Kilippattu*. Internal evidence shows that the poet was a devotee of God Shiva of the Ettumanoor temple and that the work was completed in 1554. The poet says he wrote the poem to worship Lord Krishna. He continues the story of Bharata from Poulosam to Bhishmolpati and only gives passing references to the story thereafter. He ends the book with Bhishma's advice on the duties of a king. A talented poet, the author had a sound philosophical background.

Important among the Mahabharata works are some major Kathakali works. Kottayam Thampuran has written four Kathakali books *Bakavadham*, *Kallianasougandhikam*, *Kirmiravadham* and *Kalakeyavadham*. These four occupy a very prominent place in Kathakali literature. Rich in melodious music, they are also excellent in stage-representation. Of the four, *Bakavadham* is too simple, while *Kirmiravadham* is just the contrary. *Kalakeyavadham* is widely accepted as a masterpiece. The theme of *Bakavadham* is taken from *Mahabharatam Adiparvam* and the other three from Vanaparvam. But the poet, with his profound stage sense, has effected many modifications in the theme to achieve his aim. He has created some new characters also. It was Kottayam Thampuran who established that the quatrains in Kathakali should generally be in Sanskrit and on such occasions he proved his command of Sanskrit. These four works have acquired for him eternal fame as a master-poet. The date of composition of these and even the exact name of the author are not available.

The story of the *Mahabharata* has been adapted by Kunchan Nambiar into Kathakali, dividing the whole into

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eight parts. Compared to the poet's other works these are of inferior quality. Based on different situations of the *Mahabharata*, Nambiar has written Tullal poems. Following Kunchan Nambiar, other lesser poets also have written Tullal poems on stories from the *Mahabharata*.

The two Kathakali works, *Keechakavadham* (first Sahitya Pravartaka Co-op Society edition in 1960) and *Uttaraswayamvaram* (first Bhasha Parishkarana committee edition in 1913) of Irayimman Thampi (1783-1856) are also important. These works have raised the poet to the level of the masters in Kathakali literature. Certain songs in these are very popular.

Pandavodayam of Kodungalloor Kochunni Thampuran is an epic on the Mahabharata story. The poet started writing it in 1910 and completed it in 1912. The poem starts from the Pandavas living incognito and ends with Utharaswayamvaram. He has some other works also based on the *Mahabharata* like *Phalgunaveeryam*, *Panchaliswayamvaram* and *Ajnathavasam*.

Kathullil Achutha Menon's *Jaimineeyaswamedham* is a Kilippattu Kavya on a *Mahabharata* theme. The longest Kilippattu Kavya in the language, it almost equals Ezhuttacchan's *Mahabharatam*. The poet did not publish it during his life time. After his death it was published by Kochunni Thampuran in 1925. It is a translation and in the original saint Jaimini narrates the story of King Janamejaya and hence it is called *Jaiminibharatam*. The translation is divided into five parts. Certain stories that do not find a place in *Vyasa Bharata* are found in this. The translation is commendable and the poetic style is excellent.

Chunakkara Unnikrishna Varier has translated the *Bharatam Champu* of Anantha Bhattan into Malayalam and this was first published in 1921. Unnikrishna Varier is a good poet and an extraordinary scholar.

Vatakkumkoor Raja Raja Varma has written an epic on the *Mahabharata* theme, called *Uttara Bharatam*, published in 1952. It is an epic which observes all the structural formalities and contains fortyfive 'sargas'. It covers the story from the lamentation of Dhritharastra after the Bharata War to Dharmaputra's ascent to heaven.

Kannampuzha Krishna Varier has written a study of the Mahabharata. The first and second volumes of the study were published in 1953, the third in 1959, the fourth and fifth in 1968, and here he left the work incomplete. A prose translation of *Bharata* was brought out in 1914 by N. Nanu Pillai Asan. Kunnath Janardana Menon also has translated the *Mahabharata* and the first and second volumes thereof were published in 1924; the third in 1925; the fourth in 1928 and the rest in 1929. Of all the modern works on the *Mahabharata*, the greatest and the most original is *Bharatapparyatanam* (1950) of Kuttikrishnan Marar. The author, with his profound knowledge of oriental philosophy, comprehensive scholarship in ancient Sanskrit literature and deep insight into the spirit of the *Mahabharata*, interprets in his lucid style different significant contexts, incidents and characters in the epic, opening an altogether fresh and bright approach to it. Another important work on the *Mahabharata* is the complete prose translation in 40 volumes by M. Prakasam. The first volume was published in 1968 and the last in 1972. *Mali Bharatam* by Mali (V.Madhavan Nair) adapts the story of the *Mahabharata* for children. *Kuttikalute Mahabharata* by Cherkil Parukutty Amma and C. Sarojini Nair's translation from Bengali, (the original author being Upendrakishore Roy Choudhuri,) also introduce *Mahabharata* to the children. *Ini Gnan Urangatte* ('Let me sleep now', 1973) is a novel by P.K. Balakrishnan, based on a theme from the *Mahabharata*, giving it a new dimension. *Yayati*, the Jnanpith award winning Marathi novel by V.S. Khandekar, which adopts its theme from the *Mahabharata* also has been translated into Malayalam by P. Madhavan Pillai (1980).

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K.V.R.

RAMAYANA: The first adaptation of the *Ramayana* in Malayalam is *Ramacharitram*, which deals not with the entire story of Sri Rama but with only that part of it which is found in the Yuddhakanda.

The story till then is included here and there, sometimes condensed and sometimes in detail. The aim of the poet was, as declared by himself, to write about "a little of the story of Rama, for the lower ranks in the society." The poet Sreeraman probably lived between 1200 and 1500. The linguistic and other internal evidences, however, put *Ramacharitam* in the last decade of the 13th century.

The poem, divided into 164 parts, has 1814 stanzas mostly composed in Dravidian meters. Each part consists generally of 11 stanzas and each stanza starts with the last word from the previous. Thus the poem is a pattu or song as defined in the *Lilatilakam*.

The poet follows Valmiki in general but has deviated from him here and there and resorted to occasional condensation or elaboration with great skill. In depicting Rama as the incarnation of Vishnu and in such other points he is indebted to the Tamil poet Kamban.

The names of characters in Valmiki have been adapted into Malayalam in the light of the meaning implied by the words and in this also the poet follows Kamban. Like any other great work *Ramacharitam* has also influenced later poets.

That it is the first work in Malayalam based on the *Ramayana* is not the only greatness of *Ramacharitram*. Its

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excellence depends also upon the fact that it is the first serious work in Malayalam in its own style, with a grand form and a lofty theme harmoniously blended together.

There was a stage in Malayalam poetry where the pattu had been established fully. Rama Panicker was the foremost poet of the group. He is the first poet to rewrite the complete story of the *Ramayana*. This is so excellent a work that it alone would have made him immortal, though he has written also concise adaptations of *Bharata*, *Bhagavata*, etc. It is clear from the poem itself that he was born in a family renowned for its learning and literary background. His house was at Niranam near Tiruvalla and therefore these poets were also called Niranam poets. 'Kannassans' may be either the family name or the house name. It is generally agreed that the works of Rama Panicker would have been written only after *Lilatilakam* and hence the period of the poet might be the 15th century.

The Malayalam poet's aim also was to sing the glories of such an ideal man and he believed that by doing so he could elevate the ordinary man. Nevertheless, he glorifies Rama occasionally as a God incarnate and sometimes praises Vishnu's other incarnations too.

The originality and greatness of the poet lie in the apt condensation and expansion of the original Sanskrit text. He does not deviate much from the original story. Yet it cannot be said to be a mere translation. It is rather a concentrated version of it. The 24,000 quatrains of Valmiki have been condensed into 3059 pattus (songs) or stanzas and to do this without impairing the grandeur of the original is no mean achievement. To spread bhakti based on Advaita, certain parts have been translated verbatim, and certain contexts have been elaborated and beautified by adding the poet's personal ideas. Certain quatrains from *Balaramayanam* of Rajasekharan have been translated and included. Tunchat Ezhuttacchan, acclaimed as the father of Malayalam literature, owes much to Kannassan in moulding the structure of his language. The basic principles of translation, the meaningful control in the use of words, the simple, direct and powerful method of presentation, the method of mixing Sanskrit and Malayalam, the grandeur and seriousness maintained in the poetic language, that can be observed in Ezhuttacchan are inherited from Kannassan.

Not only is Kannassa Ramayana a connecting link between *Ramacharitam* and *Adhyatma Ramayana* but is a significant phase in the whole development of Malayalam literature in general and its poetry in particular.

Of all the champus of the middle ages, the Ramayana Champu is the most important, and perhaps the most voluminous work in the whole of Malayalam poetry. The book is divided into twenty parts of which each is so big and comprehensive as to demand consideration as a separate book. In general the poet follows *Valmiki Ramayana*. The story of Balakanda and Yuddhakanda is in eleven parts. Three parts deal with the story of Uttarakanda; there are two parts each on Kishkindhakanda and Sundarakanda. The remaining two parts deal with Ayodhyakanda and Aranyakanda. Ramayana Champu contains about 2000 quatrains, about 100 prose pieces and 32 dandakas. The dandaka is a kind of rhythmic prose. The whole work provides a collossal structure, grand enough to cause wonder to lesser poets. 'Manipravalam' became a serious vehicle for poetry mainly in the champus in the middle ages and the credit for this goes to Punam Nambudiri, its author. Though he followed Valmiki Ramayana, he has also either condensed or expanded the story and sometimes changed the sequence of events. As is common in champus, which were meant for presentation on stages in temples, in *Ramayana Champu* also there are frequent occasions when the poet uses quatrains from other works like *Anargharaghavam*, *Ascharyachudamani*, *Uttararamacharitam*, *Balaramayana Prasannaraghavam*, *Raghuvamsam*, *Raghuveeracharitam*, *Ramayanamanjari*, *Hanumannatakam*. Some of the quatrains are likely to be later interpolations. Punam has got his own style and structure, in which he is almost inimitable.

The next work to be mentioned is *Ramakathappattu* as it is popularly known, though the author called it *Ramayanakavyam*. The author is Ayyappilli Asan of Thekka Veedu at Auvatutura near Kovalam, whom P.K. Narayana Pillai, who discovered the full text of the book in 1965, calls "the Homer of Malayalam". It is presumed that the poet lived sometime about 1400. The book is in 3163 songs, 279 'Vrittas' or parts and used to be sung in temples with the accompaniment of a musical instrument called Chandravalayam. Throughout the poem, the poet follows Valmiki. But there is no verbatim translation. Many events and narrations are omitted; sometimes the story is changed and new ideas and events introduced. Apart from the lines in Dravidian metres, there are many songs also which people could relish singing and reading. That such a lengthy work could be written without slackening the interest and affecting the charm anywhere is something amazing and is a telling index of the exalted poetic gift of Ayyippilli Asan. He has enriched the poem by giving innumerable rural touches from the life around and he maintained throughout the exquisite musical quality and dramatic effect so as to attract both the learned and the illiterate and has used an effective language taken direct from the people.

Ramakathappattu is essentially an oral epic reflecting the cultural heritage of Kerala. The story of the *Ramayana* is treated in the book in a charming poetic style harmoniously mingling Malayalam, Sanskrit and Tamil, but the basic linguistic element is that of Malayalam.

Ulloor is of the opinion that *Ramakathappattu* was a Tamil work because he did not see the full text of the poem. His opinion that *Ramakathappattu* has not influenced Malayalam poetry is also untenable. The poem in

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fact is a source-book which inspired the Vrittaprasthanam in which the real genius of Malayalam poetry became manifest. It also throws light on Dravidian linguistics and on the affinity between Malayalam and Tamil in particular. Influence of Sanskrit grammar on Malayalam can be traced in the book. There are many customs and manners of ancient days depicted in the work. In the entire realm of the literature on the *Ramayana*, *Ramakathappattu* occupies on unparalleled position.

The most popular work based on the *Ramayana* is the *Adhyatma Ramayana* of Tunchat Ezhuttacchan. His original was a Sanskrit work of the same name written in the 14th century. Ezhuttacchan selected it for translation not because there was no good concise translation, but because he intended to write on the *Ramayana* theme depicting Sri Rama as an incarnation of the Almighty so as to promote his aim of spreading bhakti.

Adhyatma Ramayana is the first literary work which gave cultural unity to Kerala. It gained such popularity throughout Kerala that it began to be read daily in every Hindu house. It worked in the mind of the people as a divine song and kindled a cultural awareness amongst them.

Uttara Ramayana is a work on the theme dealt with in the Uttarakanda of Kannassa Ramayana which follows the *Valmiki Ramayana*. Its authorship is however doubted. There are several internal evidences to conclude that it is a work of Ezhuttacchan. K.N. Ezhuttacchan after prolonged research and discussion, has tried to establish that Uttara Ramayana is the work of an imitator of Ezhuttacchan, who had gained mastery over the great-poet's language and style.

There are two other works, namely *Satamukha Ramayana* and *Ramayanam Irupattinalu Vrittam* which are believed to be the works of Ezhuttacchan. *Satamukha Ramayana* has also another title, *Sita Vijayam*. There is no clear textual evidence. The second work is the Ramayana story written in twentyfour metres. It has almost been established that it is not a work of Ezhuttacchan.

Ramanattam or Kathakali literature based on the Ramayana is supposed to have been written between 1653 and 1694. *Ramanattam* is divided into 8 parts and is designed to present the whole story of the Ramayana on the stage in 8 days. The author is Kottarakkara Thampuran. From the internal evidence the only detail about the author that can be had is that his name is Veera Kerala Verma, a disciple of a poet known as Sankara. The author had a musical gift and mentioned about forty ragas including some unfamiliar ones. Nevertheless his mastery of the poetic medium is not very remarkable. And if at all he could write verse freely, it was in Sanskrit; his name still remains in the realm of literature not as a literary figure but as the founder of the great classic dance form, Kathakali. Ramanattam generally follows the method of hinting the progress of the story by slokas and the conversation by songs and in this it is not different from *Krishnanattam* and *Gitagovindam*.

Sitadukham Kilippattu is another work on the story. It is believed to have been written in the 17th century and of unknown authorship. The author takes his story from the *Uttara Ramayana* of Valmiki, particularly where Rama abandons Sita.

Balivadham Kilippattu is yet another work on the Ramayana story. The author is unknown. From the language and style it can be deduced to have been written in the 17th century. The poet is not very scholarly. The story starts from the beginning of the Kishkindhakanda. After Balivadha, Sugriva is coronated as the king and Rama retires for his religious rituals. The poet has used more than one Dravidian metre.

Bhasha Valmiki Ramayana or *Kerala Varma Ramayana* is an important work. The author, Kerala Varma Thampuran, is believed to have lived from 1645 to 1698. The poet translated only the first five kandas of the *Valmiki Ramayana*. Before this, the *Valmiki Ramayana* had been translated only by the Niranam poets. In the introductory lines the poet has stated that he is translating Valmiki with all lucidity and clarity so that even the ignorant will be able to understand the hidden secrets of the epic. In his work the poet has fulfilled his aim. His language is so simple and lucid that even the ordinary people can enjoy his work. He has not omitted any of the details of Valmiki. The translation is superb and beautiful. And of all the works of the poet, *Bhasha Valmiki Ramayana* is the best.

Patala Ramayana also is a work of Kerala Varma Thampuran. The book is divided into four parts and each part is in a separate metre. The story deals with an incident supposed to have happened during the battle between Rama and Ravana, in which Rama and Lakshmana were abducted to the underworld by Patala Ravana whom Hanuman defeated thereby saving Rama and his brother. In *Patala Ramayana* also Kerala Varma's language is lucid and simple and the style powerful.

Putrakameshti Pattu is another work of the 17th century which deals with the Yagna performed by Dasaratha and the birth of Rama. It is divided into four parts. The poet has used only two metres. On the whole the poem is simple and quite natural.

Ramayanagatha a long work based on the Ramayana has no poetic merit of any kind. It is a product of the 18th century and its authorship is unknown. There are internal evidences to show that the poet was a devotee of the deity of the famous temple at Vaikom. The author has no mastery over his medium. That it is based on the *Ramayana* is the only thing that gives it a place in the history of literature.

A work in five parts, *Uttara Ramacharitam Kavyam* or *Uttara Raghaviyam* is supposed to have been written by

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Kunchan Nambiar. In style and structure it stands with *Raghaviyam*, a Sanskrit work by the same author. This Sanskrit work deals with the story upto the end of Yuddhakanda and it might have been the reason why the poet, writing on the Ramayana story thereafter in *Uttara Ramacharitam* condensed the whole of the Ramayana upto Yudhkanda in just 23 quatrains. Certain scholars hold that this is a work of Melputhur, the author of the famous Sanskrit work *Narayaneeyam*. Ullor refutes this and establishes that it is a work of Kunchan Nambiar.

Rama Varma, the king of Cochin (1763-1809), who was a poet, wrote *Sundara Kandam Pana*. It is believed that he wrote this in worship of Hanuman, to get himself cured of some illness. It deals with the story of Sundarakanda. Following this, Subhadra Thampuratty of Cochin wrote *Yudhakandam Pana* also and completed the *Ramayana* story, continuing upto the coronation of Rama.

During these years *Attakkathas* were written among which some presented different chapters of the *Ramayana* also. Of them *Balivijayam*, *Ravanodbhavam*, *Ravana Vijayam* etc. are only for presentation on stage today, leaving all others to the forgotten pages of history.

Azhakath Padmanabha Kurup (1869-1932) was a renowned scholar gifted with good poetic faculty. He used to read daily the *Ramacharitamanasa* of Tulsidas and *Adhyatma Ramayanam Kilippattu* of Tuncat Ezhuttacchan and thus he became a devotee of Rama. The result was the epic *Ramachandravilasam*. The poet started writing it in 1894, but completed it a few years later. It has twentyone sargas. *Ramachandra Vilasam* is the first epic in Malayalam which secured for the author a remarkable position among poets. Vallathol has written his poem *Kilikkonchal* based on an incident in the childhood of Sita. Though a small poem, it reflects the culture of the *Ramayana* and Sita is depicted as an innocent child who was later to become the heroine of the *Ramayana* and was to be looked upon as the symbol of Indian womanhood.

Kumaran Asan wrote *Balaramayana* in 1916. Here the poet was writing the *Ramayana* story in simple and lucid verse, meant for children. But the poet did not complete it. He wrote only upto Aranyakanda. The greatest contribution of Asan to the Ramayana story is his masterpiece, *Chintavishtayaya Sita* (1919). In this Asan places Sita in an entirely new situation and allows her to give free vent to her mind. When her twin sons go to Ayodhya for singing before Sri Rama, Sita, who is left alone for the time being in the residence of Valmiki, looks back upon her past and surveys it, evaluating the actions of Rama both as a man and as a noble king. Sita is depicted with a deep and keen insight into human psychology, in the light of philosophy. In her excitement, Sita finds fault with her husband for having abandoned her and before her strong words even Sri Rama would not have been able to stand. But then she corrects and consoles herself, telling that Rama, the noble king could not have acted in a different way. Without causing any damage to the esteemed idea of Valmiki's Sita, here the poet conceives of quite a novel and complex situation and reveals the inner recesses of her mind.

Mali Ramayanam by Mali (V. Madhavan Nair) is a book on the Ramayana story written in simple language and intended especially for children. Mali writes the Ramayana story so charmingly that it enchants the children and initiates them into the rich world of the epic.

Borrowing his theme from the *Ramayana*, C.N. Srikanthan Nair has written three dramas *Saketham*, *Lankalakshmi* and *Kanchanasita*, which give the Ramayana story a new dimension and depth.

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K.V.R.

MANIPURI

BHAGAVATA: The Operas based on the themes from the *Bhagavata* have been common in Manipur, the other *Bhagavata* works are only translations, particularly those of the 10th book which were mostly done in the nineteen twenties.

R.K.J.S.

MAHABHARATA: The *Mahabharata* was not wholly adapted in Manipuri in medieval times on account of the voluminous nature of the epic. Parts of the epic were however adapted during the different periods of the 18th century and the first two decades of the 19th. Thus parts of Adi Parva relating to Parikshit's exploits and Janmejoy's snake sacrifice were adapted during the reign of Gopal Singh (1709-1748). Kirata Parva was adapted during the reign of Madhuchandra (1800-1806).

R.K.J.S.

MARATHI

BHAGAVATA: Eknath (1533-99) wrote a verse-commentary on the eleventh canto of the *Bhagavata*. Sri Krishna was held in high regard by both the Bhagavatas and Mahanubhavas, two Bhakti cults in medieval Maharashtra. The *Bhagavata Purana* was a sacred book for both. Several narrative poems are available on the childhood

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exploits of Sri Krishna (*Bal-Lila* and *Gaulana*) by Namdev, Tukaram and other Bhakti poets.

Mahanubhava poets like Narendra and amongst the Pandit poets Raghunath Pandit and Vamana Pandit (1618-73) wrote on *Rukmini-Svayamvara*, *Venu-Sudha* and *Satyabhama-episode*, G.D. Madgulkar has a popular lyric sequence *Gita-Krishnayan*.

In prose, V.G. Apte, of *Ananda* Magazine wrote for children *Bala Ramayana* and *Bala-Bhagavata*. There are prose translations of the *Bhagavata* available in Marathi. On Krishna's flute alone there are a dozen lyrics by modern poets of repute, the most famous being Ram Ganesh Gadkari's *Murali*. As C.V. Vaidya observed Krishna in Maharashtra is more a divine child, a leader of cowherds, a protector of cows and village–folk from demons, a demolisher of the wicked serpant Kaliya, a warrior par excellence, a hero and a preceptor of *Gita*; rather than a romantic lover of Gopis. Radha is mentioned by some poets (Jnaneswar's famous lyric is Variyane *Kundala Hale/Dole modit Radha chale*) but the erotic compositions available in other languages are conspicuously absent in Marathi.

Bhagavata and *Ramayana* were eternal sources for the Kirtankars, religious stroy-tellers and singers. Many Akhyanas like Rukmini-Satyabhama episode or Sudamacharitra or Kansa-Vadha were very popular. Some plays were also written on the Bhagavata stories, like *Kunjavihari* (Mama Warerkar) and *Krishnarjuna-Yuddha* (N.C. Kelkar).

P.M.

MAHABHARATA: V.V. Parkhe in the manuscript of his thesis named *Shrimad Vyasa's Mahabharata in Marathi* (Bombay, 1963) has noted about two hundred versions of the *Mahabharata* in different forms such as 'Full, Partial and Mixed' and also in Cantos. One cannot name the pioneer writer of Marathi *Mahabharata* unless the identity of Jnaneshvara the writer of the *Drona Parva* is established. Today at least, Nama Pathak (14th century) the writer of *Ashvamedha Parva* has to be called the first writer of the Marathi *Mahabharata*. The *Bharatas* of Vishnudas Nama (1633), Madhav Swami (1703-1707), Shridhar (1712), Moropant (1772-1782) are famous. In the *Bharata* of Shubhanand (1766) detailed descriptions of various episodes are given in a very lyrical style. Gopal's *Bharata* (1768) reaches the number of verses upto nearly three quarters of a lakh. Jivashiv (1703-1828) has written twelve cantos having 10,615 verses divided into 68 parts (Adhyayas). He completed his *Chakri Bharata* taking help of Mukteshwar's, Gopal's and Shridhar's cantos. The complete story of *Bharata* is included in the *Katha Kalpataru* (1623), the encyclopaedic volume of stories. In the Marathi version of *Hari Vamsha Purana*, Jindas (17th century) has narrated the complete story of *Bharata*, in the Jain style. The *Bharatas* written by Krishnadas Mudgal (1598), Ramanand (1568), Bhalnath, Malunath, Vipra Vishvanath are not available today. The *Lawani Bharata* of Jagannath and the *Bharata* consisting of one and half lakh of verses composed by Ramachandra Buva (1705-1707) are also not available. There are some poets who are said to have composed the complete *Mahabharata* but their works are available only in parts today. Their names with their partial works can be noted as follows: Navarasnarayan (14th century; *Shalya Purva*), Mukteshwar (1574-1640; *Aadi, Sabha, Vana, Virat* and *Sauptik Parvas*), Shivnath (1766; *Bhishma* and *Drona Parvas*), Balkrishnanath alias Padmanabh (18th century; *Udyoga Parva*), Haridaskanha (1778; *Bhishma Parva*), Mairal (*Virat Parva*). The *Sabha, Udyoga, Sauptik, Stree, Shanti, and Ashvamedha Parvas* of Naraharisuta Govind (16th century) are also available. This *Mahabharata* has become dry and too literal because he has adopted a style which first mentions the Sanskrit shlokas and then gives the Marathi explanations. Narahari Moreshwar (1759-1769) has four cantos of *Bharata* to his credit namely, *Udyoga, Bhishma, Drona* and *Karna*. They have become beautiful with their special qualities such as imagination, mastery of diction, intelligence, maturity and its emphasis on valour. It is noteworthy that these poets had the courage to take up the whole *Mahabharata* though their compositions remained incomplete. Many other poets had concentrated on only one or two cantos of the *Mahabharata*. There is for example, *Adi Parva* of Krishnadas Nama. Shivanand Swami had selected noted verses from the *Adi Parva* by different poets and presented the *Adi Parva* in diverse metres like Arya, Ovi, Shloka, etc. The *Vana Parva* by Krishnadas is incomplete. There are *Virat Parvas* by Waman Pandit, Mahipati (other than Jahanabadkar) and Harisuta Trimbak. Amrit, Udbodh, Gopalnath, Chandratmaj, Rudra, Shambhudas (1553-1613), Ananttanaya have composed *Udyog Parva*. Krishnadas Nama and Murari have composed *Bhishma Parva* while Jnaneshwara, Santidas, Mairal and Siddhatanay have composed *Drona Parva*. The *Bhishma-Karna-Shalya Parvas* by Krishnadas Nama are also found. There are compositions on *Ashvamedha Parva* by Nama Pathak, Krishnadas, Vitthalnath, Shivkalyan, Dadosuta Mudgal, Vipra Narayan, Madhaoswami, Shridhar, Jagatjeevanprabhu, Krishnadas, Govind and Moropant. These are the chief compositions of the Vyasa's *Bharata* Parvas. It must be said that those poets who have dealt with the sub-plots in the *Mahabharata* have only partly revealed the *Mahabharata* of Vyasa. The Thalipak story in the Vanaparva of *Mahabharata* is sung by the poetess Janabai and many other poets like Vishnudas Nama, Waman, Amritrai, Mahipati, Narhari, Ramchandra, Venkateshdas, Das Niranjan Pandurang and Shridhar. The compositions of such episodes from the *Mahabharata* are as many as hundred and seventyfive in number. The poets, Anant

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Badve (*Bharatakhyan*), Siddhakavi (*Krishnamritnut*), Deodasankit (*Bharatparpade*), Shyamaradhya (*Bharati Akhyane*), Wamandeorai (*Bharatparpade*) and Chaitanya (*Pandav Kathasar*) have narrated the story of *Bharata* in concise form without following the original serial order of cantos in the *Mahabharata*.

Though the Marathi versions of the *Mahabharata* are many in number, the pieces which have become noteworthy by their various merits are few and far between. The *Mahabharata* of Vishnudas Nama (1633) cannot be called a replica, a translation or an adaptation of the *Bharata* of Vyasa. He basically maintained the frame-work of the story of the *Mahabharata* and filled it with the details from Sanskrit and Prakrit books. He has also interwoven the traditional legendary stories from Marathi. The reflection of the *Mahabharata* as it obtains in Marathi mind is found in his *Bharata*. This *Bharata* composed on the line of Marathi folklore appears like circular stories. The sensuous depiction of the valorous deeds, impressive descriptions and the flowing diction are the special features of this *Bharata*. Unlimited freedom in composition and impropriety at certain places are its defects.

The *Ovi-Bharata* of Mukteshwar (1620-1640) which includes *Aadi, Sabha, Vana, Virat*, and *Sauptik Parvas* dazzle the connoiseur of literature, with their beauty. The versions of the *Mahabharata* (in Marathi) before Mukteshwar were small in number and incomplete. These generally suffered from too much of deviations. Against this background, the presentation of Mukteshwar's *Bharata*, in its original grace, appears to be the first ambitious and sincere effort. It does not take liberty to change the original form of the *Mahabharata*. So also while meticulously following the original text of the *Bharata*, it does not turn its back on traditions which have sunk deep down into the minds of the people. It gives us the poetic experience of the *Mahabharata* of Vyasa by following it closely though not exactly. The awareness of tradition and the process of transforming the stories of the *Mahabharata* have kept it away from being mere imitation. That is why the *Mahabharata* of Mukteshwar has become unique among the Marathi *Bharatas*. Mukteshwar had the courage to narrate the whole story of *Mahabharata* in detail. He limited his freedom of composition by the loyalty to the original. He used the graceful literary language but maintained the simplicity of expression. He chose the elastic Ovi medium which agrees with the flow of the narration of the story. His *Bharata* has achieved the poetical height because of neat story-pattern, powerful characterisation, picturesque descriptions, emotional and flowing dialogues and artistic and figurative diction. He tried to maintain the balance between the metaphysical and the narrative elements of the story and tried hard to maintain the original epic form of poetry. The elaborate form of the story which was presented by Eknath in his *Bhavarth Ramayana* was improved upon by his artistry and maturity. Madhavswami's *Mahabharata* (1703-1707) with its one lakh verses is the most expansive one among the extant Marathi *Bharatas*. This epic poet from Tirubelundur has carried the banner of fame of Marathi beyond Rameshwar. Madhavswami tries to remain true to the text of the *Mahabharata*. He is particular about that part of the story which is differently treated by him. Apart from his loyalty to Vyasa, faultless skill in translation, lively descriptions of places, proper characterisation, impressive depiction of scenes are the special features of this *Bharata*. The most popular adaptation of the *Mahabharata* in this tradition is the *Pandav Pratap* by Shridhar. The writing of Shridhar has been always popular because it is related to the common taste and is congenial to the family traditions, old customs and beliefs. Shridhar has brought out the essence of the story of the Pandavas in 64 cantos consisting of 13,396 verses (omitting *Ashvamedha*, 12,244). While doing this he has avoided lengthy narrations. He has expounded his story with the help of other books. Charming conciseness, easy composition, heightening of the emotions of valour and pathos, sweet presentation of philosophical thoughts and simple language are the special features of *Pandav Pratap*. In his narration Shridhar has relied more on the reverential attitude than on maturity of art or profundity of learning. Lucid devotional narration is his forte. This is a successful effort at giving an easy and agreeable form to the tradition of Mukteshwar which was acceptable to the people. In the *Arya Bharata* of Moropant we find deliberate exhibition of scholarship which is different from the Mukteshwar tradition. Learnedness, clever artistry, compact composition, purity of language and the balanced understanding are the special features of Moropant. His poetry contained all the conventional standards of taste of its time. The *Arya Bharata* with 18 cantos (224 sections and 17,136 verses) is an effort to give new shape to the Mukteshwar tradition. He replaced freedom of composition by loyalty to the original, expansiveness by brevity and the metre Ovi by the metre Arya, thus producing his new version of the *Bharata*. The *Arya Bharata* is different from the other preceding *Bharatas* by its precision and propriety, maturity of language, as well as cultured taste. Because of his enthusiasm for purity of diction and his love for artifice his language became Sanskritised and consequently lost, to some extent, the vigour of the spoken language.

The *Vyasa Bharata* unfolds life in all its complexity while the reconstruction of it in Marathi, is devotion-centred. Consequently sociological, political, historical and the reflective part of the original is omitted. The *Vyasa Bharata* revolves round the valour of the Pandavas, the villany of the Kauravas and the intelligence of Krishna. The *Mahabharatas* in Marathi shine only with the blue lustre of Krishna. The image of Krishna in these *Bharatas* is more closely related to his godly image in the *Bhagavata* rather than his image in the *Mahabharata*.

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Krishna appears in Marathi *Bharatas* as an incarnation that is to be worshipped. The Pandavas who had Krishna on their side, become the faithful while the Kauravas who were on the other side seem to be the non-believers. Devotion and the ideas of incarnation creep into the original story and the original story, with the physical confrontation inherent in it, is accordingly modified. It goes on changing into a story of conflict of basic values between the devoted and the undevoted. The form of the story changes from the human to the super human. In this way the Marathi *Mahabharatas* are painted with devotion and love for justice.

There is in the *Mahabharata* a lot of expansiveness. If this enormous epic was to be brought into the regional language it was thought necessary to give it a concise shape. That is why the Marathi Mahabharata writers decided to narrate it in brief. Naturally they omitted some parts of the original in consonance with poetic attitude and taste of the time. Though they have thus abridged the original, they have also contributed something with their imagination. They told the story of *Bharata* by maintaining the Sanskrit and Prakrit traditions of the epic which were ingrained in the minds of the people. Contemporary urges, a feeling of indebtedness to the preceding generation of poets, a strong desire for freedom of composition, all-comprehensive attitude, love for descriptions and ornamental narrations have all combined to make the Marathi *Bharatas*.

A particular form of composition is discernible in the long poetry written for rendering the *Mahabharata* into Marathi. Eknath created a new type of long narrative poetry in his *Bhavarth-Ramayana*. Marathi *Mahabharatas* also imitate it as the Marathi *Ramayanas* do. Some special features of the forms which the writers of Marathi *Mahabharata* brought into practice could be stated as follows. There is an effort to register the pulsations of the present. The story is reconstructed keeping devotion in the centre. Didactic and philosophical discussions are included if occasion demanded. Entertaining factors are also presented. Hyperboles, romantic elements, ornate descriptions, humour, allusiveness are some of the constituents of their writings. Mukteshwar perfected his form of composition making it attractive and artistic. The writers of Marathi Mahabharatas that followed him, imitated it again and again.

The Marathi Mahabharatas can be aptly described as a re-creation or transcreation than translations or adaptations. They follow Vyasa only in broad outline. But they transform the *Bharata* story in two aspects. As far as the content is concerned, they abridge, expand and modify. They also recreate thus bringing about two fold changes– first in content and then in the devices of poetic expression. Their tendency is to accept the all-comprehensive elastic form, at the same time to maintain the basic trend of the original. Their poetic nature and the tendencies of that period have coloured their expression. And to that extent their *Bharatas* achieve individuality and poetic excellence. In short the contribution of the writers of Marathi Mahabharatas is not that of mere translators. It is that of creative writers who have given new artistic forms to the traditional story-material. Therefore the Marathi versions of the *Mahabharata* reflect a developed stage of evolution in the art of story-telling.

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R.B.M.

RAMAYANA: There are prose translations of the *Valmiki Ramayana*, *Ananda Ramayana* and *Adhyatma Ramayana* in Marathi. Translations both in prose and poetry, of famous *Ramayanas* in other languages, like Tulasidasa's *Ramachairta-Manasa* are also available in Marathi.

There are independent Ramayanas in Marathi. The more well-known are Eknath's (1533-99) *Bhavartha-Ramayan* and Moropant's (1729-94) *Arya-Ramayana*. There are several short and long narrative poems and lyrics composed, inspired by the characters and episodes of the *Ramayana*. The devotional literature centred round Rama's name and miraculous deeds, is unaccountably large. Right from the *Rama-Raksha Stotra* which is a part of daily prayers in every household, to Swami Ramadasa's (1608-81) impassioned *Karunashtaka* and hymns to Maruti, there are poems and plays on *Sita-Svayamvara*, *Rama-Rajya Viyoga*, *Bhumikanya Sita* (Mama Warerkar) *Bharata-Bheta* and *Ahalyodhara*. This is a theme which has inspired more poets than novelists. In the modern literature, G.D. Madgulkar's *Gita-Ramayana*, as sung in gramophone records by Sudhir Phadke, broke all records: 50,000 copies of this work were sold. Acharya Vinoba Bhave had tears in his eyes, when he heard this lyric composed to music. N.G. Gore's *Siteche Pohe* is a collection of light essays.

Ramayana has been the inspiration to folk-poetry and folk-drama. From the earliest *Dashavatara* plays to the latest translation in Marathi of Snehalata Reddy's controversial Kannada play *Sita*, there have been several stage-versions of *Ramayana* episodes like Sita-Vanavasa or Lanka-dahana and so on. Swami Ramadas was the founder of a Ramadasi cult, in which at several places Rama temples were built and the priests were appointed who would live on alms and serve the people.

In Marathi, there is a *Sri Ramayana Kosha* edited by Amarendra Gadgil of Poona.

P.M.

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ORIYA

BHAGAVATA: Sanskrit in Orissa remained undisturbed till the 15th century. In fact Oriya as a medium of literary composition came to occupy a special position only during the time of the Suryavamsi rulers (15th century), although it had been used in a limited way under the initiative of the Gangas (13th and 14th centuries). Though the rulers contributed significantly towards promoting the mass literature in Oriya it was actually popularised by Sarala Dasa, Balarama Dasa, Jagannatha Dasa, Achyutananda Dasa and others of the 15th and 16th centuries through their Oriya works such as *Mahabharata*, *Ramayana*, *Bhagavata* and *Harivamsa* etc, on the models of their Sanskrit counterparts. Among these, *Bhagavata* came out to be probably the best and the most popular. Unlike the *Mahabharata* and the *Ramayana* which were adaptations, *Bhagavata* was largely a translation from the original Sanskrit. The poet was Jagannatha Dasa (approximately 1490-1550), a devout Vaishnava and a friend of Sri Chaitanya at Puri, and the rendering was in a rhyming pattern which consisted of 9 words in each line. It is said that Jagannatha Dasa composed the *Bhagavata* in Oriya because of his mother. As the mother did not understand Sanskrit the son did the Oriya version and recited it chapter by chapter to her.

Sri Chaitanya came to Puri in 1509 when Jagannatha was only nineteen years old. By that time he had already completed the translation of canto-10 (Dasama Skandha) of the *Bhagavata* in imitation of the *Bhavarthadipika Tika* of Sridhara Swami, a devout worshipper of Kshirachora Gopinatha, the famous deity at Remuna near Balasore, and was in the habit of reciting the same to the crowds near the Bata Ganesh inside the temple of Lord Jagannatha at Puri. Sri Chaitanya was extremely pleased when he listened to the episodes of Krishna's life as recited by Jagannatha and they quickly became friends. Finally, 40 years later, after describing the departure of Sri Krishna to Golakadhama in the last chapter of canto-11, Jagannatha passed away.

Jagannatha wrote Oriya *Bhagavata* in a musical yet simple and forceful language, and it contained many philosophical thoughts and moral ideas, the whole aim being to uplift people's moral and religious habits. Though it is considered as a translation, it is not exactly a literal one. There have been changes and deviations as well as many elaborations not found in the original. But its general aroma of sanctity, its quiet dignity, and the sublime air of high moral and spiritual life it breathes, have gone straight into the hearts of millions of listeners, making it not only the most prized book in the last 400 years in Orissa, but also the most respected and worshipped book in almost every Oriya house-hold.

The Oriya *Bhagavata* differed from the original Sanskrit in the subject matter as well as in the number of chapters. The cantos and the number of chapters each canto contained, are as follows: Canto I-19 chapters, Canto II-10 chapters, Canto III-33, Canto IV-31, Canto V-26, Canto VI-19, Canto VII-15, Canto VIII-23, Canto IX-24, Canto X-26, Canto XI-32, Canto XII-13. Though the total was 341, Jagannatha expired after completing 328 chapters upto the end of Canto XI and afterwards the rest 13 chapters were added by his disciple Mahadeva, who pointed out in the first chapter of Canto XII that he had added 13 chapters to his master's original 328, thereby making it 341 in all. The total lines upto the end of Canto XII of the *Bhagavata* are 3006.

Subsequently another writer, named Dwarika Dasa (approximately, 1657-1736) witnessing a few lacunae in the *Bhagavata* of Jagannatha Dasa, added thirteen more chapters as Canto XIII, wherein he wrote about Srikrishna, Uddhava and Dvaraka, and discussed the details about the ultimate knowledge of truth such as Ekaksharajnana, Tattvajnana Upadesha, Saguna and Nirguna Brahma, Kayasrijana, Bibhutiyoga, Ghatantara Pravesha, etc. He has mentioned his name in some places as Dvaraka Jagannatha, whereas in some other places he has referred to Jagannatha as its author.

The Oriya *Bhagavata* has also got another part, otherwise known as *Gupta Bhagavata*, having twenty-four chapters, and it contains the name of Jagannatha Dasa as its author. But this Jagannatha Dasa was probably another Jagannatha Dasa who lived towards the later part of the 16th century, and was most likely a disciple of first Jagannatha Dasa. He inserted these chapters in the *Bhagavata* and named it as *Gupta Bhagavata*. He has explained in chapter one that Jagannatha Dasa (the original) had kept these chapters confidential, and they have now come to light and are named as *Gupta Bhagavata* or *Chori Chavisha* (The stolen twenty-four). This book contains two chapters on the birth of Sri Radha whereas the Sanskrit or the Oriya *Bhagavata* of Jagannatha have never referred to Radha at all.

There may not be many books in the whole of Indian literature that can be compared in depth and in pervasive influence with the Oriya *Bhagavata* of Jagannatha Dasa. The poet has not only referred to the customs, traditions and religious belief of the people of Orissa, but also to the duties of a householder, housewife, disciple and the king in a graphic manner.

Jagannatha followed the order of the eleven skandhas, adding a few chapters in some and dividing the original chapter into two chapters in some others. Due to this, his *Bhagavata* including the 12th Skandha of Mahadeva, had 341 chapters against 335 of the original, attested by the commentary of Shridhara.

Not content with these deviations, Jagannatha also added several details in almost every episode. Such additions are very significant in the 10th Skandha. They are: 1) Unlike as in the original, where Vasudeva takes Sri Krishna to Gopapur on his own volition, Jagannatha

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makes him do so on Sri Krishna's command. 2) Ugrasena sees Sri Krishna in the form of Vishnu, with Sankha, Chakra, Gada and Padma. These details are absent in the original. 3) In Jagannatha's work the serpent Kaliya bites Sri Krishna's tender feet instead of his chest. 4) In the episode of Brahma stealing the calves Balarama sees Sri Krishna as four-armed Vishnu in every calf created by Sri Krishna. This is absent in the original. 5) On the occasion of Vastra-harana, Sri Krishna orders the wind-god to take away the clothes of the gopis, instead of he himself stealing, as narrated in the original. 6) In the Rasalila episode, Sri Krishna left the Rasa ground with Brindabati, whereas the Sanskrit *Bhagavata* does not name any gopi. 7) Yasoda accompanied Sri Krishna to Mathura, a fact not to be found in the Sanskrit original. 8) Akrura's coming to Gopapur is also different in many ways. In Jagannatha's version Akrura comes to Gopapur with a letter from Kamsa and held out repeated threats to one and all, but all the cowherd boys appeared to him as Sri Krishna which confounded him. These details are absent in the original.

In Jagannatha's version, the demons on being killed by Sri Krishna merge into him. The Bhaktas like Vasudeva, Ugrasena, Akrura, etc. constantly remember his name. This is not that important in the original Sanskrit *Bhagavata*.

Thus Jagannatha not only cannot forget that Sri Krishna is the Lord Himself but also emphasises the merit of three of the nine categories of devotion (Nabadha Bhakti, i.e. recollecting the Name, hearing the Name and repeating the Name, whereas in the original, Sri Krishna is sometimes portrayed as a human being and almost equal stress is laid on all the nine categories of devotion.

Bhagavata of Jagannatha was universally accepted in Orissa as the holiest of the holy books and also as a piece of good literature. As a holy book, it popularised Vaishnavism and was credited as the greatest of scriptures (Parama Sastra) for Orissa Vaishnavas. Again as a piece of literature, Jagannatha's *Bhagavata* still remains unsurpassed. Its strength primarily lies in its use of language—simple, precise, colloquial and idiomatic—which was, and continues to be, the standard Oriya, both spoken and written, and is still studied and mastered as embodying the highest knowledge.

K.C.S.

RAMAYANA: Balarama Dasa wrote his *Ramayana* in Dandibritta variety of prose rhythm. This is why his *Ramayana* is known as *Dandi Ramayana*. The peculiarity of this form is that though the first line consists of twelve letters, the second line can even exceed from fourteen to twenty-five and though uneven, the metre is put to music and sung by popular religious singers.

Balarama Dasa was probably born between 1460-70 and completed the writing of his *Ramayana* when he was thirty-two years old, as he indicates in the last chapter of Uttarakanda: "Janmaru murukha mu alapa bayasa, Grantha kalebelaku bayasa batisa" i.e., "I am a fool from the beginning. I am very young in age. I am thirty-two years old by the time the book is completed". He had, however, an excellent command over both Sanskrit and Oriya and grasped fully the significance of the Valmiki *Ramayana*.

The Lankakanda of his *Ramayana* tells us that its third name was *Mahanataka*. This probably is in imitation of *Hanumannataka* or *Mahanataka* of Madhusudan Mishra in Sanskrit.

Dandi Ramayana is not a literary translation but an Oriya imitation of Valmiki *Ramayana*. It is a store-house of the Oriya customs and traditions, rites and rituals, feasts and festivities and the folk tales. The author has given a vivid description of the dress and ornaments of the Oriya women particularly at the time of marriage. The dresses and ornaments of the forest tribes of Orissa are also reflected in the line describing the welcome given to Rama by Guhaka in his forest.

Describing Rama's wanderings after Sita's abduction, Balarama Dasa depicts the hero visiting the sacred places of Orissa. He has made Rama bathe in the rivers like Chitrotpala, Chandrabhaga, Prachi, Rishikulya and visit Konarka, Ekamre (i.e. Bhubaneswar), Puri and Alabukesvara where Gods like Surya, Krittivasa (Lingaraja), Srijagannatha, Alabukesvara were worshipped by Rama. Ramachandra also paid his obeisance to Goddess Ramachandi near Konarka and to Rameshvara at Bhubaneshwar.

In the Adikanda, the poet's treatment of the Jarata and Rishyasringa's episode differs from that of the Valmiki *Ramayana*. Among the changes and additions made by Balarama Dasa, the following may be mentioned: the abduction of Lilavati and Baka-panchak episode, the boon given to the Kukkuti, the squirrels' help in Setubandha, the battles of Lakshmana with Kartikeya, Siva and Brahma and their defeat, the invitation to Ravana at Setubandha, the Santhapanda episode at the time of Lakshmana's Saktisela and the Urvasi-Mitra-Varuna episode, etc. To Balarama Dasa the Kailasa mountain was located in Orissa, being none other than the Kapilasa hill of Dhenkanal. In the Kishkindha Kanda, the rude tribes of Ranapur, Bamanda and Bonai States have been mentioned among the soldiers recruited by Rama. Ravana does penance at Jajpur in Orissa to get the blessings of its presiding deity Viraja.

Dandi Ramayana of Balarama Dasa was one of the earliest *Ramayanas* written in any modern Indian language.

N.M.

RAJASTHANI

RAMAYANA: The story of Rama has always been very

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popular in Rajasthan. It has always exerted the greatest influence on the formation of the mind and morals of people. The theme has been adopted by many poets and singers in their own way, and Mehoji is the most revered among the poet.

The glory of his *Ramayana* spread far and wide in no time. It was selected to be sung and recited in Jagarana (night awakening) ceremonies of Visnoi sect in the life time of its founder Jambhoji.

Mehoji's *Ramayana* is composed in 261 couplets and is singable in various metres and musical modes (Raga-Raginis), like Bhuvaro, Suhava, Dhanasi, Ramagiri, Hamso, Malava or Jaitsri. The story of this work tallies with that of *Ramacharitamanasa* in general but deviates when it incorporates prevalent folk legends and to his non inventions.

Mehoji in the end of the *Ramayana* explains the merits of singing and reciting his *Ramayana* with the words that all those punyas which are earned by bathing in the 68 Tirthas (holy places) can easily be earned by listening to the *Ramayana* only.

Mehoji's *Ramayana* is a successful legendary poem. It bears all the qualities of good poetry. It may be said to be the first composition of its kind related to the story of Rama in Rajasthani literature of the 16th century. In respect of subject matter, poetic form, language and style, motto behind its composition, beauty of its poetic qualities and the depiction of the Society of Marwara, it can be said to be an important work. One can easily hear the beats of human sentiments in the hearts of its characters. Though the characters are endowed with supernatural powers, they resemble the human beings of this mortal world, as they have the same experiences and expressions of the sorrows and joys as a human being has. It is full of effective dramatic dialogues according to its contexts, with the ability to move the story ahead. The narrations of this composition are very short and at places they seem to be the short notes only. The poet has presented the effective descriptions of the war with the help of the similes which are popular in the local dialects.

The composition has the full impact of the Rajasthani atmosphere. The characters are always found busy with some creative works such as Rama digging the tank, Lakshamana constructing its bank and Sita carrying water from the tank. Mehoji has successfully examined the interest and the mind of the people. His composition has been given the cultural background of the society and has provided a great source of pleasure and inspiration.

We find in it the correct form of the spoken language of the general mass of the western Rajasthan in the 16th century. Almost all the proverbs, idioms and anecdotes used in this composition are still in use, and as such it presents a reliable material for the linguistic and social study of that period.

B.M.J.

SANSKRIT

The idea of translation from one Indian language into another is virtually a borrowed concept from the West; that is why there are only some random attempts at adaptation only till the 19th century in Sanskrit literature, and no translation, literal or liberal, from any of the rich assets in modern Indian literatures.

Some of these which deserve mention here are adaptations from Kannada compositions which blazed a new trail in writing *Puranas* on Virasaiva saints on the one hand and in attempting easy summaries of subjects like Vedanta. The foremost of this kind is Kanchi Sankara Aradhya's *Basavapurana* (15th century), an adaptation of the life history of *Sri Basavesvara*, adapted from Kannada and Telugu sources of Bhimakavi and Palkurike Somanatha respectively. Similar is *Prabhulila*, a much later *Purana* of Immadi Gurusiddha Sivayogi (1700), which narrates in ornate poetic language the biography of the highly esteemed Virasaiva saint Allama Prabhu.

K.K.R.

SINDHI

There is ample evidence to prove that the Sanskrit influenced sufficiently the Sindhi literature during its early (712-1520) and middle (1520-1843) period of development. Unfortunately, considerable portion of Sindhi literature produced by Sindhi Hindu writers during these periods has not come as yet to light.

As regards the great works of Sanskrit in Sindhi, the only one published during the pre-British period (712-1843) seems to be a version of the *Mahabharata*. It is not an adaptation or a translation of the Sanskrit epic, but seems to be an independent recension of the *Mahabharata*, based upon legends and tales regarding Kauravas and Pandavas. The existence of this work came to light from *Mujmil-al Tawarikh*, a Persian manuscript narrating stories about the ancient history of Sindh, about the Mahabharata heroes, and about some later kings of India from the *Puranas*. The original source of this information as mentioned in *Mujmil-al-Tawarikh* was a written work in some Indian language, which was translated into Arabic by Abu Salih. Sunitikumar Chatterji after critically studying the proper names of the *Mahabharata* characters as given in Persian in *Mujmil-al-Tawarikh* has come to the conclusion that the original work in Indian language must have been in an old Sindhi language.

The standardization of Perso-Arabic script for Sindhi in 1853 by the British government and its propagation gave momentum to the production of Sindhi literature. It is due to the efforts of these writers that a good number of Sanskrit works were brought into Sindhi.

During this period, the first work in Sindhi which was originally based upon the Sanskrit literature seems to be *Toenama*; it was adapted from Persian *Tutnamah* by

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Udharam Thawardas in 1860. The Persian work itself is a rendering of a book of stories in Sanskrit named *Sukasaptati*. *Ratnavali* of Harsha Deva is the first play rendered into Sindhi in 1888 by Kauromal Chandanmal Khilnani another educationist, social reformer and early prose-writer of Sindhi. Among other Sanskrit works rendered into Sindhi during the last century, following books are noteworthy.

Baital-Pachisi (an adaptation of Betalapanchavinsatika) by Gurdasmal Kripalani in 1890, *Savitri* (a legend of Savitri and Satyavan) by Hiranand Khemsingh in 1890, *Sabha jo Singaru* (selected tales from Panchatantra) by Hasaram and Sobhraj Advani in 1894, *Hitopadesa* with the same title by Jhamatmal Narumal Vaswani are some of the important adaptations of the last decade of the 19th century.

Among Sindhi plays, following works are based upon Sanskrit legends: *Nala-Damayanti* (1894) by Jethanand Bhiryai; *Harishchandra* (1895), and the *Ramayana* (1898) both rendered into Sindhi by Lilaram Vatanmal; *Rama-Banavas* (1897) (Rama's habitation in forests), by Deumal Gaganmal.

There are good number of philosophical works in Sindhi based upon Sanskrit texts. For example, *Sri Yoga Darsan* (1903) by Dayaram Gidumal Shahani: *Upanisad-Gyan* and *Sanatan Dharma* both published in 1925 by Jethmal Parsram; *Daha Upanishad* (Ten Upanishads) and *Narad Bhakti Sutra* by Tahilram Asudomal both published in 1932; *Yoga Vasistha* (1935) by Chainrai Bulchand Advani; *Kathopanishad* published by Balchand Samtani in 1943.

After the Independence of the country in 1947, lakhs of Sindhi Hindus migrated from Sindh and settled in different parts of India. Inspite of various hardships and suffering caused due to the partition, most of the Sindhi Hindus believed strongly in God. Hence, a lot of religious literature in Sindhi was published in India after 1947. Sanskrit epics are reprinted in Sindhi again and again.

There are a good many works in Sindhi on Vedic Philosophy. Prabhudas Brahmachari; 1904–1978) some months before his death had translated some portions of *Yajur Veda* with a commentary. He along with D. Tilokchand had started a monthly magazine *Atma Darsan* in Sindhi from Ajmer. It is still being published regularly and deals exclusively with Vedic philosophy and spiritualism.

It is evident, therefore that though a good many books on Vedic religion and philosophy are available in Sindhi, writers of this language have not yet paid much attention to the task of rendering into their mother tongue various masterpieces of Sanskrit literature in the field of poetry, drama and prose.

M.K.J.

BHAGAVATA: In 1901, Sanatana Dharma Pracharak Sabha was established in Karachi. Under its auspices, a large corpus of literature pertaining to Hindu religion was brought out in Sindhi. The credit must go to Tejuram Sharma who brought into Sindhi abridged versions of the *Ramayana*, the *Mahabharata*, the *Bhagavadgita*, the *Garuda Purana* and many Hindu scriptures, He was the first to translate into Sindhi an abridged version of *Shrimad Bhagavad Purana*. The book is written in lucid style and contains brief notes on the philosophy of the *Bhagavata*.

During the first decade of the present century, another scholar Ramchand Murjmal brought out a book in Sindhi *Shrimad Bhagavata Jo Yarhon Skandu* (The eleventh chapter of Shrimad Bhagavata Purana, 1904), which contains in nutshell the main philosophy of the *Bhagavata*. Upto the year 1947, a few more renderings of this scripture were published in Sindhi. Besides, there were a few booklets on the philosophy of the *Bhagavata* in Sindhi, which stressed more on having 'bhakti' (devotion) than on acquiring 'Jnana' (knowledge) for attaining 'moksha' (the salvation).

After Independence, a few more renderings of the *Bhagavata* have been brought out in Sindhi like: *Shrimad Bhagavata* (1961) by Dvarkaprasad Rochiram Sharma. It contains in abridged form all the twelve chapters of the scripture.

Besides the above mentioned renderings of the *Bhagavata Purana*, there are a few short summaries and works explaining the philosophy of this great scripture of the Hindu religion. For instance, Dvarkaprasad Rochiram Sharma translated in Sindhi a book *Bhagavata Bhashya* (1962), originaly written in Hindi by Akhandananda Saraswati. This contains in detail the philosophy of the *Bhagavata Purana*. In 1960, Popati Hiranandani translated *Shrimad Bhagavata* of Swami Prabhavananda, who was working in Ramakrishna Mission. The book contains the summary of the 'purana' and detailed analysis of the philosophy of *Bhagavata* with special reference to the significance of Krishna—Udhava conversation. Another important work is *Amrita Sindhu* (An ocean of nectar) translated into Sindhi by Bhagvandas N. Gurbaxani. It contains selected legends and episodes from the *Bhagavata Mahapurana* and their philosophical message.

(But there is yet no full-fledged literal translation of the *Bhagavata* in Sindhi.)

All the available works are abridged translations in Sindhi prose, which occasionally explain its philosophical message.

M.K.J.

TAMIL

The Tamil language along with most other fairly well grounded Indian languages has had a well-established tradition from the medieaval, if not ancient times, of

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successful adaptations often from Sanskrit. In this manner most of the 'itihasas' and 'puranas' were made available to the non-Sanskrit Tamil tradition. Sometimes exact translations also existed side by side but loose adaptations were the more praised and the more popular as for instance Kamban's adaptation of Valmiki's *Ramayana* which according to the Tamils, both general readers and critics, may sometimes appear to be better than the Valmiki text.

Later adaptations are too many. But by the 19th century, it was common practice in Tamil to take an original Sanskrit tale and retell it in a completely Tamil style giving the incidents in the original and the men and women a Tamil colour, local names and habitations. The first of the considerable prose works in Tamil, the *Panchatantra* stories, were translated from a Maharashtrian version according to the author, though he does not explain why he chose the Maharashtrian instead of the Sanskrit and more popular version. Evidently, the author Thandavaraya Mudaliar did not know Sanskrit but was familiar with Marathi, so he preferred to translate from a Marathi original, in the first half of the 19th century. Even though in large parts a translation, it is an extensive adaptation in the sense that the author wanted to grade the Tamil prose from the easiest in the first section to the most difficult in the last and fifth section, where no idea or object is represented by the same word, however often the word has to be used–an exercise in higher pedantry.

Another landmark in adaptation or translation of the same kind was that of the *Tales of Vikramaditya* from the southern recension available in Sanskrit but done in Tamil by the author, a Muslim, Ibrahim Shah Rowther in Islamic Tamil. In this version, it became a favourite of the Tamils and can be considered one of the best sellers in early Tamil.

The 19th century saw large scale adaptations of Indian puranic tales and legendary material into dramatised versions under the pressure created by the drama movement in the last four or five decades of the century. Many episodes in Krishna's life, in Arjuna's life and in Rama's were dramatised in addition to those from the lives of the saints of the Hindu calendar from Rukmangadha to Dhruva and others. Many of their dates are not known, but the coming of Sambanda Mudaliar on the drama scene, towards the last decade of the 19th century ushered in an era of wholesale adaptation, especially in the drama, both from Indian, English, and other sources.

It must be admitted that the earliest Tamil works show little semantic influence of Sanskrit: it is almost a rule in Tamil that the later a work, the greater the admixture of Sanskrit in it. However, the Tamils from the earliest days appear to have been aware of Sanskrit concepts, the religious ideas of the north and the *Aindra Vyakarana* which may have influenced the *Tolkappiyam*, the oldest known Tamil grammar.

Apart from taking some ideas from Sanskrit works, we do not hear of proper translations from Sanskrit during the Sangam era. The trend started later and today the number of translations from Sanskrit into Tamil exceeds 700. Perhaps because of the fact that there had been a vigorous efflorescence of original poetry in Tamil bound by its own conventions, there have been few translations of poetical works of literary value into Tamil. The fields in which the preponderant number of translations has been made from Sanskrit are religion and philosophy, and to a much lesser extent there have been translations from the literary works and from works on aesthetics.

K.N.S. — A.V.S.

BHAGAVATA : The *Puranas* are held to be as sacred and valuable as the *Vedas* and *Agamas*. There are eighteen *Puranas* which are classified into three equal divisions, viz., Satvika Puranas, Rajas Puranas and Tamasa Puranas, each having six sub-Puranas.

It is stated that *Bhagavata* is of seven kinds. They are (1) Itihasam (2) Puranam (3) Samhitai (4) Upasamhitai (5) Vishnurahasyam (6) Vishnuyamalam and (7) Gautama Samhitai. A study of each of these *Bhagavata*, it is believed, will yield different benefits of material and spiritual advantage. The *Itihasa Bhagavatam* will bestow knowledge, the *Purana Bhagavatam* will extirpate the sins, the *Samhitai Bhagavatam* will arouse the spirit of Bhakti, the *Upasamhitai* will root out the diseases, the Vishnurahasyam will give the desired things, the *Vishnuyamalam* will lead to eternal Bliss.

The seven Bhagavatas contain altogether 40,000 Sanskrit slokas. The benefits mentioned above are explained in the *Gautamasamhitai*. It seems that these Bhagavatas have not been either adopted or translated into Tamil except the first two–the *Itihasa Bhagavata* and *Purana Bhagavata*.

The *Itihasa Bhagavata* consisting of 18,000 Sanskrit slokas was composed by the sage Vyasa. *ItihasaBhagavata* is so called since it deals with the narration of Bhagavan's life story, his greatness, benevolence etc.

It is said that *Ariyappa-p-pulavar* had written an adaptation of the Sanskrit *Bhagavata* in poetic form in Tamil. There is also one adaptation bearing the name of Chevvai-c-Cutuvar as the author. But the Chevvai-c-Cutuvar *Bhagavata* and the *Bhagavata* by Ariyappa-p-pulavar are found to be the same. The total number of stanzas in both these adaptations and the number and the names of chapters under each 'skandha' are identical. R. Raghava Aiyangar is also of the view that the *Bhagavata* found in the name of Ariyappa-p-pulavar is in fact the work of Chevvai-c-cutuvar. Perhaps another name of Chevvai-c-cutuvar might be Ariyappa-p-pulavar.

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ADAPTATION–TAMIL

Chevvai-c-cutuvar was born at Vempattur in Pandiyanadu. He belonged to the Choliya Brahmin community. He lived about 200 years ago. His adaptation contains 4970 stanzas. They are classified under 12 major divisions called skandhas. Each skandha contains several chapters.

The first edition was published in the year 1908. The stanzas are mostly in Viruttam verses. There are also verses in Taravu Kochaka-k-Kalippa, Kalinilaitturai and Vanchitturai. For each stanza word to word meaning is given. Another edition of this adaptation was brought out in 1944 by S. Kalyanasundara Aiyar. This edition is only the first volume of Chevvai-c-cutuvar's *Bhagavata*, containing the first nine skandhas. The meanings explained by U.V. Swaminata Aiyar of rare words in each stanza find place in this work. In the preface of the edition S. Kalyanasundara Aiyar states that the second volume of this adaptation containing tenth, eleventh and twelfth skandhas would be published as soon as the preparation of it is completed. But it does not seem to have been brought out. Each of the skandhas of the Chevvai-c-cutuvar *Bhagavata* contains several chapters. The *Bhagavata* begins with the invocatory poems on Lord Tirumal, Goddess Kalaimagal and on the sage Sukar. The first chapter deals briefly with the omnipotence of Lord Vishnu and mentions his various incarnations (Avatars) to restore Dharma in this world. The narration of the following important stories find place in the first nine skandhas of the Chevvai-c-cutuvar *Bhagavata* (1) Dharmaputtira becoming the king of Hastinapura after the defeat of the Kauravas in the war (2) Return of Lord Krishna to Dwarka (3) The birth of Parikshit (4) Creation of Brahma by Lord Vishnu (5) The Varaha Avatar of Lord Vishnu (6) The birth of Devas (7) The destruction of Dakkan's sacrifice by Virabhadra (8) Duruva's penance (9) The stories of the king Prithu and Bharata (10) Lord Vishnu's Narasimha Avatar and Iraniyan's death (12) The Churning of the ocean by Devas and Asuras (13) the Vamana and Matsya Avatars and (15) The stories of Aricchandira, Sagaram, Baghirata, Rama and Santanu.

The tenth skandha is the biggest of the twelve skandhas. The whole of the skandha deals with the significance of Krishnavatar in various prespectives. Krishna's birth and his being brought up by Yasoda and Nandagopan at Gokula, Kamsa's several attempts through the Asuras to kill Krishna and their destruction by Krishna with his divine power, Krishna's pranks with the Gopikas, Kamsa's death at the hand of Krishna, Krishna's marriage with Rukmini, and killing of Sisupala by Krishna and thereby enabling him to attain eternal bliss are the important stories narrated in detail in the tenth skandha. The eleventh and the twelfth skandha deal with the marriage of Arjuna with Subhadra the sister of Krishna, Krishna's trick of making Basmasura kill himself with his own hand, the sage Bhrighu's tests of three supreme Gods and his realisation of Lord Vishnu as the God of Satvaguna, Krishna's sermons to Uddhava to attain salvation, the destruction of the Yadavas as a result of the curse of the sages at the sacred place called Pindarakam, Balaram and Krishna returning to Vaikunta on account of the advent of Kaliyuga and its effects on the world, the death of the King Parikshit caused by the bite of the serpent called Takshaka, Markandeya's penance and his vision of the nature of the Maya by the grace of Lord Vishnu and the divine effects of the study of *Bhagavata*.

The *Purana Bhagavata* was also originally composed by the sage Vyasa. It contains 36,000 Sanskrit slokas divided into 600 chapters. It has no larger divisions as skandhas. This work is also known as *Maha Bhagavata*. An adaptation of this *Maha Bhagavata* in Tamil poetic form was done by Madurakavi Varadaraja Aiyangar about 350 years ago. He was called Arulaladasar with reverence. He was a native of Nellinagar. The adaptation was done in two volumes consisting of 9147 Virutta verses in total. There are seventy eight patalas or chapters in the first volume having 4664 Virutta verses. It was edited by T.V. Sinkiri Nayakkarand, printed and published by Vidyaratnakara Printing Press, Madras in 1923. The second volume consists of seventy two chapters having 4483 Virutta verses. It was jointly edited by Muttusami Aiyar, Tiruchirrambalam Pillai and Tirumalaikonda Nayakkar and was printed and published by the Vidyaratnakara Printing Press in 1928.

The first part begins with invocation to Lord Vishnu and other Gods in six Virutta verses. Next to the invocation poems there is a chapter named Tiruvaranga-p-patalam consisting of 155 stanzas, in which the sacred place of Tiruvarangam, the divine greatness of Lord Tirumal at Tiruvarangam, the Kaveri river, and the places of Irajamannarkuti, Tirumuttam and Tirunarayanapuram that are held to be highly sacred by Alwars, are praised. Following the Naimisaranya-p-patalam which is the next chapter consisting of 130 stanzas there are three chapters viz., Arrupatalam, Nattupatalam and Nagarapatalam having 20, 28, and 67 stanzas respectively. These three chapters which deal with the descriptions of the river, country and the city and the chapter Tiruvaranga-p-patalam are not found in the Chevvai-c-cutuvar Bhagavata. It is evident that these chapters are included by Varadaraja Aiyangar in accordance with the purana tradition. The first volume ends with the 78th chapter-Dwarakapuri-p-patalam. The second volume continues with 79th Chapter–Rukmani Tirukkalyanam and ends with 132nd Chapter–Vainateya-p-patalam.

The whole of tenth skandha translated by Ramanujadasar in Manipravala language (i.e. an admixture of Sanskrit and Tamil) was published by Aranganayaka Chettiar about 115 years ago. The translation contains

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ninety chapters. The first chapter narrates the imprisonment of Vasudeva and Devaki by Kamsa and each one of their children being killed by Kamsa as a result of the divine warning to him to the effect that he would be slayed by their eighth son. The whole story of Krishna Avatar is narrated in detail in the rest of the chapters. The 90th and the final chapter dwells on the benign rule of Krishna as a king of Dwaraka and his happy life with his eight crown queens and other sixteen thousand one hundred wives. The pangs of the wives at the separation of Krishna and their rapturous joy while they are with him are articulated in the chapter. Several sons were born to them of whom eighteen are mentioned to be the stalwarts.

A translation of the first nine skandhas into Tamil prose with the title *Srimad Bhagavatam* was edited and published by Sridharan Company, Madras, in July 1921. The translator's name is not known. The text of Sanskrit sloka is given first followed by its Tamil translation. Some of the Chevvai-c-cutuvar's poems are quoted in the translation. At the beginning of each chapter the gist of it is given in two or three sentences.

There is an adaptation of the whole of twelve skandhas of the *Bhagavata* in Tamil prose entitled *Srimad Bhagavatam*. It was written by Kartikeya, and its first edition was brought out by Vasu Parasuram, Madras, in October 1969 and its second edition in July 1980. The book covers the entire substance of the *Bhagavata* in 115 chapters. The language is so simple as to impress even the ordinary readers.

There are thirty seven unpublished Tamil *Bhagavata* manuscripts written on palm leaves in the Oriental Manuscript Library, Madras. They comprise translations, adaptations and critical studies of the *Bhagavata* which can be useful to those who are interested in the study of *Bhagavata*.

Besides narrating the stories of various Avatars of Lord Vishnu and their significance, the *Bhagavata* throws light on several important features.

The origins of various lineages or 'vamsam' and the descendants of each of them are explained in detail. For instance, Guruvamsam, Raghuvamsam, Suriavamsam, Chandravamsam and Yatuvamsam are dealt with vividly.

That one can acquire enormous spiritual power by doing severe penance is emphasised throughout the *Bhagavata*. The sons of Dakka attained eternal bliss by the sheer severity of penance; the sage Dadhichi discarded his physical body and attained Moksha with his strength of Yoga. Hiranyakasipu got a boon from Brahma to the effect that he should have an invincible strength and that he should not be subjected to death either by men, beasts and other beings or by Asuras and Devas as a result of his fiery penance.

The *Bhagavata* abounds in moral, religious and philosophical ideas. The man who is seized with egoism will have his downfall however strong and powerful he may be. This is illustrated in the lives of many heroes and also in the case of Indra and other Devas. Basmasura who obtained a boon from Lord Siva that one should die at the touch of his head with his (Basmasura's) hand became overwhelmingly egoistic and attempted to test his boon on Lord Siva himself, and ultimately by the trick by Lord Krishna, he himself perished placing his hand on his own head.

The divine effect of Bhakti is stressed in the *Bhagavata*. The person who cherishes boundless devotion to the Almighty would be completely devoid of the worldly attachment and would attain eternal bliss. One who constantly hears the sacred stories of the *Bhagavata* would attain the divine path of Bhakti. God is bound by his devotee's intense Bhakti and he acts according to their wishes. Expression of similar sentiments on Bhakti are found all over the book.

S.V.S.

MAHABHARATA: Adaptation of the *Mahabharata* in epic form in Tamil is quite late, as Villi's *Mahabharatam* came out only in the 14th century. But we have ample references to Lord Krishna and the *Mahabharata* incidents in ancient literature.

The Nalayiram of the Alvar, being Vishnava Bhakti literature, relates the childhood of Krishna in various verses.

Bharata Venpa of Peruntevanar (7th century) is extinct now. Only a few stanzas of it are available in the commentaries of certain grammars like *Tolkappiyam* and *Virasoliyam*, and in the anthology *Purattibirattu*. The Pandiya inscriptions refer to the Tamil translation of *Mahabharatam* and the establishment of the Madurai Tamil Sangam. This might correspond to the above epic. Bharatam Padiya Peruntevanar, who composed the invocation songs of most of the Sangam anthologies, should be this author.

We hear of yet another *Bharata Venpa* by an author of the same name Peruntevanar (9th century). Prose and verse mix in this composition and so can be considered a Champu Kavya. Only a fragmentary portion of 830 stanzas is available now. Udyoga, Bhishma and Drona Parva portions occur in this. The poetic portions are the dialogues of different characters, while the prose passages are narrative in nature. The first full edition was by Pandita Gopalayar (1925). The last portion, *Svargarohana Paruvam*, containing 339 verses came to light only later (1950), through Saraswati Mahal.

Through an inscription, we just know of another

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translalation of *the Mahabharata,* during the reign of Kulottungan III (13th century).

The period starting from Villi till date, gives us the following account.

Villiputturar (14th century) was patronised by the Kongar king Varapati Atkontan, and according to his wish, the poet translated the epic. The Sanskrit *Mahabharata,* by Agastiya Pattar is considered to be its original. Villi's *Mahabharatam* is in 10 paruvam of 4345 viruttam verses, and ends with the 18th day war in the camp. The epic has a special preface by the author's son, Varantaruvar.

The earliest edition (1861) is by Rajagopala Piilai; editions by the Madurai Tamil Sangam (1926), N. Kadirvel Pillai (1933), S. Rajam (1939) are worth mentioning. Abridged editions are by A. Muttupillai (1903) and M. Pon. Ramanathan Chettiyar (1970). Commentaries by S. Krishnamachariyar and Srinivasachariyar, are available.

In the 18th century Astavadhana Aranganata Kavirayar added 2477 verses to Villi's epic and completed it. This edition came out in 1962, edited by Govinda Pillai.

Yet another attempt to expand the work was taken up by Nallappillai and Murukappillai in the end of the same century. They added 11,000 verses to the beginning, middle and the end. This complete work in 18 'paruvam' of 132 Carukkam has 15,300 verses. This *Nallappillai Bharatam* was published in two volumes by Mutturamalinga Tevar (1838). Another edition was by A. Sundaranatha Pillai (1911).

Mavintam, also known as '*Mavinta puranam*' of an unknown period, gives the Bharata story in 1378 'viruttam' verses (Saraswati Mahal. 1950).

Other than these, episodes and incidents of this epic have developed into separate works. Pugazhenti's *Nala venpa* (13th century) is the earliest. Nala's story was again given in epic form as *Naitatam* by Adivirarama Pandiyan (16th century). This was based on Harsha kavi's *Naishada*.

Arichantira Puranam (16th century) by Virai Asukavirayar and *Arichantira venpa* (18th century) by an unknown author, give the story of Harischandra, found as an episode in the *Mahabharata*.

In the 17th century, on the request of Maduvaippati Timmarayan, Ampalattatumayyan, composed the history of Shantanu as *Atiparuvat tati paruvam*, also known as *Atiparuvattantati* (1951).

The Bharata story is found in folk literary forms also. *Vaikunta Ammanai* in 7500 lines, *Tarumar Asuvameta yaka Ammanai* (Arunachalam Chettiyar), *Nalac chakkaravartti Ammanai* (N. Ekambara Mutaliyar), *Maha Baratak kummi* (Ramasami Kavirayar), *Darumar Asuvameta yakap puranam* (Saravanak kavirayar), *Mahabharata vilasam-Aruccunan tapasu* (Ramanuja Swami), are such examples.

The story and its parts were largely adapted into dramatic form in the 19th century. *Arakkumalikai Natakam, Aravan kalabali Natakam* (1897), *Aruchunan Tapacu Natakam* (1891), *Arichantiran vilasam* (1867), *Ariccantiran Natakam* (1898) *Krishnan Dutu Natakam* (1897), *Sutu Tukilurital Natakam* (1870), *Damayanti Natakam* (1877), *Daruma Puttira Natakam* (1890), *Nala Vilasam* (1882), *Sri Mahabharata Vilasam* (1882), are some such examples. The Nala and Harishchandra stories are dramatised most.

In the 20th century Mahakavi Bharatiyar gave it a patriotic flavour, in his *Panchali Sapatam*. It was translated by H.K. Valam in English (1972) and in Hindi (1977).

Translations of Vyasa's *Mahabharata* are also many. Complete and part-translations are available in prose and verse. *Mahabharata Surukkam* (H.W. Subbarayalu Naidu, 1880), *Mahabharatam* (Ramanuja Naidu, 1899), *Mahabharatam vachana Kaviyam* (Muttusami Mudaliyar, 1855), *Viyasar Aruliya Mahabharatam* (A.L. Natarajan, 1964) are a few worthy of special mention. Rajaji's (1973) and Krupanandavari's *(Sri Mahabharata* 1965) are laudable works in prose.

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S.V.S.

RAMAYANA: The Tamil Ramayanas are mostly adaptations. True translations of original works are very rare and have come out only very recently.

The most important and well known work of the middle age is *Iramakatai* by Kamban of 10th century. Though this is the only work available in full form, there are ample references to others which would have existed in the early periods.

The time span from Sangam literature to Kamban, a length of ten centuries, comes under pre-Kamban period. Many brief and stray references to the story of Rama are found in the literature of this period. These help us to conclude that the story was well known and many Ramayanas might have existed. It is interesting to note that a few of these references are novel and are not found in the Ramayanas of other languages.

Akananuru relates the scene where Rama quietens the sound of birds in the tree, which disturbs his discussion with Sugriva, about the redeeming of Sita.

Purananuru gives another incident. The abducted Sita throws down her ornaments and the monkeys of

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Kishkindha come across the jewels, and because of their ignorance wear these in a disorderly manner.

Paripatal provides a reference to the episode of Akalikai (Ahalya). Here, the act of Indra leaving the hut after adultery in the form of a cat, is described.

The epic *Silappatikaram* compares the grief of Pukar, on the leaving of Kovalan, to that of Ayodhi on the departure of Rama (13.63-66). Kavunti, a character in this epic, quotes the story of Rama (14.46-49) to console Kovalan. In it she refers to Rama, going off with his wife, obeying the orders of his father, and becoming sorrowful on her loss. The reference to the marriage ritual of stepping on the grinding stone, found in this epic while describing the marriage ceremonies of Kovalan and Kannagi, is actually a symbolic residue of the Akalikai story.

Manimekalai relates the construction of 'setu' across the sea by the monkeys to help Rama. Most of these references come as similes.

The devotional literature of the Tamils, by Nayanmar (Tirumurai) and Alvar (Nalayiram), gives ample references to the story of Rama. Gnana Sambhandar and Tirunavakkarasar place the devotion of Ravana in the 8th and 10th verses respectively of most of their Patikam. Gnana Sambhandar portrays the death of Jatayu in his fight with Ravana. Tirunavakkarasar relates the story of Vali and exalts Siva for relieving Rama of his fatigue. Manikkavacakar in *Tiruvacakam* exalts the grace of Siva towards Mandodhari.

Nalayiram, being Vaishnava literature, gives more place to the story of Rama. The lament of Dasaratha on the separation of Rama is given by Kulasekarar. The message sent by Rama through Hanuman to Sita forms the theme of Periyalvar's verses. Tontaratippoti in his Tirumalai exalts the squirrel which did its mite in helping to build the 'setu'. Tirumankai praises certain valorous acts of Rama.

Other than these scattered references, from the commentaries of certain grammars and from anthologies, we come to know of certain Tamil Ramayanas. Yapparunkalavirutti (10th century) mentions a *Ramayana* in long 'venpa' metre. Purattirattu (15th century), an anthology of ancient stray verses, has a few stanzas on Râma's story, which may be fragments of a *Ramayana* in 'asiriya' metre.

Kamban was born in Tiruvaluntur of Chola country and was fostered by the benevolent Chataiyan of Tiruvennainallur. Though he named his creation *Iramavataram* or *Iramakatai*, it is more well known with his name prefixed as *Kambaramayanam*. This epic is made up of six kandas, 118 patalam and 10368 verses. This number varies according to different editions, because of interpolations.

Kamban's work is not a translation of Valmikis's epic. It is not even an adaptation, but a transcreation. The marked differences between the two epics in construction, incidents and characterisation, confirm this idea. Traditional ideas of Rama's story in the Tamil land, the cultural background of the natives and the creative capability of the poet would have effected this.

Differing from Valmiki who shows Rama as a great perfect human hero, Kamban exalts him as God incarnate of Vishnu. The ancient references to his story in the Tamil vernacular provide the base for this. Names Mayon and Netiyon used to indicate Vishnu are used to refer to Rama in the originals of the earlier references. Kamban also portrays Sita as the embodiment of Goddess Lakshmi. Rama is even shown to be the ultimate One, greater than the Three.

The character of Rama and Sita are idealised and they are shown devoid of any human error of thought, word or action. Because of the love for his native country, Kamban shows Rama to be the descendent of the Chola King Manu. This idea of Kamban is not mere myth, but is based on the inscriptions of Cape Comorin.

The pre-marital love of Rama and Sita, the chastity of the widowed Tara, the act of Ravana carrying Sita away from the hut, his fear to touch her, are a few novel aspects in the main story. The addition of Hiranya Vadha is an original episode in Kamban. It forms an integral part by being a miniature parallel plot to the main story. Though we come across references to the story of Hiranya in the Sangam anthology *Paripatal*, and the epic *Silappatikaram* the full developed form is given only by Kamban.

The first edition is fragmentary and gives Kamban's *Iraniyan vadaip patalam* as *Pirakaladan Charittiram enra Narashinga Vijayam* (1842). Till date there are more than 60 different editions, of which nine are complete. Of the available editions, the one of A. Rangasami (1914) is the earliest. But through other sources we come to know of certain earlier editions. Through the preface of S. Murrey Rajam's edition (1958-59), we get knowledge of a complete edition by Pungattur Kantasami Mutaliyar (1863-64). Through Mayilal Seni Venkatasami's 19th century *History of Tamil Literature*, we know of yet another anonymous edition (1886).

Kambaramayanam has been published in many volumes with commentary by Vai. Mu. Gopalakrishnamachariyar (1926-32) and U.V. Swaminatha Aiyar (1957-72). The Annamalai University edition (1955-70) gives textual variations also. An abridged edition by Ve. Pa. Cu. Mudaliyar (1936-53) is also available.

As a continuation of Kamban's *magnum-opus*, Ottakkuttar (12th century) composed the Uttarakandam in 30 patalam of 1532 verses. This is published together with Kamban's epic by Ramaratna Aiyer (1926).

Kakuttan Katai by Kunatittancey (12th century) and

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the anonymous *Ramayana Venpa* (15th century) are available only in name. Through Sripuranam we just hear of Jaina *Ramayanas*, prior to 14th century. A folk version of *Ramayana*, viz, *Takkai Ramayanam* of unknown period is available in manuscript form. We also hear of *Amirta Ramayanam* by A. Darumalinga Mudaliyar.

Kuyil Ramayana or *Kokila Ramayana* of unknown authorship has been published by Saraswati Mahal Library (1969). It is in 128 viruttam verses, all ending as 'kuvay kuyile', addressed to the cuckoo and hence the name.

Prior to 18th century one Bala Bharati composed Rama's story in Chhanda viruttam metre. *Iramanatakak Kirttanai* (1771) by Arunachalak Kavirayar is an adaptation in dramatic form with mellifluous songs (1867). This, as well as *Iramayana Venpa* (19th) of Tanjai Subramaniya Mudaliar (1930) are completely based on Kamban's epic. The latter has 9379 verses in venpa metre. There are also other brief ones like Narayanaswami Aiyer's *Iramayana akaval*, Rajasekara Mudaliyar's *Iramayana Oratik Kirttanai* and *Bala Ramayanam* by R. Ayyasami is written for children.

Many adapted versions in folk lore forms are also available, like *Ramayana elappattu* (Srinivasa Aiyangan), *Ramayana chintu* (Satagopa Aiyangar), *Sri Ramar Talattu, Sri Rama Vanavasam Ammanai* (Ramalinga Pillai?)

More than twenty dramas have come out on the *Ramayana* theme like, *Rama Natakam* (1896), *Iravana Samhara Natakam* (1899), *Uttara Ramacharitam* (1878), *Sitakalyanam* (1889), *Paduka Pattabhiseka Natakam*. Ekai Siva Shanmugam Pillai's *Sampurna Ramayanam* is well known (1970).

If not the complete story, many sections and episodes of the Ramayana have developed into individual works. *Iraniyan natakam* (1888), *Pirakalata vilasam* (1876), *Tadakai Samharanatakam* are a few in dramatic form. *Iraniyan allahu inaiyarra viran* by Bharathi Dasan (1939), *Akalikai venpa* by Ve. Pa. Subiramaniya Mudaliyar, 'Sapa Vimochanam' and 'Naradaramayanam', short stories by Putumaippittan are quite famous.

Compositions against *Ramayana* and *Kamban* have also come in Tamil, viz, *Kimayanam, Ti paravattum* by Anna Durai (1943). *Ravanakaviyam* (1946) in 3100 verses by Pulavar Kughandai was banned for 23 years.

Prose and verse translations, for the full epic or its parts are available. Valmiki *Ramayana* is translated most. *Adyatma Ramayana Vachanam* by V. Balakrishna Mudaliyar (1903), *Ananta Ramayanam* by Ganapati Sastriyar (1910), *Uttara Ramayana Vachanam* (1906) and *Valmiki Ramayanam* (1910) by T.M. Srinivasa Raghavachari are quite famous.

Tulsi's *Ramcharitmanas* was translated by Srinivasachari (1916),S.Ambujammal (1942), T.Venkatakrishnayyanagar (1967) and S. Jagannarayanan (1971).

Kalidasa's *Raghuvamsa* is given in Tamil by M.S. Natesa Sastri, Nallur Ponnambalam Pillai, and S.A. Ramasami.

Kavya Ramayanam (1971) by K.S. Srinivasan helps a comparative study of Valmiki and Kamban. T. Venkatakrishna Ayyangar has compared Valmiki with Tulsi in 6000 verses (1975), which is quite novel.

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S.V.S.

TELUGU

Telugu literature had its beginning in the adaptation of Vyasa's *Mahabharata* by Nannaya. He bowed to the greatness of the sage Vyasa and expressed his inability to translate Vyasa's thoughts into Telugu. He compared the impossibility of this work to the absurdity of the task of counting the stars in the sky. Tikkana and Errapragada also followed in the footsteps of Nannaya while adapting *Mahabharata*.

In the 13th century Ketana wrote *Andhra Bhasha Bhushanamu* by adapting Nagavarma's Kannada treatise on prosody *Karnata Bhasha Bhushanam*.

Nannechoda Kavi wrote *Kumarasambhavam* by adapting five puranams and Kalidasa's *Kumarasambhava*. Tikkana wrote *Uttara Ramayana* following Valmiki's *Ramayana*. Errapraggada rendered *Harivamsa* following Vyasa's *Harivamsapurana*.

Ranganatha and Bhaskara adapted Valmiki's *Ramayana* while writing their Telugu *Ramayanas*. Pothana wrote *Srimadandhra Bhagavatamu* following Vyasa's *Mahabhagavatamu*. Sri Krishnadevaraya adapted the lines of Vaishnava saints in his *Anukatamalyada*.

Pillalamarri Pinavirana adapted Kalidasa's drama *Abhijnana Sakuntalam* into a champu Prabhandha *Sringara Sakuntalamu*.

Nandi Mallayya and Ghanta Singana adapted the Sanskrit play *Prabodha Chandrodaya* written by Krishna Misra into a champu Prabandha with the same name.

Kaluva Viraraju adapted Vyasa's *Mahabharata* into his *Vachana Bharatamu*.

By adapting the Sanskrit classics Telugu literature enriched itself and the process continues to enhance the scope and variety of Telugu literature.

R.R.

BHAGAVATA: The first attempt to render the *Bhagavata* into Telugu was made by Potana, the saint poet of the 15th century. By this time, several poets attempted translations

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and adaptations of the *Mahabharata* and the *Ramayana*, but nobody thought of the *Bhagavata*. Potana considered it his good fortune to be in a position to undertake this work, somehow left unattempted by his predecessors. And the way in which he handled the work testifies that Telugu language could not have found a better person to do the job.

A Saivite by birth and a devotee of Rama by temperament, Potana decided to sing the glory of Krishna, the Jagadguru. This itself is an evidence of the composite personality Potana possessed. Even the language employed by him presents a pleasant blending of simple native vocabulary and sophisticated Sanskrit compounds. He uses both prose and poetry depending upon the context and handles both with excellence, ease and elegance. The technique of rendering the Sanskrit works into Telugu poetry developed so well by the time Potana started his *Andhra Mahabhagavatam* that his job was merely to imbibe all the virtues of his predecessors and contemporaries. Added to this, Potana was gifted with a fascinating flow of words which carry the sense direct to the heart. It is easy even for a child to remember his verse because of this mellifluence. It is difficult to come across an average Telugu person who does not know by heart at least four or five stanzas from Potana's *Bhagavata*. This shows the overwhelming popularity of this work even till today.

The Telugu rendering of the *Bhagavata* by Potana is more voluminous than the original. The main reason for this increase in volume was that Potana was not content with what the original text contained. He borrowed much from some of the allied works like *Vishnu Purana*, *Harivamsa* and *Nrisimha Purana* and tried to make his presentation more colourful, comprehensive and captivating than the original.

The common notion is that Potana wrote the entire *Bhagavata*. But the fact is that three of his close associates-Gangana, Singana and Naraya helped him in this great task. According to some, Potana wrote the entire *Bhagavatam*, but some portions of it were destroyed for some unknown reasons and these were rewritten by his three associates who were either his close relatives or intimate pupils. Whatever may be the reason, in the text available today we have only the first four and the middle four (seventh to tenth parts) Skandhas of *Andhra Mahabhagavatam* written under the name of Potana. The fifth part is supposed to have been written by Gangana, son of Boppana, the sixth by Singana, son of Kasuvayya and the last two parts by Veligandala Naraya. Thus, out of the twelve parts of this celebrated work, Potana's share was about two thirds. But still the average Telugu reader considers Potana as the author of the entire *Andhra Mahabhagavatam*.

Apart from the authorship of *Andhra Mahabhagavatam*, Potana incidentally happens to be a pioneer in the field of Bhakti movement, particularly in the branch of Krishna cult. He was almost a contemporary of Vallabhacharya and Sri Chaitanya, perhaps even their predecessor.

Almost a contemporary of Potana, another poet Madiki Singana by name, translated Dasama Skandha (tenth part) of the *Bhagavata* into Telugu poetry. Another work *Rukmini Kalyanam* by the same poet is also popular. *Devaki Nandana Satakam*, a book of hundred verses written by Vennelakanti Janna Mantri, also a contemporary of Potana, depicts the various sportive actions of Krishna. Several poets like Seshakavi, Bala Saraswati, Koneru Kavi and Bhavanarayana attempted to write on some of the popular episodes of *Bhagavata* like the story of Sudama, Radha, Satyabhama and Subhadra. The most popular among such works are *Parijatapaharanam* by Nandi Timmana of the 15th century and *Radha Madhavam* by Chintalapudi Yellanarya of more or less the same period. Both these poets flourished in the court of Krishnadevaraya and received royal patronage. It is said that by writing *Parijatapaharanam*, Nandi Timmana managed to settle a petty misunderstanding between the royal couple. The King was so much impressed by the other work, *Radha Madhavam* that he conferred the title of 'Radhamadhavam' on the poet.

There are some minor works of devotional significance like *Krishna Lila Tarangani* by Swami Narayana Tirtha (1700), which is in the form of a dance drama sung and staged on festive occasions. Outstanding lyricists like Kshetrayya and Annamacharya also sang in praise of Lord Krishna. But these works do not strictly come under the adaptation of *Bhagavata* though Krishna forms the central theme for them.

Kudurti Venkata Chalapathi wrote the entire *Bhagavata* in Telugu prose in the beginning of the 18th century. *Vishnupurana* was also translated by many, the most popular among the translations being that by Vennelakanti Surana. In recent times Sripada Krishna Murti Sastri (1866-1961), the first poet laureate of Andhra, rendered the entire *Bhagavata* into Telugu poetry. Later Puripanda Appalaswamy also presented it in simple and spoken Telugu idiom.

But Potana's *Bhagavatam* stands unique in the field of Bhagavata literature in Telugu.

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I.P.R.

MAHABHARATA: The very first work in Telugu literature is the free poetic rendering of the *Mahabharata*. This was started by Nannayya Bhatt (1000-1060) who is considered to be the first classical poet in Telugu

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literature. He undertook the translation of *Mahabharata* at the instance of his patron King Raja Raja Narendra. Even though he set for himself a convenient plan and pattern of translation which should strictly be called transcreation, it was not given to him to complete the work in his life time. He could complete only the first two books Adi and Sabha and a part of the third one Aranyaparva. It was nearly after 200 years that another poet Tikkana (1200-1280) continued the work starting from the fourth book Viratparva. Single handed, he translated the remaining 15 books which formed the bulk of *Mahabharata*, as competently as Nannayya did. But the later half of Aranyaparva remained unfinished until a third poet, Erra Pragada (1280-1350) immediately following Tikkana undertook it. Thus the poetic rendering of the Sanskrit text *Mahabharata* is a result of the joint effort of three eminent poets who handled the task in three different centuries.

The Telugu rendering of the *Mahabharata* by the three eminent poets–Nannayya, Tikkana and Erra Pragada became so popular that no other poet thought of attempting it again until a recent poet Sripada Krishna Murthy Sastry (1866-1961) tried to present a modern version of this epic.

There are two translations of *Jaimini Bharatam* in parts–one by Pillalamarri Pina Veerabhadra Kavi of 15th century and the other by Samukham Venkata Krishnappa Nayakudu of 17th century. Several poets attempted translation of portions of the *Mahabharata* like the story of Harishchandra, Yayati, Tapati and even major characters like Arjuna. *Vijaya Vilasam* by Chemakura Venkata Kavi (17th century), *Yayati Charitram* by Ponnekanti Telaganna (16th century), *Tapati Samvaranopakhyanam* by Addanki Gangadharam are some of the important works of this category.

Vachana Bharatam of Kaluve Vira Raju of 18th century is perhaps the first prose rendering of this great epic. In recent times Puripanda Appalaswamy, rendered the whole *Mahabharata* in spoken Telugu.

There are some plays based on the *Mahabharata* in modern period. Kandukuri Viresalingam (1880) of Rajahmundry started the tradition by writing a play entitled *Dakshina Gograhanam* based on the story of Viratparva. Another playwright of the same period and the same place, Chilakamarti Laxminarasimham wrote three plays *Keechaka Vadha*, *Gayopakhyanam* and *Draupadi Parinayam* all published in 1889. Dharmavaram Krishnamacharya of Bellary published two plays *Chitra Naleeyam* and *Brihannala* at about the same time. Based on the horrifying incident of Draupadi's Manasamrakshanam, two playwrights Tallapragada Surya Narayana Rao (1909) and Kolachalam Srinivasa Rao (1921) wrote two plays *Durnaya Durodaram* and *Draupadimanasamrakshanam*. The most memorable plays based on the *Mahabharata* are the six plays written by the twin poets of Tirupati (1908-21). The whole story of the *Mahabharata* was divided into six parts and one play was written on each. Two of these plays became very popular and were staged in almost all parts of Andhra for about three to four decades. All these works helped in popularising the theme of the *Mahabharata*. There is a saying in Telugu that nothing can please the ears more than the *Mahabharata* and nothing can satisfy the taste more than the popular pudding 'vada'. This shows the popularity of the *Mahabharata* in Telugu land.

It is not an easy task to render an epic like *Mahabharata*, covering about hundred thousand verses in Sanskrit into contemporary, yet classical diction. This task becomes particularly difficult when there was no tradition of classical poetry established in Telugu. Nannayya therefore had to start the whole thing with a clean slate, as it were. He had to set for himself not only an acceptable and adaptable style in the grammatical and idiomatic structure of the language but also in the general criteria of ommissions and commissions in the scheme of transcreation suited to the taste and temperament of the people of his time. In his preamble to the work, Nannayya referred to the valuable help he received from his Kannada speaking colleague Narayana Bhatt. He compares this help to the one received by Arjuna from Krishna in the battle-field of *Mahabharata*.

Briefly speaking, Nannayya's technique of transcreation can be seen operating in two dimensions–in the choice of words and in the method of narration. In his choice of vocabulary, he made use of Sanskrit as well as the native tongue and tried to evolve a refined form of expression combining the best of the two. Regarding the method of narration, Nannayya found a golden mean between a faithful rendering and a free play of imagination. His idea was to present the material in a pleasant and palatable way so as to make his composition appear to be a Kavya and not an 'Itihasa' like the original. Thus in the hands of Nannayya, a Sanskrit Itihasa took the form of a Telugu epic to suit the taste and temperament of his times. All that he took from the original text was only the broad outline of the story and the sequence of events, but the method of narration, the construction of dialogues, the delineation of characters and the development of the plot were all the products of his own imagination and genius. That is why this translation should not be treated as a literal or mechanical one. It is a transformation or Vinirmana of the original content and form.

There was a pause in this work after the expiry of Nannayya towards the end of 11th century. Inspite of the best efforts made by Nannayya to evolve the most acceptable diction for Telugu poetry, it was not easily understood and appreciated by the masses. The Veerashaiva poets who emerged all of a sudden in the Telugu literary scene in the 12th century took advantage of this situation and developed a language and diction very

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close to the spoken idiom of the common man and most suited to the dissemination of religious thought. The language and the thought both became so popular that people were not prepared to accept anything classical or pedantic. But Tikkana, a poet of rare vision managed to revive the translation of *Mahabharata* using the same device designed by the Virashaiva poets. A devotee of Hariharanatha and a master of both—Sanskrit and Telugu, Tikkana adopted a style acceptable both to the scholars as well as the average reader. Tikkana had the rare gift of writing with depth as well as speed. He is said to have dictated the translation to one of his close associates in the same manner as the original Sanskrit is supposed to have been dictated by Vedavyasa to Vighneswara.

Sometime later, the third poet Erra Pragada completed the remaining portion of 'Aranyaparva' by adopting a style which has something in common with both Nannayya and Tikkana. Though there is some uniformity in the technique of translation adopted by the three poets, we find some distinct features in Nannaya and Tikkana. Nannaya attaches more importance to the choice of words, their refinement and their artistic assemblage while Tikkana pays attention to the natural and homely language more expressive and suggestive than their literal meaning. Both the poets present the theme in a dramatic form breathing life into their characters. They aim at poetic excellence in their presentation rather than mythological or legendary monotony. That is why they use their discretion in abridging certain portions while elaborating certain other places. Thus we find highly philosophical discussions and devotional texts like the *Gita* and the *Sahasranam* expressed in a nut-shell. The hundred and eight names of Sun-God enumerated by Dhoumya for the benefit of Yudhishthira are also cut short. But certain portions like Menaka's entry into the hermitage of Viswamitra, natural objects and events like ocean and spring find elaborate space. In short, the technique followed by the two poets is that of an epic which became a specimen for most of their successors including Erra Pragada who presents a judicious combination of both the personalities.

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I.P.R.

RAMAYANA: There is not one *Ramayana* but many versions of the *Ramayana*. This creative polysemy is unique in Telugu. The *Ramayana* is singular in Sanskrit; It is singular in Tamil; it is Kamban's *Ramayana*. In Telugu the Ramayana poems are a bumper crop from Ranganatha to Viswanatha. In prose or verse, by individual poets or a panel of poets, partial or complete, the Ramayanas may be classified into: translations or adaptations of Valmiki, translations of other Ramayanas in Sanskrit, translations of Ramayanas in some regional languages, Janapada or folklore *Ramayanas*. The Janapada *Ramayanas* as listed by Ramaraju are sixty one and the literary *Ramayanas* as listed by Papayyasastri are eighty five. So approximately the Telugu *Ramayanas* are a hundred and forty six. No other regional language shows such an impressive figure. The number may be greater as the scholars mention only those their scholarship could lay hands on. Sitapati mentions hundred and one poems and other prose works dealing with the Rama story. "There is hardly any branch of Telugu literature—Drama, Novel, Harikatha, Yakshagana, Song or Sataka—in which the story of Rama is not represented."

The Andhras regard Rama as their 'peculiar' (in its Latin sense) God. The Telugu country, particularly the Godavari region, is hallowed by Rama's feet, and Sita is their very Goddess.

> The Adikavya left the name
> Of Rama to be found, like a wild flower
> All over his dear country, left the desh
> Of Rama like a family of ghosts to people the steep rocks
> and river banks, her natural sanctuaries.

No wonder there is Ramayana explosion in Telugu poetry. A south Indian king shouted for his arms after reading that Rama marched against Khara single-handed—a vivid example of the hold that the epic has on men's minds. These translations or adaptations raise two seminal literary and aesthetic problems, as we are concerned with these as works of art.

Most of the *Ramayanas* in Telugu should be called adaptations. They make use of the *Ramayana* story from Valmiki but take liberties with it adjusting it to their 'criticism of life' and individual talents and supplementing it with matter not traceable in Valmiki.

First, the Janapada or Folklore *Ramayanas* are dealt with in a lump, as there is no definite chronology for them. They are anonymous and are composed in the popular or 'vulgar' Telugu. They have the freshness of dew drops on the leaves of the forest and the insouciance and naivety of village belles and the rich dye of the customs and rituals among the rural folk. Ramaraju, known for his study of Ballad literature in Telugu, lists the following and remarks that there may be several unpublished Janapada *Ramayana* or Patalu which have eluded his notice: Kuchakonda Ramayana, Mekshagunda Ramayana, Sarada Ramayana, Sukshma Ramayana, Dharmapuri Ramayana, Samkshepa Ramayana, Guttenadeevi Ramayana, Adhyatma Ramayana, Chitti Ramayana, Adavi Govindnamalu, Santa Govinda Namalu, Pendli

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Govinda Namalu, Setugovinda namalu, Srirama Dandamulu, Ramakatha Sudharnavamu, Lankasarathi, Ramayana Gobbi pata, Srirama javali, etc. Individual episodes form the theme of many ditties or songs: the marriage of Santa, the ritual for the birth of children, Kausalya's nausea, birth of Rama, Rama's marriage, Rama's sulks, the hermitages, Sugriva's triumph, Keel's embassy, Angada's embassy, Lakshmana's swoon, Rama's coronation, Lakshmana's laugh, Urmila's sleep, sacrifice in the Nothern regions, the battle of Kusa and Lava, Sita's triumph, Satakantharamayanam, Sundarakanda song, Sacrifice in Lanka, etc. There are ditties based on Sita entirely: her birth, her marriage, her being sent to the mother-in-law's house, her puberty, her sulks, her hide-and-seek, her entering the fire, her nausea, and the like. They are derived from Valmiki or *Adhyatma Ramayana* or Jaina or Bauddha *Ramayana* or pure creation by the ballad singers. In one song Rama and Sita are made to meet even before their marriage. The songs depict the amorous play of Rama and Sita, Sita's domestic chores, her sprinkling of coloured water, her witty conversation, Mandodari's political astuteness, etc. One song says that Rama and Sita became one like milk and sugar, another says that Lakshmana plaited the braid of Urmila, another narrates how Sita went for a bath but returned swiftly to Rama complaining that the moon and the bees were there to disturb her privacy. Rama accompanies her and discovers that the moon in the stream was Sita's own face and the bees were her dark curls: the naivety and beauty of Sita are dexterously suggested here. The most popular is Urmila's sleep trumpeting the unwavering fidelity of a wife towards her absentee husband, slipping into an unbroken sleep for fourteen years. The folklorists became one with the emotions of the Rama story and composed their songs which in excellence challenge the supremacy of the literary epics. The pedantic scholars have neglected these unaffacted outpourings of the rural imagination, but they are valuable to Telugu Ramayana lore.

J. Papayyasastri, a well-known poet and critic tabulates an impressive list of Ramayanas from Ranganatha onwards:

Ranganatha Ramayana is the work of Gona Buddgareddi (1240 or 1295). It is in 'dwipada' metre. The poem is in six kandas of 17290 'dwipadas' and the Uttarakanda of 5640 'dwipadas' was composed by the poet's sons. Rishyasringa in the story tells the danseuses used as decoys that they have two horns in their chest whereas he has one on the head—a fine touch of the innocence of the sage who never saw a woman earlier. Ravana is made to admire Rama's archery. The story of Indra transforming himself into a cock, of Ahalya petrified by a curse, of Manthara stalling the coronation because she was lamed by Rama, of the squirrel contributing its mite to the building of the bridge, of Kalanemi creating hurdles for Hanumana, of Sulochana committing sati, and the story of Hanumana sitting as high as Ravana on his throne by making a pyramid of his tail are not in the orginal.

Bhaskara Ramayana is authored by Hulakki Bhaskara, his son Mallikarjuna Bhat, his disciple Rudradeva, and his friend Appalarya. There are innovations in it not found in Valmiki: Gautama's curse, Manthara's vengeance, the killing of Surpanakha's son, Tara's curse on Rama after Vali's death, Narada's advice to Rama and Lakshmana's bondage by snakes, the story of Kalanemi, the chalice of nectar at the navel of Ravana. The poem is a ceaseless flow of energetic verse. There are innumerable quirks of fancy not to be mistaken for great poetry. A huge boulder thrown by Nila, the bridge-builder, raised waves to the welkin as if to inform the Heavenly Beings of Ravana's doom and plunged into the nether regions as if to inform the inhabitants there of the same and then bobbed up to the surface, as the magic of keeping the stones afloat lay in Nila's hands.

Molla is the daughter of Kesaya and her *Ramayana* in six kandas, a garland of nine hundred pieces of prose and verse spreads fragrance like the jasmine that her name suggests. She is supposed to have lived in the first half of the 16th century. Her description of Hanumana's leap over the ocean is graphic. She makes Guha wash the feet of Rama out of fear so that the magic of Rama's feet that had transformed a stone into a woman might change his ship too. Of course this is borrowed from another *Ramayana,* but Molla has made it her own. Molla is a favourite with the Andhras.

Ramabhyudayam is a kavya by Ayyalaraju Ramabhadra (1540) in eight 'aswasas' containing 1800 items of prose and verse replete with eloquence, 'rasa', 'slesha' and weighty words. The poet makes Rama place the mangalasutra on Janaki's neck. Scholars remark that he is the precursor of *Vijayavilasa.*

Katta Varadaraja Ramayana: Varadaraja is a 'solar' kshatriya of Cuddapah region. 'Katta' is derived from the dam built by his ancestors across the Kaveri. The poem follows Valmiki scrupulously in 23170 'dwipadas', though there are here and there two or three departures.

Raghunatha Ramayana is up to Balkanda and follows Valmiki. Raghunatha (1600-1673) is one of the greatest rulers of the Nayak dynasty. In his *Ramayana* the happiness of the child Rama catching hold of the moon in the mirror shows the father a royal heart.

Accha Telugu Ramayana is composed by Kuchimanchi Timmana (1690-1757). He dedicates all his works to his deity Kukkuteswara. He was called 'Kavi sarvabhauma'. His poem in six kandas and in pure Telugu is a honey drip of sweetness.

Gopinatha Ramayana is the work of Venkatakavi and is named after the family. He is of the 19th century and of the Venkatagiri samsthanam. It enjoys great popularity in Andhra. The poet's hope seems to have been that

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Kankanti Paparaju's *Uttara Ramayanamu* and his *Purvaramayanam* should together make the complete *Ramayana*. His work has the quiet fullness of a river. His narration of Sita's rebuke of Ravana or the behaviour of the monkeys in the Madhuvana are specimens of his poetic talent.

Andhra Valmiki Ramayana is by Subbarao (1863-1936), an erudite poet, a devotee of Rama and a great admirer of Potana. He follows Valmiki and asterisks verses which are un-Valmikian. The child Rama does not sleep, writes the poet, if Lakshmana is not in the neighbouring cradle. The seven kandas are dedicated to Kodandarama, his deity at Ventimitta.

Andhrasrimadramayanam is by Kavyatirtha 'Abhinavandhra Valmiki' Janamanchi Seshadrisarma (1882-1953). The uniqueness in his rendering is in the incorporation of the views of the great Ramayana scholars like Govindaraja.

Dharmasara Ramayana is also by Sri Seshadrisarma underlining the various dharmas embedded in the Ramayana such as those of a king, of a brother, of a friend, of a son.

Sriramakathamrtamu is by Tadepalli Venkatappiah Sastri, a great Shaivite, who narrates the story of Parvati.

Sri Krishna Ramayana: Sripada Krishnamurtisastri (1866–1960) strikes out a new path. In the Balakanda he weaves the stories of Valmiki, of the marriage of Kausalya and Dasaratha, of Dasaratha's hunting expedition and the curse, of Santa's birth, of the birth of Ravana and others and the victories of Vedavati; here Ahalya and Kaikeyi are spotless; Sita gives shelter to Surpanakha, grief-stricken for the death of her son; Ravana carries away the very ground on which Sita was; Sabari gives to Rama fruits tasted by her; Sita is not taken into the bosom of Mother Earth; and Rama does not die. The kavya has a happy ending.

Govinda Ramayana: Atmakuri Govindacharyulu composed this in conformity with Gandhian ideology. One of the veterans of the Freedom Struggle, he brings in politics of a high order, in Ramarajya. Rama is the ideal king. The seven kandas have the bare unadorned simplicity of a Gandhian.

Subhadra Ramayana is the work of Sriram Subhadrayamba. It consists of six kandas and has more than two thousand verses which walk like swans, as a critic puts it, and is illustrated by Dasaratha's grief or Vedavati's beauty.

Saraswati Ramayana consists of seven kandas including the Uttarakanda and 1900 verses a la Potana's poetry. Anjaneya's description of the sorrow of Rama and Sita when Sita was abandoned at Valmiki's hermitage is done with verve by Chebrelu Saraswati.

Manikonda Ramayanas: Manikonda Satyanarayana Sastri calls his poem Telugu Valmikamu, dedicated to Rama. To bring out the effect of the Sanskrit 'anustup' he makes use of 'tetagiti' and 'ataveladi' stanzaic patterns; now and then he does set at naught the restrictions of metre.

Yoganandandhara Ramayana: Chillarige Yoganandayya Pantulu is the author. He follows Valmiki in 1100 items of prose and verse.

Jagannatha Ramayana: Tangirala Jagannathasastri makes Siva narrate the story to Parvati. His style is pellucid and sweet.

Dasarathi Vilapam is by Krottapalli Acchayya of the 19th century. It contains seven 'aswasas'. It is dedicated to Lord Venkateswara of Tirupati.

Ramodayam: Rangaya, a contemporary of Chinnaya Suri, is the author. The poem hints at the divinity in Rama. Episodes from *Ranganatha Ramayana, Bhaskara Ramayana,* and *Adhyatma Ramayana* are incorporated. Lord Ranganatha is said to have ordered the composition in a dream.

Srimadramayanakalpavrikshamu: Viswanatha Satyanarayana (1895-1976) is a colossus in modern Telugu poetry. It is a 'kalpavriksha' both literally and figuratively. Unconventionalism is the characteristic of his narrative technique. The child Lakshmana's palm goes over the nose and ears of ladies who take him up and Rama feels for the head of men who fondle him. Anasuya walks up the ramp of the Pushpaka, hands over two mango fruits to Sita who then hands them to Rama and sees Anasuya off and gets back to the plane indicating the birth of the twins. This portion was translated into English for the *Triveni*. Innumerable are such deft touches in his mighty verse. He is not a slave to mere word—magic; he does not hover over words like a lover; he plays with ideas to which language is adjusted. In Viswanatha, Kaikeyi is portrayed as a noble lady who asks for Rama's banishment at Rama's own request and suffers anguish in silence at the tide of calumny over her.

Uttara Ramayanamulu by Tikkana (1210–1300), the great architect of Telugu *Mahabharatam,* is a poem of 1300 verses in ten aswasas.

Kankanti Paparaju (1575-1630) composed his kavya in eight aswasas and 3000 items of verse and prose. Episodes left out by Tikkana are included by Paparaju: such as Ulukepakhyanamu, Kurkuropakhyanamu, the coronation of Kusa and Lava, the arrival of Durvasa, the angry sage etc. Paparaju's verse is a mighty river in spate,—fierce, billowy, untameable.

Ghattu Venkata Ramakrishnakavi (pre-1800) is the author of *Pattabhiramayanamu* in six 'aswasas'.

Upakhyana Ramayanas: In Errapragada's Aranyaparvam of the *Mahabharatam* there is the story of Rama in 300 pieces of verse and prose as narrated by Markandeya to Dharmaraja. He is of the 14th century. In the *Andhramahabhagavatam* of Potana (1450-1510) Rama's story figures in 100 verses in the 9th skandha. In the *Jaiminibharatam* of Pillalamarri Pinavirabhadrudu of the

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15th century the story of the capture of the sacrificial horse by Lava and Kusa is narrated.

Sanskrit Ramayanas in Telugu: Bhojadeva's *Champuramayana* is translated into Telugu by Venkatachalapati, Allam Raju (1860-1936), Rangasayi, Bulusu Sitaramakavi, Pusapati Ranganayakamatya, Jayanti Ramayya Pantulu (1860-1941), Budhavarapu Mahadeva and others. *Uttararamacharitam* is rendered into a poem by Siram Subhadrayamba and *Janakiparinaya* by Vengipuram Venkataseshakavi. *Anana Ramayana* is rendered into verse by Gundu Lakshmanakavi and into prose by Nutalapati Peraraju. *Adhyatma Ramayana* is Teluguized by Kancharla Sarabha, Kanadam Peddana Somayaji, Mamidanna Subhadramba, Bulusu Venkateswarlu; Munipalli Subrahmanyam rendered it into 'kirtanas' which are very popular in Andhra. This Ramayana tries to provide a rationale for certain inexplicable incongruities in Valmiki–for instance the distribution of the 'payasam' to the wives of Dasaratha. It accentuates the philosopical and the metaphysical. Ahalya's story—a stone becoming a woman like Galatea in Greek myth—is from this Sanskrit original.

Yathaslokatatparya Ramayana: Somabhupala of Gadwal Samsthanam had this composed by six poets of his court into six kandas in about 1798.

The Malika Ramayana: Akundi Venkatasastri, Pantula Lakshminarayanasastri, Devaguptapu Venkataramanakaviraju Chintalapudi Sannyasirae, Meela Perennasastri, Upmaka Narayanamurti prepared of six kandas in six different styles.

Vachana Ramayana: in prose, is attempted by Vavilla Ramaswamisastri, Devarajasudhi Neri Gurulingasastri (1858–1912), Dodda Venkatramireddi, Saraswatula Subbaramasastri, Modeparti Gunnayya, Siromani, Sripada Subrahmanya Sastri (1891–1951), Puripanda Appalaswami (1901–), and Usha Sri (1912–). Kalluri Chandramouli's *Ramayana Sudhalahari* and Dharmavaram Sitaramanjaneyulu's *Anjaneya Ramayanam* are to be noted.

Other Ramayanas either in the making or completed are those by Gadiyaram Venkata Seshasastri Puttaparti Narayanacharyulu (1915–), his kavya being called *Janapriya Ramayanam*. Venkata Parvatiswara kavulu (up to Sundara kanda), Kepalle Sivakameswararao (up to Balakanda), Dhanukudharam Venkatacharyulu of Dhanukudhara Ramayanam. Bulusu Venkateswarlu of *Gita Ramayanam* and others.

I.P.R.

ADARSHA BHARATSEVAK (Marathi) is an Akademi Award-Winning biography of Gopal Krishna Gokhale (1866–1915), a political mentor of Mahatma Gandhi, by N.R. Phatak, a renowed scholar and biographer in Marathi. It was published in 1966.

Phatak came to eminence as a biographer when he wrote a scholarly biography of Mahadeo Govind Ranade, one of the early great intellectuals and Moderates of western Maharashtra. As Ranade was a political mentor of Gokhale, it was quite natural that Phatak should have been entrusted with the task of writing the biography of Gokhale. Phatak wrote it by 1926, but it was burnt to ashes as the press in which it was being printed fell to the rages of fire. Phatak kept collecting the material once again for this biography for 40 more years and he wrote out a fresh biography on the occasion of the birth centenary of Gokhale.

Phatak had the first hand information of the source material for writing such a biography. As he had an inner urge to write this biography and had a great love for Gokhale, he could portray Gokhale's brilliant career with considerable depth.

In the biography Phatak has traced in detail the course of politics in western Maharashtra during the first thirty years of Indian National Congress, as the period coincided with Gokhale's political career. Gokhale's brilliant political record and his activities both in India and abroad are portrayed with the help of authentic first hand records. The study of Gokhale's life thus offers valuable insights into the lives of great moderate leaders of India. However, this biography lacks a well-proportioned and objective account, as the author very often compares the activities of the Moderates with those of the extremists. It is a life of Gokhale in comparison with that of Lokmanya Bal Gangadhar Tilak, an extremist mass leader and colleague of Gokhale in Fergusson College for some time. Phatak lacks the sophisticated literary style. His style is dry, and full of personal mannerisms. However when he compares, his words acquire a quality of sarcasm which is the dominant quality of the most readable part of the book.

Bh.K.

ADH CHANANI RAAT (Punjabi) Gurdial Singh suddenly emerged as a powerful novelist with his *Marhi da Diwa*. This he followed up with *Anhoe* and *Adh Chanani Raat*. Gurdial Singh's special field is the depiction of the tragic and wasted life of the peasants of the Malwa region of the Punjab who are given to mute suffering amid their hard toil on a soil that yields its wealth only through back-breaking, and unremitting labour. Added to this is the utter puritanism of a people in whose life few of the softer influences of life enter. He has reflected the bleak lives and silent sufferings of his characters with remarkable skill.

In the novel, *Adh Chanani Raat* (Half-moonlight) the story, like a play made on the Aristotelian model, remains confined to a small village, one of the thousands in the Malwa region. Its chief character is named Modan (this

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name is plain to the point of being crude, reflecting the cultural barenness of the area and its inhabitants). He is the victim of a conspiracy of circumstances. He has to avenge the insult heaped on his family by the 'lumberdar' of the village, and he shoots him. For this he is awarded life imprisonment. After serving his term in prison, he comes to the village to join a round of life, dull and empty. He has a sincere friend and confidant Ruldu, a peasant like himself. After some time a widow comes into his life, whom he marries. It is by the standard of the village a successful marriage, and a child is born to him. But as would be common among the peasantry, the woman is whisked away on some pretext by her brothers and sold off to someone else. In the meantime Modan is attacked by the sons of the man he had murdered many years earlier. A little before he dies, the woman with whom he had found some happiness comes to console his last moments of life. Thus ends his unhappy, empty existence. These novels of Gurdial Singh have lent voice to the hard Malwa region for the first time. That is his great pioneering achievement.

The general language-character too of this novel is the Malwai dialect of Punjabi. While it is natural for this to be reflected in the dialogues of the characters, it is a little out of place when it intrudes also upon the narrative portions. The writer, however, steps from Malwai into central, standard Punjabi, which has a somewhat jarring effect. The novel and its companions have power and a kind of stark realism.

G.S.T.

ADHAV BABA (Marathi; b. 1930) is a social worker of Pune. He passed his D.A.S.F. examination and started his practice as a physician. Born in a family associated with freedom struggle he was soon drawn into social work and established a hospital for the poor in the rural area. As the demands of his social work became more pressing, he gave up medicine and devoted himself to the cause of the backward classes and launched a movement to draw attention to the various problems faced by them. To this end he founded 'Mahatma Jyotirao Phule Samata Pratishthan'. In the early years of 1970s Adhav realized that even a century after Phule's pioneering efforts, little had been done to remove some of the more glaring instances of injustice perpetrated on the lower castes. One of them was that in most villages in Maharashtra the untouchables were not allowed to draw water from the village wells meant for the upper castes. They had to wait for the upper-caste men and women to give them water. Inspired by Mahatma Phule's example he started a movement *Ek Gao Ek Panavatha* (A common well in every village). He visited a number of villages with his colleagues and met the low caste people and also the villagers belonging to the upper castes. Sometimes there were angry confrontations leading to violence after the visit. Sometimes the issue was settled amicably with the villagers agreeing to stop the unjust practice.

Adhav wrote brief accounts of his visits for a weekly, *Sadhana*, published from Pune. Soon there was widespread reaction to his reports and there was a great deal of appreciation not only for his efforts but also for the literary qualities of his writings. Many felt that the account of the movement was too important a social and literary document to be consigned to the files of a weekly. Accordingly Adhav put the accounts together and wrote a long afterpiece.

Ek Gao Ek Panavatha (1976) was something of a literary event in Marathi literature. It was one of the earliest examples of 'reportage' in Marathi. On the surface each 'entry' is an account of a visit and the various encounters that took place during the visit but gradually a very complex web of social relations becomes discernible. One gets a picture of reality prevailing in the rural Maharashtra which normally escapes the routine and academically disciplined 'research'. The contents of the book were a slap on the face of those who had complacently proclaimed that untouchability was a relic of ancient times. Due to the success of the book and this movement, the Dalit movement in Maharashtra got a much needed shot in the arm. The postscript which Adhav wrote for the book examines at a theoretical level the issues raised in the book and brings the story of the movement upto 1978.

The book is remarkable for its style too. Adhav writes in a simple, homely language. His rendering of the persons, situations is picturesque. With a few short sentences replete with the dialectical varieties of Marathi, Adhav recreates the scene before the 'mind's eye'. The style, so effective in its directness is capable of arousing the reader out of his complacency and making him indignant with the way the low caste people are being treated in our society. Indeed the style of the book is an example of a committed work of literature.

Si.R.

ADHIKARI, GOBINDA (Bengali). A well-known Bengali Yatrawala of the 19th century, Gobinda Adhikari had very little formal education, but had a good voice and a natural gift for composing songs. Certain confusing and contradicting facts are available about how Gobinda started as a Yatrawala. One source mentions that he learnt kirtan from Golok Chandra Adhikari of Dhurkhali village, and joined his kirtan party. According to other sources Gobinda was tutored by his father who himself was a good kirtania. After his father's death he joined the Yatra Party, of Badan Adhikari. Later on he started his own Yatra Party. Gobinda Adhikari was a comparatively late exponent of Krishna Yatra. It seems that though songs related to Shaiva and Shakti cult prevailed in Yatra,

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with the advent of Vaishnavism, Krishnalila had overshadowed them and was the most popular theme. Following the tradition of his time, Gobinda also named his first pala *Kaliyadaman* (this however was a generic name, since it included not only that particular feat of Krishna but also dan, man, mathur). Gobinda brought some changes in the traditional pattern of Krishna-Yatra by introducing more of prose dialogues between different characters and thus gave a crude dramatic element to it. In this way he had influenced his successors, though his dialogues are generally crude, and full of gimmicks. Gobinda Adhikari's yatra was extremely popular in spite of the growing prominence of theatre and opera. It is said that his acting of 'duti' had almost become a legend. Adhikari's Palagan was first collected and edited by Panchkari Dey (a well known writer of detective stories) in five volumes between 1930 and 1932. It is known as *Gobinda Adhikarir Krishna Yatra*.

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Ja.C.

ADHIVIRARAMA PANDIAN (Tamil; 15th Century) is one of the Pandya Kings. The Pandyas were one of the three dynasties ruling different parts of Tamil Nadu, the other two being Cholas and Cheras. Till the first half of the 14th century, the Pandya kings were reigning supreme. The kingdom collapsed and a line of descendents moved down to the South and occupied the Tirunelveli region, paying tributes to the Nayaks of Madurai.

Adhivirarama Pandian is one such, going by epigraphic evidences. According to the same source, he was known as Sri Vallaban and Sivalan. He was also called Raman and Viraraman. He ruled the kingdom from 1564 to 1603.

One great thing about this king is that he was also a poet, like his father. He had immense regard for poets. His court patronised bards from other places also. He is believed to have authored the following works of poetry: *Naishadam*, *Kasi Kandam*, *Kurma Puranam*, *Karurai Pathitrupathu Antadi*, *Karurai Venpa Antadi*, *Karurai Kalithurai Antadi* and *Vetriverkai*. Two other works *Kokkoham* (a sex book) and *Linga Puranam* are also attributed to him.

Naishadam is a work on Nala, based on Sri Harsha's Sanskrit *Naishadam*, and on *Nalodayam*, by an unknown author and the famous Tamil poet Pugazhendhi's *Nala Venpa*. The kingly poet evinced his familiarity with other epics by directly and indirectly alluding to the views and expressions in *Kamba Ramayanam*, *Cheevaka Chintamani* and other works. *Naishadam* runs to 1172 stanzas in 28 divisions. Adhivirarama Pandian is also said to have excelled in portrayal of nature and character delineation. But grammarians think that the work loses its gusto and tempo right from the middle upto the end. *Naishadam* enjoyed the status of a compulsory text in the curriculum of the traditional Tamil schools.

Kasi Kandam: This is also something like a translation of a part of *Skandha Purana* in Sanskrit extolling the greatness of the celebrated pilgrim centre Kashi, (Varanasi of Uttar Pradesh). It is composed in two parts, 100 divisions and 2525 stanzas. Its style is pure and simple, but the diction is rhapsodical.

Kurma Puranam: This is the Tamil version of one of the celebrated 18 puranas of Sanskrit. The Tamil work runs to 3,717 stanzas, covering the evolution of the universe, the nature of Godhead, Shiva Puranam, the legends of Sri Rama and Sri Krishna, mundane aspects of the world and rituals. The diction is simple, rhythmic and graceful.

The Karuvai Trilogy: The three works are *Karuvai Pathitrupath Antadi*, *Karuvai Venpa Antadi*, and *Karuvai Kalithuvai Antadi*—all in praise of Lord Shiva in Karivalamvanthanallur. Because of its intensely devotional nature the trilogy is likened to *Thiruvachakam* of Manicakavasagar. The verse pattern is lucid and charming.

Vetriverkai: Also called *Narunthohai*, is a 136-line ethical work, often prescribed for school children because of its beauty, brevity and moral instruction in simple diction.

R.Na.

ADHO DURASO (Rajasthani; b. 1538, d. 1651) His father Mahoji, was a native of village Adha situated in the Sanchore region of Marwar which eventually came to be associated with the caste of the family. Durasoji was born at Jaitaran and his death took place at Panchatiya village (Jodhpur). His childhood was spent in acute poverty. He had two wives and four sons. In the last days of his life he settled down with his son Kisnoji at Panchatiya village. Various rulers and 'Thakurs'—Raja Raisingh Kalyanamalot of Bikaner, Sagatsingh, Udayasinghot, Raja Gajasingh of Jodhpur, Rav Surtan of Sirohi, Rao Raisingh II of Sirohi showered wealth upon him in recognition of his poetic talent. From the various legends associated with him, it is known that he had amicable relations with Emperor Akbar and enjoyed a pride of place in his court, as well as in the courts of the Rajput states. He was the leading poet of the historical heroic tradition of Rajasthani poetry of the mediaeval period.

Durasoji's works fall under two groups—large and small. The following are his large works: *Virud Chhihattari* (A collection of 76 verses in honour of Rana Pratap), *Doha Solanki Viramdevji ra* (60 verses), *Jhulana Rav Surtan ra* (145 verses), *Marsiya Rav Surtan ra* (16 verses),

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Jhulana Raja Mansingh Macchavaha ra (94 lines), *Jhulana Ravat Megha ra* (17 verses), *Git Raji Sri Rohitasji ra* (9 git, 3 verses), *Jhulana Rav Amarsingh Gajasinghota ra* (64 verses), *Sri Kumar Ajjaji Ni Bhuchar Mori Ni Gajagat, Kirtar Bavani* (51 verses), and *Mataji ra Chhand* (22 verses).

The following are his smaller works: *Kavitta Devidas Jaitavt ra, Niaani Hathi Gopal Dasota ri, Nawab Mohabbat Khan (Mahavat Khan) ra Marsiya, Kavitta Ranai Pratap ra, Kavitta, doha* etc on *Tog surtanot, Bhati Bhim, Bhim Amarsinghot, Rav Surtan* and others *Git (Dingal Git)*—about 125.

Besides *Kirtar Bavani* and *Mataji ra Chhand* all other works of Durasoji deal with the contemporary minor as well as major heroes and events. These contain vigorous and appealing descriptions of the deeds of the personalities concerned and their virtues—heroism, fame, magnanimity and self respect etc. In their totality, these works make us familiar not only with the major historical events but also with minor ones of local interest.

In *Kirtar Bavani* there are realistic and touching accounts of how people of numerous social strata compelled by circumstances had to adopt various hazardous and degrading occupations. The authenticity of his *Gajagata* is doubtful. Similarly, *Virud Chhihattari* which has been widely discussed, contains many verses that seem to be interpolated. There are various reasons for this, such as the use of immensely impolite words for Akbar, historically inconsistent references and the use of comparatively modern words—Aaraj Kul, Aaraj Bhan Bharatbarsa, etc. On this basis, only about 35 verses appear to have been composed by Durasoji.

Durasoji's masterpiece is *Jhulana Rav Amarsingh Gajasinghotara*. It contains a detailed and fluent description of how Rao Amarsingh of Nagaur, after slaying Bakshi Salabat Khan at the emperor's court fought bravely and died. This event took place on the 2nd day of the bright half of the month 'Sravan' of the Vikram year 1301 (1644). He has also written works about persons who were always at war with each other—e.g. 1. Rana Pratap, Emperor Akbar and Mansingh 2. Rav Surtan Bhanot and Jagmal Udayasinghot and Raisingh Chandrasenot Kacchavaha 3. Solanki Viramdev and Mahavat Khan and others. These works do not express any conflicting ideas but eulogize the merits and achievements of persons that clashed with one another. This was the common trait of the 'Charanas' of the mediaeval period.

Though there is a fine depiction of personal bravery and virtues of heroes in his works, one does not find any reference to any combined resistance to alien princes. While expressing his deep faith in Hindu religion and poetic appreciation of the bravery of Hindu heroes, he has also talked of the sheer injustice done by the Mughals. It is worth mentioning that in the poems concerned with Raja Rayasingh, Kacchavaha and others, the description is related only to their charity and personal valour and not to them as protectors of Hindu religion.

In his poems there is a vivid account of bravery and manliness. Quick succession of events and their descriptions, and the use of appropriate similies are some of the peculiarities of his poetry. His language is largely literary Rajasthani over which he has distinctive mastery. Diction befitting the mood and the situation makes his narration alive. His works are mostly available only in the form of manuscript.

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Hi. M.

ADHO OPO (Rajasthani; b. 1752, d. 1843), son of Charana Bhakhtasinha (Bakhataji), was a resident of village Peshwa of Sirohi. He often visited the courts of Maharaja Vijayasinha (1752–1803) and Maharaja Manasinha (1803–43). His creation consists of 'Dingala gitas'. Most of his songs speak of devotion to God and of spiritual feelings. It is on account of these songs that he is so widely known. The number of these songs is reported to be fairly large, but barely 20–21 of them have so far been known. Songs written by him for and on historical personages are also available in old manuscripts (a list may be seen in *Dingala git Sahitya* by Narayana Sinha Bhati, Jaipur, 1971). The contents of his devotional songs are concerned with exclusive love for God, unwavering faith, offering of the self to God, remembrance of god's name, importance of human life, futility and perishability of the world and moral preaching on duty and the purpose of knowledge. His poems are simple, touching and full of ingenuity of expressions. This ingenuity may also be seen in the particular words used by him. The appropriate use of popular and famous sayings, and the simple similies taken from day to day life of the masses have lent an easy communicability to the subject-matter. Such similies and metaphors have also been borrowed from historical and Puranic references. The historical references pertain to the immediate or distant past of his times. For instance, to illustrate the will of God he has referred to the political conditions of his immediate past, i.e., the rise of the Marathas and the fall of the Mughal empire. This pattern of similies is unique in itself the like of which is rarely seen in the devotional poetry of the 'charanas'. He has seen the utility of human life in the actions for the welfare of the people. His devotion to god is that of a servant to his master, while his spiritual striving was for the negation of duality. The songs are composed in a simple, lucid and impressive form of language. He

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occupies a prominent place among the devotional charana poets of the 19th century.

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Hi.M.

ADHUNIK BHARAT (Marathi) by S.D. Javadekar is one of the most comprehensive works in Marathi assessing the Indian National Struggle and its varied strands—political, socio-economic and cultural—that came to be mixed with it. It was first published in 1938. The second revised and enlarged edition appeared in 1953. It is not merely a historical account but basically a discerning analysis of cultural and ideological trends. In the author's own words, it is an attempt to give a general survey of the social, religious and political movements which put new life into the ancient land and brought about a general revolution in the outlook of the nation as a whole.

The work is a treatise of more than 600 pages, divided into two parts, and 15 chapters. The first part deals with the national movement upto 1895 and the second covers the history from 1895 upto 1947, when India became Independent. It deals with the regeneration of India during the period of British supremacy (1818–1947) and attempts made by leaders from Raja Ram Mohan Roy to Gandhi and Nehru to regenerate the nation.

Javadekar was himself an ardent Gandhian nationalist and freedom-fighter, with a scholarly probing, analytical mind. Deeply read in Sanskrit and ancient religious lore of India, he accepted the Vedantic advait philosophy and reinforced it with a study of Western philosophy. The influence of Mill, Spencer, Webb, G.D.H. Cole, Bertrand Russell and Harold Laski is deeply felt all over his book. He also studied the writings of Marx, the Fabian Socialists and the anarchist thinkers of the West. What we find, therefore, is a grafting of Western thought on the tree of Indian culture, with a blending of physical and mental aspects of human affairs.

In doing this, he appears to be free from a blind adherence to any particular trend of thought. His acceptance of Gandhism is a result of his deep probing of Eastern and Western thought and political and social action. Gandhi's Satyagraha he regards as the nectar of Indian culture, fit to be accepted by the whole world. In the thought and action of Jawaharlal Nehru, he believes, there is a synthesis of Gandhism and modern industrial reconstruction. His analytical tool here is not merely the rational intellect, but also an attitude of synthesis (Samanvaya). According to him, Gandhi's Satyagraha, both in thought and action gave a new revolutionary turn to democratic socialist thought. Javadekar was very much influenced by Koestler's *Darkness at Noon*, where the Russian protagonist is facing the gallows for his so-called anti-government activity. The aftermath of the Russian Revolution gave strength to his idea that Satyagrahi socialism which he had come to accept as a creed was logical and well supported.

Before he arrived at this conclusion, he ranges widely over the whole history of thought and ideologies from the early Indian liberal thinkers with their faith in an all out programme of reform, both in Maharashtra and Bengal. He analyses the ideology behind religious movements like Brahmo Samaj in Bengal, Arya Samaj in the Punjab and Prarthana Samaj in Maharashtra. He points out how the coupling of political radicalism with the go-slow methods in social reform was a unique feature of Maharashtra and that neither Lajpat Rai in the Punjab nor Bipin Chandra Pal in Bengal was a social reactionary. He highlights the all-out radicalism of Agarkar and shows how, after his death in 1895, the liberal thinkers had to retire in to the background of Indian politics as their reformist content was absorbed by the Indian National Congress under Mahatma Gandhi.

Javadekar's great contribution to Maharashtrian political thought has been to make Gandhian thought and action acceptable to the middle classes who were suspicious of it. His hope that Indian culture would absorb the new philosophy of socialism with a proper blending of its ancient heritage remains yet a dream but he has the distinction of putting forth this idea, with a wealth of documentation and a great deal of scholarship.

A.K.B.

ADHYATMARAMAYANA (Sanskrit) is a version of the *Ramayana* attributed by some to Vyasa. The *Adhyatmaramayana*, considered to be a part of the *Brahmandapurana*, is vitally related to the *Ramayana* of Valmiki, and is an effort to give it a philosophical garb. Like the *Ramayana* of Valmiki it has seven Kandas, i.e. sections, with identical names. As a matter of fact, it is primarily a manual of devotion and of Advaitavedanta philosophy, more or less Tantric in character. Like the other agama works it is in the form of a dialogue between Shiva and Uma in which Shiva instructs his wife. Throughout Rama is treated as Vishnu and Sita as Lakshmi or Prakriti.

The Vedanta philosophy appears when it is asserted that Sita, who was carried by Ravana is illusory, while the real Sita lives hidden in fire as Rama had asked her to do. She comes out of the fire at the time of the fire ordeal at the end when the illusory Sita enters the fire. The work makes no secret of its intentions to preach the Advaitavedanta as the highest knowledge and devotion to Rama as the practical way of securing salvation. It is often seen as critical of the Vishishtadvaita philosophy of Ramanuja.

The *Adhyatmaramayana*, in its effort to teach its particular philosophy with the help of the *Ramayana*

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story, has introduced in the account altogether new episodes and has also given a new turn to the episodes from the epic of Valmiki. Thus, in the Ayodhyakanda, Narada is made to visit Rama on the eve of his coronation and to dissuade him from accepting the throne after reminding him of the true purpose of his incarnation, i.e., to destroy Ravana and his demons. The story of Valmiki, being that of a robber-hunter turned into a great sage through the uttering of the name Rama, is also an addition. The Viradhavadha is here differently narrated. Again, Rama asks Sita to live in fire so that the demon Ravana would carry the illusory Sita. Further, it is shown that Ravana respected Sita as his own mother. The encounter between the presiding deity of the city of Lanka and Hanumat on the eve of the latter's entry into the city is a further addition. Here Hanumat appears before Sita in the Ashokavatika as a sparrow with a red face and the yellow body of a monkey. The Ravana-Kalanemi episode is differently developed and Kalanemi is made to deliver a speech on the divine character of Rama. On the advice of Shukra, Ravana performs a sacrifice to obtain invulnerable weapons and a chariot, nevertheless the sacrifice remains unifinished, being destroyed halfway by the army of Rama. At the fire ordeal, the illusory Sita enters fire to prove her fidelity while the real Sita comes out of the fire. Valmiki never speaks of any illusory Sita. After Rama becomes a king, having returned from exile, Hanumat repairs to the Himalayas to practise penance, a fact unknown to the epic. In short, it can be said that there is everywhere a very systematic effort to preach the advaita monistic philosophy, to emphasise the divine character of Rama and Sita and to teach that Rama is the highest Brahman, Sita, the Yogamaya and Lakshmana, the Shesha, a secret which all the characters like Vishvamitra, Vashishtha, Janaka, Kaushalya and even Kumbhakarna and Ravana know. Manthara is Sarasvati.

The influence of the *Bhagavatapurana* is to be clearly seen in the description of the childhood of Rama and his sports particularly when Rama shows his Vishnu form to Kaushalya. The author appears also to have used the *Adbhutaramayana*, the *Pamparamayana* and the *Yogavashishtha*. It has influenced the Hindi saint Tulsidas and the Marathi saint Ekanath. The present text refers to the sacred spot Vrindavan which was practically rediscovered by Rupa and Sanatana in the last quarter of the 15th century. In all probability, the *Adhyatmaramayana* was composed sometime between 1490 and 1550. The *Ramayana* of Valmiki is an epic in spirit, conception and characterisation, while the *Adhyatmaramayana* is more a work on Vaishnava theology and thought. It is fully philosophical and reflects the new theistic movements in Vedanta philosophy.

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T.G.M.

ADHYATMA RAMAYANAM KILIPPATTU (Malayalam) is a work by Ezhuttacchan. It is a translation of the Sanskrit work with the same name. Ezhuttacchan is considered to be the father of Malayalam literature. He wrote in a language which had all the imprint of modern Malayalam. He popularised Dravidian metres much more than any of his predecessors in an age when Sanskrit metres and forms dominated Malayalam poetry. He did yeoman service to a Vaishnavite renaissance through his saintly life and devotional works.

The *Adhyatma Ramayanam* and other similar works belong to the category of compositions known as Kilippattu. The name is derived from a device the poet employs. Instead of directly narrating the story the poet speaks through a bird (kili). The work is, so to say, sung by a bird. The poet implores the bird to narrate the story. Ezhuttacchan is the first major poet in Malayalam to employ this device extensively and there are conflicting explanations of why he chose to do so.

In Kilippattus only Dravidian metres are used and this, a major break from the prevailing Sanskritic tradition, caught the popular attention. Besides the Dravidian metres then in use, Ezhuttacchan also introduced another known as 'annanata' (the gait of the swan).

The devotional element in the original attracted the poet more than poetic excellence. The translation has become a unique work combining devotional and spiritual fervour with literary qualities of the highest order. The passages and chapters the translator has judiciously selected and the lines he has equally judiciously added so unobtrusively merge into each other without a gap anywhere that the overall impression is that of an original work with its own strands of plot, beauty of diction and clarity of purpose. No other poet in Malayalam has succeeded in sustaining his eloquence in the manner in which Ezhuttacchan has in his 'Kilippattu'.

The dominant sentiment in the work is bhakti or devotion to Rama, who is portrayed not as a human being but as an incarnation of the supreme God Vishnu. The poet never misses an occasion to sing in praise of the Lord. The sentiments of amour and humour are practically out of place in a work fundamentally devoted to the bhakti cult though the poet has shown his capacity to describe them as well whenever occassion demands. The case of some of the other sentiments is slightly different. Compassion, and wonder for example, find full scope in certain contexts and the poet has done justice to them.

The language used in the Kilippattu is Sanskritized,

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from the standpoint particularly of the vocabulary. Ezhuttacchan does not shy away even from words with Sanskrit case endings. There are also a few passages of moderate length in Sanskrit without a word of Malayalam, but never has he used a Malayalam word with a Sanskrit grammatical ending, unlike some of his predecessors. His syntax however, is entirely that of his contemporary writers and his works including the present one have served to stabilize it to such an extent that the language spoken and written by the Malayalis of today is practically the same as that of Ezhuttacchan.

The Kilippattu became highly popular in Ezhuttacchan's own days. It came to be looked upon as a religious, spiritual book also and hence several manuscripts of the work have been unearthed from different parts of Kerala, a fact which points to its wide circulation. There are people who read it as a holy book especially in the month of Karkadaka.

The book has run into forty editions, including more than 25 complete ones. The earliest edition is dated 1869 (Calicut) and a copy of this is available in the Indian Office Library in London. Some of the editions have critical introductions. The 1902 edition from Quilon with an excellent introduction by Sahitya Panchananan P.K. Narayana Pillai is an example. Many scholarly studies on the book have appeared since then.

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K.R.P.

ADI GRANTH (Punjabi) The title of the sacred book of the Sikhs, *Adi Siri Guru Granth Sahib* (Adi, Skt. first, original, earliest; *Sri* Skt. Sriman honorific prefix; *Guru* Skt. Guru dispeller of darkness, spiritual guide; *Granth* Skt. Grantha book; *Sahib* or. Sahib Master, used here as an honorific suffix) may be rendered into English as *The Most Revered and the Original Guru: The Magnum Opus*. Some abbreviated variants of the title are also in common use, viz., *Sri Guru Granth Sahib, Guru Granth Sahib, Granth Sahib, Guru Granth* and *Adi Granth*, although the original title of the book, compiled in 1604 by Guru Arjan Dev, the fifth Guru of the Sikhs, was simply 'pothi' (Skt. pustakah; Pali 'pothaka' book or manuscript) Kesar Singh Chibber's *Bamsavali Nama Dasam Pat Sahiam ka* gives. 1601 as the date of the compilation. The use of prefix 'Guru' with the *Granth* dates back to 1708 when the Tenth Guru of the Sikhs, Gobind Singh (1666-1708) chose to put a stop to the line of human Gurus, updated Guru Arjan's *pothi* by inserting the works of his father, the Ninth Guru, Tegh Bahadur, and nominated the augmented Book as his eternal successor. Overnight, the Book became the Guru. The pothi acquired the highly exalted status of *Sri Guru Granth Sahib*, "the ever-living, ever-awake, wish-fulfilling, boon-bestowing, embodiment of all the Ten Gurus, the abode of God, the spiritual protector of the Sikhs in this world and the next". (a part of the formal Sikh Prayer). Since its installation as the Guru, the Sikhs have always extended to this corpus all imaginable respect that is usually offered to the living gurus. Whenever a Sikh happens to pass by it, he bows his head towards it. Not even a child is allowed to turn his back or feet towards it. Every person wishing to enter the premises of its abode, the Gurdwara (Skt. 'Gurudwar') has to cover his head and take off his shoes as a token of respect towards its august presence. Prayers are offered, supplications are made and offerings are respectfully presented by standing as faithfuls with bowed heads and folded hands.

The use of the adjective *'Adi'*, before the *Granth* was introduced to distinguish the *Guru Granth* from another voluminous anthology, known as *Dasam Granth* (Skt. dashama-Tenth) *The Tenth Book*, which, in fact, is an abbreviation of *Dasham Guru ka Granth* or *The Book of the Tenth Master*, namely, Guru Gobind Singh.

The *Adi Granth* is the most lavishly bedecked, the most richly apparelled, the most magnificently-housed, the most demonstrably venerated and the most ceremoniously apotheosized book of all times and places. It may be seen presiding, as a matter of daily routine, over all religious gatherings and most of the social and even political get-togethers of the Sikhs. A Sikh marriage has no legal sanction unless the *Guru Granth* sanctifies and validates it, by being physically present in the centre of the ceremony.

The original compiler-cum-editor of the *Granth*, Guru Arjan Dev, was the fourth successor of the founder of Sikhism, Guru Nanak. Culturally, Guru Arjan Dev was one of the most well-connected personages of his time–the daughter of the Third Guru, Amar Das, Bibi Bhani, was his mother and the Fourth Guru, Ram Das, was his father. His maternal grandfather, Guru Amar Das and his father, Guru Ram Das, were influential leaders of men and have left for posterity their complete poetical works, now preserved in the *Guru Granth*. His maternal uncle, Bhai Gurdas, was also an eminent poet of the Punjabi and Braj languages. His elder brother, Pirthi Chand also dabbled in poetry, while his cousin Meharban and Meharban's son Hariji were prolific writers of prose and poetry. Guru Arjan Dev, thus, grew up in an atmosphere of intense literary and religious culture. Early in life, he flowered into a major writer in the field of devotional poetry. Among other important contributions made by him to the nascent Sikh religious movement, during his tenure of guruship, one was that of giving a practical shape to the idea, already floating among the small but well-knit Sikh

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community, of having their own independent prayer book. Once his mind was made up, the 'Operation Pothi' was undertaken on a war-footing. A regular camp was set up at a shady place, which he named as Ramsar, not very far from the well-known Harimandir, now known as Golden Temple, in the present city of Amritsar. He had with him all the literary material that had been transferred to him by his father, as a part of the office of guruship, but he also deputed a number of field researchers to tap, verify and collect the material believed to be in the custody of some well-known and not so-well-known people. As soon as the material had been collected, he went through the whole of it, critically sifting the genuine from the fake and dotting, as it were, the i's and crossing the t's thereof. A telling proof of this love's labour is still extent in the words 'sudhu' (Skt. 'suddha correct') at the end of certain compositions (of. pp. 91, 150, 475, 517 and 524 of Adi Granth) and 'Sudhu kichai' "please make corrections (as indicated)" in at least one case (of. p. 323). He rejected straightway every composition that did not conform to Gurmat (Skt. *Gurumat*) the Guru Ideology. He had associated with the project, from the very beginning, his scholar-uncle, Bhai Gurdas. In fact, the entire work of preparing the final authorised copy, on the basis of the material, verified and corrected by the Guru, was left to him.

After the completion of the 'Operation Pothi' the book was ceremoniously installed in the Harimandir, the Temple of God, which rises lotus-like from Amritsar, the Pool of Immortality, the pool to which the famous city of Amritsar in the Punjab, owes its name. The venerable Baba Buddha, one of the surviving followers of Guru Nanak, was nominated as its First Keeper. The compilation of the 'Pothi' was an event of great religio-philosophical, socio-cultural and literary import. Its impact on the course of Indian history, through the role played by its believers, was destined to be tremendous.

The contents of the *Granth* may be notionally divided into two parts, the main part consisting of devotional-cum-ethical-cum-philosophical hymns and the other part consisting of a few panegyrical compositions, which also serve as documentary evidence left by the Bhatts and Dums, the traditional Keepers of Records relating to genealogy and successions against spurious claimants to the Guru's office. Actually, however, there are three parts—the Liturgical Part, the Musical part and the Miscellaneous Part. The liturgical part opens with the basic credal formula, called the 'mul mantra (Skt. *'mulam'* R root). It is followed by Guru Nanak's well-known composition, the *Japu* which is recited by the devout Sikhs daily in the early mornings, along with the 'mul mantra'. Out of the next set of 3 compositions, 'So daru', 'So purakhu' and 'Sohila', the first two are expected to be recited by every Sikh around sunset and the last, i.e. 'Sohila', immediately before going to bed. Except for the last hymn of 'Sohila', all the other 14 hymns, comprising 'So daru' (5 nos.), 'So purakhu' (4 nos.) and 'Sohila' (5 nos.) have been picked up from the main body of the *Granth*, for daily liturgical purposes. Then follows the main body of the text— extending over 1340, out of a total of 1430 standarized pages, each composition of which is meant to be sung in the prescribed 'raga', preferably to the accompaniment of instrumental music. All the hymns of this part are arranged under 31 raga-heads in the following order:—

'Sri' (pp 14 to pp 93); 'Mahj' (pp 94 to pp 150); 'Gauri' (pp 151 to pp 346); 'Asa' (pp 347 to pp 448); 'Gujari' (pp 489 to pp 526); 'Dev Gandhari' (pp 527 to pp 536); 'Bihag' (pp 537 to pp 556); 'Vadahans' (pp 557 to pp 659); 'Dhanesari' (pp 660 to pp 695); 'Jaitsari' (pp 696 to pp 710); 'Todi' (pp 711 to pp 718); 'Bairari' (pp 719 to pp 720); 'Tilang' (pp 721 to pp 727); 'Suhi' (pp 728 to pp 794); 'Bilawal' (pp 795 to pp 858); 'Gaund' (pp 859 to pp 875); 'Ram Kali' (pp 876 to pp 974); 'Nat Narain' (pp 975 to pp 983); 'Mali Gaura' (pp 984 to pp 988); 'Maru' (pp 989 to pp 1106); 'Tukhari' (pp 1107 to pp 1117); 'Kedara' (pp 1118 to pp 1167); 'Basant' (pp 1168 to pp 1196); 'Sarang' (pp 1197 to pp 1253); 'Malhar' (pp 1254 to pp 1293); 'Kanara' (pp 1294 to pp 1318); 'Kalyan' (pp 1319 to pp 1326); 'Prabhati' (pp 1327 to pp 1351) and 'Jaijavanti' (pp 1352 to pp 1353).

In the 'Pothi', i.e. the original manuscripts compiled by Guru Arjan Dev, there were thirty ragas in the same order. The thirty first raga, 'Jaijavanti,' contains only the compositions of Guru Tegh Bahadur, the Ninth Guru of the Sikhs. These were added to the 'Pothi by Guru Gobind Singh.

The arrangement of material in the Musical Part is rather complex but, by and large, uniformity having been observed throughout, it is easy to understand the compiler's system. While it is on the basis of musical measures that this Part has been divided into different chapters, the placement of individual compositions has been done in the twin bases of authorship and metrical form. Besides this, each raga has been sub-divided into Guru and non-Guru section. The Guru section has been arranged on the basis of the inter-se order of the Gurus. In the non-Guru section Kabir always gets the pride of place. Apart from maintaining the inter-se position of the contributors, the other inter-se arrangement, based on the poetical form of the contribution, has also been simultaneously followed. For instance, the first place is always given to 'Chaupadas' (quadrustanzaic hymns), followed, seriatim, by 'Astapadis' (octo-stanzaic hymns), 'Chants' (hymns with variable number of stanzas), ending with Vars (odes). The last Part i.e. the miscellaneous Part, contains various metrical compositions not set to any musical measure. These, in serial order, are Guru Nanak's and Guru Arjan Dev's 'Salokas' in Sahaskriti idiom; 'Gatha,' 'Phunahe' and 'Caubole' by Guru Arjan Dev; the Salokas of Kabir and Sheikh Farid; the 'Sawayyas' of Guru Arjan Dev, and the

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'Sawayyas' by the Bhatts in honour of the first five Gurus, Salokas by the First, Third, Fourth, Fifth and Ninth Gurus and at the end the Ragamala—a composition around the authenticity of which has been raging a bitter controversy among the Sikh intelligentisia and which appears to be one of the earliest unauthorized interpolations.

The *Guru Granth* contains the complete or selected works of thirty-five persons, hailing from different parts of India and belonging to different castes and creeds. They may be divided into four different categories, namely, (a) the Gurus, (b) the Bhagats (Skt. *bhakta*), (c) the Panegyrists and (d) the One-man category of Sundar, believed to be a descendant of the Third Guru. Given below is a complete list of these contributors with their approximate dates and places, where known. While the name of each contributor is prominently given at the top of each category of his work in the *Adi Granth* in categories B, C and D, the contributors in category 'A' are identified as 'Mahalla' I, 'Mahalla' II, 'Mahalla' IV, 'Mahalla V' and 'Mahalla IX', which stand for the First, Second, Third, Fourth, Fifth and the Ninth Guru respectively.

Another fact, inattention to which has been making the unwary commit serious mistakes about the authorship of the Guru-compositions is that all the six Gurus whose works are preserved in the *Adi Granth*, use Nanak as their nom-de-plume. The category 'A' consists of the works of six Gurus, whose names are Nanak (1469–1539), Angad (1504–1552), Amar Das (1479–1574), Ram Das (1534–1581), Arjan Dev (1563–1606) and Tegh Bahadur (1621–1675). category 'B', comprises the Bhagats, namely, Kabir (Muslim weaver of Kashi, 1398–1495); Namdev (Calico-printer of Maharashtra; 1270–1350); Ravidas (leather-worker of Kashi, 1267–1335); Sheikh Farid (Muslim of West-Punjab, Pakistan; 1178–1271); Beni (not known), Dhana (Jat peasant of Rajasthan, b. 1415); Jaideva (Brahman of Bengal, 1201–1245); Bhikhan (Muslim of U.P., 1480–1573); Parmanand (Maharashtra, date not known), Sain (Barber from Rajasthan, 14th–15th centuries), Pipa (Rajasthan; b. 1425); Sadhana (Muslim of Sindh, Pakistan; date not known), Ramanand (Brahmin of U.P., 1366–1467) and Surdas (Brahmin of U.P., b. 1258). In category 'C' may be included the panegyrists, namely, Balwand, Kal or Kalashar, Jalap, Kirat, Bhikha, Salyá, Bhalya, Nalya, Gayand, Mathura, Balya and Haribans—all Bhatts and one Dum, namely Satta, who shares the authorship of a Var with Balwand, the Bhatt. The Bhatts have written panegyrical verses in honour of the first five Gurus. Two Salokas (*Adi Granth* 553) of Gura Nanak in Raga Bihag are found in the name of Mardana (Musician of West Punjab 1459–1534)—Guru Nanak's companion in his odysseys.

While at one level, the Sikh scripture is the continuation of mediaeval India's powerful socio-religious movement, called 'bhagati' (Skt. bhakti), at another, it is a complete departure from it. For example, it agrees with the 'bhagats' who believe in the existence of a single, conscious, all-pervading, all-surmounting Being, the ground of all phenomena, but it does not agree with those who found it necessary to worship Him in any personified or 'avatar' form. It shares with the 'bhagats' the view that the essential characteristic of all phenomenal existence is transience, but it differs from those who made this fact an excuse to run away from familial and other wordly responsibilities. It is one with the 'bhagats' in holding that it is the devotee's imperative necessity to have a Guru in order to realize the numerous reality within one's lifetime, but it does not rule out the possibility of direct contact with the creator, either through the courtesy of His grace or as a reward for the seeker's devotion. It looks upon with approbation the bhagat's inward journey for discovery of one's self, but it lays equal emphasis on disciplined organization of man's corporate socio-political life on non-exploitative, egalitarian basis. It outdid the 'bhagats' in making personal and social morality as the basic condition of spiritual growth, although according to one of its basic metaphysical postulates, both good and evil, ultimately, flowed from the same and the only divine source, namely, God.

The *Granth* is neither a text book of theology nor of philosophy; it is a poetical and musical tribute to the creator by a community of devout poets. It is a devotional hymnody composed with the specific purpose of celebrating the multifarious qualities of the Lord and while doing this all types of problems, physical and metaphysical, come to be discussed, occasionally pointedly and mostly in passing. There are compositions, such as 'Siddha Gosta' by Guru Nanak, which concern themselves with specific cosmological, epistemological, ontological and/or ethical problems and it is from these and other similar compositions that a coherent view of the Guru-philosophy is formed. For example, the Granthian God is immanent and transcedent at the same time. He is beyond human comprehension, but is experienceable and realizable. Having created the universe with a bang, he runs the staggeringly massive show through universally-operative scientific principles (hukam bhai), the inexorability of which gives way to none but His will (bhana, raga). He responds to prayers, rewards the devotees and punishes the defaulters. Man, the acme of all creation, is mortal, but is capable of achieving immortality. Predetermination is qualified by the moral responsibility that goes with self-determination. It is man's emancipation from the shackles of space and time, achievable through regulated personal, social and spiritual conduct, with which the *Granth* concerns itself the most. The *Granth* lays great emphasis on the meditative remembrance of the nominative identity of the divine impulse (*nam*), the desirability and unity of mystic experience, strict control over psychosomatic passions of libido, ire, avarice, attachment and

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ego to bring about equipoise (sahaja) and balance. It does not accept the sacrificial system of atonement, it rejects all superstitions such as magic, ritual, miracle, pilgrimages and purificatory baths. It is, in short, a simple, workable and practical type of humanism, which lays emphasis on equality of man, fraternal get-togetherness, social service and shared wealth. Its message is universal and totally devoid of any sectarian bias.

Like all other major scriptures of the world, the *Granth* has also served as an agent of social enlightenment and progress. It has served as a booster to the habit of reading and writing in a country in which even the three R's very rarely reached the lower strata of in society. It has encouraged people to work hard, engage in honest production of wealth, concede an honourable social status to womenfolk and develop respect for the rights of others. It refused to grant any spiritual or religious significance to the system of 'sati' at a time when it was a respected custom. It induced people to abstain from intoxicants, larceny, adultery, bribery, exploitation, duplicity, prevarication and haughtiness. God-fearing citizens with such qualities will naturally form good members of society, provided the administrative machinery is not anti-people or oppressive and is just—the qualities without which, according to the *Granth*, no administration is worth its name.

The Granthian postulate that the contingent nature of the physical world notwithstanding, it has to be treated as a solidly real extension of the divine entity, has put a distinctive stamp on the life-style of its followers. They love to live cheerfully, remain physically fit and instead of complaining, make quick adjustments with their circumstances. They never take to the begging bowl, nor do they turn into recluses. On the other hand, they prefer to engage themselves in productive work, however hard it may be, and strive to raise further their existing standards of living.

The *Adi Granth* must be given some credit for architectural enrichment of the world also. It is not the Golden Temple at Amritsar alone which elicits high appreciation from the spiritual seeker and the tourist alike, a number of eye-catching edifices built to house the *Granth* may be seen in almost all countries in which the believers in the *Granth* have settled in substantial numbers.

The influence of the *Granth* on post-*Granth* India's political history has not been fully realized yet, although it is this book, more than any other, which seems to have been thrown up by the Indian mind as a sort of indigenous defiance against further penetration of the semitic-Islamic cultural onslaught, which was downing, one by one, the different provinces of Northern India. By the time the *Granth* appeared on the scene, North Western Frontier Province, Baluchistan, Sindh, Western Punjab and Kashmir had been almost completely subjugated not only politically but also culturally. The remaining parts of Northern India, starting with Eastern Punjab, would have been similarly submerged if the phenomenon of Guru Nanak had not appeared in the 15th century. It was he who propounded for the Indian people the uncompromising principle of 'patt', i.e. honour—

> If you have to live at the cost of your honour,
> Each morsel that goes down your gullet is like forbidden food for you!

says Guru Nanak in the *Granth* (p. 142). It is difficult for such exhortations to go unheeded when the *Granth* is regarded as the living Guru by its followers. A slow but qualitative change in the instinctive response of the Indian mind to political and cultural suppression and injustice is clearly visible, if the course of post-Nanak Indian history is perceptively observed.

It is interesting to view the vast panorama of history as it unfolded itself in the Middle East through the medium of script. Since the time of Caliph Umar, the educational policy of the Muslims towards their conquered lands, did not put any hurdle in the way of Muslim settlers and converts using local or national languages, provided these were written in Arabic script. Persian, Uzbek, Tajik, Turkish, Pashto, Baluchi, Sindhi, Western Punjabi (Lahandi), Kashmiri and Hindi are some of the languages which were extensively put in use by the Muslim writers. In fact, they were as good as pioneers in almost all these languages, but in each case Arabic or modified Arabic script was used with the result that their original scripts alongwith the bulk of indigenous literary and cultural treasures preserved in those scripts were lost for good. Guru Nanak did not want this ancient land of his to be cut off completely from its cultural roots. He, therefore, decided to use the local script, later called Gurmukhi, for all his work. Thereafter, Gurmukhi script became the script of culturally resurgent, identity-conscious Punjab, tracing its roots to his own country rather than to Arabia or any other foreign land. Naturally, the script chosen for the *Adi Granth* was Gurmukhi. Consequently, almost the whole of non-Muslim literature produced in the Punjab before the arrival of Arya Samaj in this region, was written in Gurmukhi script, irrespective of the language used. Now it is a well-known fact of history that it was the Gurmukhi-knowing followers of the *Granth*, who, in course of time, struck a fatal blow to the Mughal empire. The Poet of the East, Muhammad Iqbal confirms this fact indirectly when he bemoans, in another context, the decay of Islam in his *Javed Nama*: (From the heart of the Muslim disappeared the shining dynamism of mercury; who does not know what happended in the Punjab? The Khalsa (i.e. the Sikhs) carried away the sword and the *Quran* and that is how Islam died in this land).

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The inspiration behind this remarkable turn of events in India may be traced unmistakably to the fear-removing, self-respecting, activist philosophy of the *Granth*.

In the same way, the literary and linguistic influence of the *Adi Granth* enshrining in its body the most representative devotional work of the whole of Aryan India of over 500 years, could not but be far-reaching and infectious. Thousands of its hand-written copies were in circulation before the invention of the printing press; its recitation in homes and prayer-houses was a daily affair and some of its selected compositions were sung in the Gurdwaras every morning and evening. It is, therefore, not difficult to understand why its influence was so pervassive in the whole region, extending roughly between the rivers Sindh and Yamuna. The religious books in Sanskrit had come to be associated, during this period, with the dead wood of ritual. The popular mood in favour of new scriptures in the languages of the people was, therefore, already there. The impact of this particular scripture, the *Adi Granth*, once it had come into being, was bound to be great. Apart from the orchestral play of different styles of expression, the *Adi Granth* is a treasure-house of poetical moods, emotive and imaginative word-pictures and striking similes and metaphors. On account of its prestige, the *Granth* had become an ideal in the eyes of leading wielders of pen, as the examples of Haria and Darbari aloquently prove. Haria or Hari Das, was the leading exponent of a small sect called 'Diwana'. He has left his works in the form of a compilation which is called *Granth Haria ji ka*. It begins with his own 'Japu', on the pattern of the *Adi Granth*, which opens with the 'Japu' of Guru Nanak, and is sub-divided on the basis of different musical measures. Hailing from the present district of Bhatinda in the Punjab, Haria flourished in the second half of the 17th century. His work, which came to be regarded as the Scripture of Diwanas, is of considerable literary importance. Bhai Darbari or Darbari Das, lived at Vairoke, a small village in the present Faridkot District of the Punjab. He authored a voluminous work, structured mainly after the *Adi Granth* model. The work, captioned *Harija ki Pothi*, is dated 1803 and starts with the author's own 'Japu'. Bhai Darbari's period of active literary production lay in the second half of the 18th century. Both dictionally and thematially, the *Granths* of Haria and Bhai Darbari are heavily indebted to the *Adi Granth*.

These two examples out of many should be sufficient to establish that the *Adi Granth* was able to generate a cultural climate in which people could take in hand major literary projects. It will not be an exaggeration to say that apart from certain romances and exclusively sectarian works relating to Islam and Hinduism, the bulk of prose and poetry produced in the Punjab, whether in Punjabi, Hindivi or Braj, owes its birth, partially if not wholly and indirectly, to the *Adi Granth*. Dated prose, especially produced by the Meharban School of Sikh Studies, is nothing but exegesis and exposition of the *Granthic* texts, hung often on biographical kegs. Poetry, starting with Bhai Gurdas (1551–1629), continues to exhibit, even today, the *Granthic* influence is one form or the other. It is a fact that, till recently, anything written or printed in Gurmukhi script was considered to be sacred and was never trampled under feet. The position has changed a lot in favour of secularity but litterateurs who need to coin new words are finding the *Adi Granth* to be an indispensable linguistic source because it represents a linguistic tradition which connects itself more with prakrit and apabhramsa than with Sanskrit. For such purposes the *Adi Granth* serves as a classical thesaurus, especially for such Punjabi prose writers as do not like to destroy the prakritic character of their language, in the process of equipping it adequately to cope with the advances being made by modern knowledge in all fields of life. Purely literary borrowings from the *Granth* by poets include concepts, phrases, imagery, metres and verse-forms.

For an ampler perception of the extensive contribution of the *Adi Granth* to the history of literary culture in the mediaeval Punjab, one has to view it from the stand-point of the 11th century, when the hordes of Mehmud of Ghazni (967–1030) were making the local "infidel-centres" of indigenous culture "disappear like smoke", as Abu Rihan Al-beruni puts it graphically in his *Kitab-ul-Hind*. The few still living custodians of the local culture, we are told, escaped, helter-skelter, either to Kashi or to Kashmir, where the conqueror had not yet been able to put his foot. That the evidence of literary creation during the quincentenary following Mehmud is scanty, is borne out by all historians of Punjab's literature. However, suddenly, there is a spurt in literary productivity which starts with Guru Nanak and culminates in the compilation of the *Adi Granth*. In order to meet the various needs engendered by the scripture, there sprang up numerous centres of specialization in such disciplines as Calligraphy, Recitation, Exegesis, Lexicography, Poetics, Grammar, Comparative Philosophy and Devotional Music. It was thus that the gap caused by Mehmud was plugged by the *Adi Granth*.

The *Adi Granth* is, therefore, much more than a Sikh Scripture. Besides being a valuable spiritual heritage and an epitome of wisdom, it is a compendium of great historical, socio-cultural, literary and linguistic significance.

Pr.S.

ADIB MASUD HASSAN RIZVI (Urdu; b. 1893, d. 1975) was an eminent Urdu researcher and author. He graduated in 1918 from Canning College, Lucknow and did his L.T. from Training College Allahabad. He passed his M.A. (Persian) in the first division and won University

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gold medal for his outstanding merit. He joined Lucknow University as Junior lecturer in Persian in 1927, became Professor of Urdu and Persian and headed the Department till his retirement in 1954.

His first publication was the translation of a poetic story of Tennyson, which he published in 1918 with the title *Imtihan-i-Wafa*. His other published works include—*Hamari Shairi* (a book explaining the great creative potential of Urdu poetry), *Lucknow Ka Shahi Stage* and *Lucknow Ka Awami Stage* (these two books are a substantial contribution to Urdu drama) and *Urdu Zaban Aur Uska Rasm-i-khat* which deals with the aesthetics and importance of Urdu script. In addition he edited a number of compilations covering great poets like Mir, Rangin, Anis etc. Three of his books which appeared after his death are: *Anisyat*, *Wajid Ali Shah* and *Madras-e-Rekhta*.

He dedicated his life to the improvement of the standard of Urdu Research and built up a personal library which contains a large collection of manuscripts and many rare books of great value to researchers of Urdu. Although his main fields were Drama and Marsia, he was also considered a balanced critic of other genres of Urdu literature.

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Sh. R.

ADIGA GOPALKRISHNA (Kannada). Adiga Gopalakrishna (b. 1918) is probably the most influential, and complex poet of contemporary Kannada. His cultural-literary criticism, *Mannina Vasane* (1966) and his poetry have led to imitation and a wide following among the young. His early collection of poetry (*Bhavataranga*, 1946, and *Kattuvevu Navu*, 1948) are chiefly memorable for their romantic character and rhetoric. Since *Nabedu Banda Dari* (The Road We Have Walked, 1952), and the works like *Cande Maddale* 1954) and *Bhumigita* (Song of Earth, 1959), his work has attained an unparalleled passion, and complexity, irony, and an unflinching attention to bitter contemporary reality, and a sinewy language. He edits the important Kannada literary review, *Saksi* (Witness). *Adya Kavanagalu* (Selected Poems) was published in 1968.

D.A.S.

ADIGAL MARAIMALAI SWAMI VEDHACHALAM (Tamil; b. 1876, d. 1950) is a Tamil savant whose life is a noble example of high principles and dedication to his mother tongue Tamil. He is known as the father of Tamil Puritanism (Chaste Tamil Movement). His loving parents christened him Vedhachalam and brought him up with love and care.

Vedhachalam had his schooling at the Wesley Mission High School at Nagappatinam up to the Fourth Form and had to discontinue his studies as his father died when he was just twelve years old. However, he continued the learning of the Tamil language at the feet of one Narayanaswami Pillai, a Tamil scholar who eked out his livelihood by selling Tamil palm leaves. He learnt Tamil so well that then even he was contributing many articles to a Tamil monthly called *Neelalochani*. Besides, he also studied the Philosophy of Shaiva Siddhantha under a great master of Shaiva Siddhantha popularly known as Somasundara Naicker. His thirst for knowledge was so great that he studied many works with great zeal and by his own efforts climbed up the ladder of scholarship.

With the help of Sundaram Pillai, the famous author of *Manonmaniam*, a poetic drama par excellence in Tamil, he worked as a Tamil teacher in one of the school, in Trivandrum.

At the age of seventeen, he got married and moved to Madras where he worked as the sub-editor of a journal, *Siddantha Deepikai* for some time. Then he became a co-worker of V.K. Suryanarayana Sastriyar, a great Tamil Scholar and teacher in the Christian College, Madras, from 1898. Here, he earned a name as a good speaker, an excellent teacher and an ardent researcher. He toured many parts of Tamilnadu, lecturing on Shaiva Siddhanta. He chaired many a conference on the subject of Shaiva Siddhanta.

Vedhachalam was not only a good orator, but also a good author and composer of poems. Once when he was suffering from a disease, he sang songs of devotion in the name of Lord Muruga. This work called *Murugan Mummanikkovai* (1900) is replete with deep thoughts and fertile imagination. Another work of this kind *Somasundarar Kanciakkam* (1901) is also considered to be one of his best works, which he composed on the death of his teacher.

Of his research works, *Mullai Pattu Araichi* and *Pattinappalai Araichi* were written for the benefit of the students of Tamil Literature and are considered to be the best in the field.

On 10.4.1911, Vedhachalam resigned his Tamil teacher's job and moved over to Pallavaram. On 27.8.1911, he put on the sack cloth and ashes, the robe of a sanyasin while remaining at the same time a householder (in Grihasthasrama). Thus, Vedhachalam became Swami Vedhachalam. 'Mankind is one, and God is one' (Onre Kulam, Oruvane Devan) became the cardinal principle of an institution, which he started by the name 'Podhunilai Kazhagam' which attempted to make people worship God without any distinctions of caste, creed or religion. He also started a monthly called *Gnana Sagaram* (Ocean of Wisdom).

In 1916, he became a great exponent of pure Tamil and as a result his *Gnana Sagaram* was renamed as

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Arivukkadal (Ocean of Wisdom) and Swami Vedhachalam came to be known as Maraimalai Adigal (Swami-Adigal). Thus the great credit for introducing pure Tamil in speech and writing goes to him, giving him the name and fame of being the Father of Tamil Puritanism.

Maraimalai Adigal was a great shaivaite in religion and offered prayers to and worshiped Lord Ambalavanan everyday in his house in his special puja room. He attracted people of the North and South of India as well as those of Sri Lanka to Shaivaite religion by his discourses on Shaiva Siddhanta.

Maraimalai Adigal was a man of great qualities of head and heart and led an orderly life. Most of his income was spent on buying good books. And with his collection of books which by will, he left for the people of Tamilnadu, the Marai Malai Adigal Library was started in Madras in 1958.

All his works bear testimony to great research and erudite scholarship. Of them the biography: *Manicka Vachakar Varalarum Kala Araichiyum* (Manicka Vachakar and a research study of his times, 1930) is worth mentioning. Some of his religious works are: *Shaiva Siddhantha Gnana Botham* (1906), *Shivagnana Bodha Araichi*, (1958), *Pazham Tamil Kolgaye Shaiva Samayam* (1930), *Tamilar Matham* (1941), *Ambalavanar Thirukoothu* (1924), *Kadavul Nilaikku Marana Kolkai Shaivamaka* (1926), *Shaiva Samaya Padhukappu* (1902).

Books dealing with the Tamil language and style are: *Tamil Thai*, (1902), *Tamil Nattavarum Melnattavarum* (1920), *Murkala Pirkala Tamil Pulavarkal* (1936).

Of his dramatic works *Sakuntala* (1907) based on Kalidasa's famous drama *Sakuntalam* is considered to be the best.

He has also written stories rich in imagination. Of them 'Kumudhavalli' or 'Naganatharasi' (1911) shows his rich creative imagination.

His *Kohilambal Kadithangal* (letters of Kohilambal) (1921) is full of good thoughts and ideas.

Other research works of Maraimalai Adigal are: *Makkal Noorandu Uyir Vazhkai* (How can people live for 100 years) (1933), *Tholaivil Unarthal* (Development of Extra Sensory Perception) (1935), *Thirukkural Aaraichikkovai* (A research on Thirukkural) (1958), *Velalar Nagarigam* (Culture of the Velalars) (1923), *Porunthum Unavum*, *Poruntha Unavum* (What to eat and what not to eat) (1921), *Yoga Nithirai* (Slumber of Yoga) (1922).

He wrote with equal felicity useful books for children too. They are *Siruvarkana Senthamil* (Chaste Tamil for the children) (1934) and *Arivurai Kothu* (Collection of Wisdom) (1921).

A.V.

ADIPURANA (Kannada). *Adi-Tirthankarapurana*—the first great epic in Kannada, written by Pampa in the champu form, depicts the legendary story of the first Tirthankara, Purudeva or Vrisabhaswamy, also known as Adinatha. It is an adaptation of the *Purvapurana*, a Sanskrit work composed in 838 by Jinasenacharya, a preceptor of Amoghavarsa I or Nripatunga (814–878) of the Rastrakuta dynasty. The story of Adinatha, which is originally, said to have been imparted by Adinatha himself to his son Bharatesa on the occasion of his 'Samavasararana Kalyana', and was narrated at length by Gautama to the King of Magadha in the presence of Vardhamana Jina the 24th Tirthanakara. Pampa states that this very story traditionally dealt with in *Puravapurana* was narrated by him in *Adipurana*, 941 A.D., with the deepest devotion. *Purvapurana* and *Adipurana* are both poetic in character. Pampa owes much to Jinasena in respect of the story, sequence of narration, and also to some extent, the poetic approach. Pampa has condensed and refashioned the *Purvapurana* so as to suit his main claim that in his *Adipurana* one may find religion plending with poetry. In *Adipurana* poetic element predominates over the religious or the mythological, whereas *Purvapurana* is overridden with Jaina mythology and doctrine. In the depiction of situations and characterisation Pampa wields a magic wand though he never loses sight of the religious approach which also is no less a poet's stance. Pampa suggests at the beginning of the epic that he wrote it not for any material profit nor reputation but for the satisfaction of his inner self (A.P. I-36). The poets who wrote *Tirthankara Purana* in Kannada later, have followed *Adipurana* as an authentic model.

The Jainapurana in general, may be divided into three main parts: the first deals with 'Bhavavalis' or the previous births of a Tirthankara or Jina. The 'bhavyajiva' of a prospective Jina travels through a number of births minimising its 'Karma' and thus bettering itself in each birth, ultimately taking the final birth of a Tirthankara. The second part narrates the Tirthankara's life with the 'Pancha Kalyanas' or the five stages of Tirthankara's life, 'garbhavatarna' (descent of the jina-jiva into the mother's womb), 'Janmabhiseka' (birth of the Jina), 'Pariniskramana' (renunciation), 'kevala-jnana' (attainment of the supreme knowledge) and 'Parinirvana' (final salvation). The god Indra himself being aware of these stages, in advance with his 'avadhijnana' (occult knowledge), arranges for suitable festivities at each stage with divine pomp and splendour. The third part deals with the stories of the other 'salakapurusas' like the emperors and 'Baladeva-Vasudevas' pertinent to the concerned Tirthankara. Accordingly, *Adipurana* depicts, besides the main story, the most fascinating episode of the grand conflict between the first emperor Bharatesa and his younger brother Bahubali, the great sons of Purudeva. *Adipurana* thus, covers the spiritual journey of Purudeva stretching over ten previous births. The 'bhavyajiva' passing through the previous births gets itself purified progressively, in

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each earthly life of intense enjoyment and suffering. And in the last birth, getting transformed into a life divine, it turns from the mundane life of enjoyment to renuciation and penance, finally attaining the 'Kevala-jnana'. Then, Purudeva achieves 'Divyadhwani' (a divine voice) on hearing which all movable and immovable beings get the knowledge of 'Dharma', (righteonusness.) Purudeva preaches dharma, sitting in 'Samavasaranabhumi', (a supernatural assembly hall) specially created by god Indra. The life of Purudeva thus, liberating itself from the bondage of 'Karma' attains 'mahanirvana' the highest state of salvation, following the path of 'ratnatrya' 'Samyakdarsana' (right vision), 'Samyakjnana' (right knowledge), 'Samyakcharitra' (right character). The liberated 'Jiva' possesses 'anantachatustaya' (fourfold dimension of infinity), 'anantajnana' (infinite knowledge), 'anantadarsana' (infinite vision), 'anantasukha' (infinite bliss) and 'anantavirya' (infinite power) .

From the foregoing brief analysis of the metaphysical theme, it appears that the epic is very complicated for the non-Jaina readers. But by the touch of Pampa's genius, the metaphysical and religious content has assumed a poetic form delightful to the poets and the religious folk. Of the sixteen chapters, the first six narrate the ten previous births of Purudeva. The idea of an evolving 'jiva' from birth to birth ultimately reaching its climax is something inspiring. Man's natural tendency is towards 'bhoga' (enjoyment) to achieve which he gets himself absorbed in 'samsara' (this life) only to face dissatisfaction and frustration. Unless man realises that the end of enjoyment is self-denial, and that of glory renunciation, he shall never be liberated from the bondage of life. This is the truth discovered by both the vedic and non-vedic philosophies in India. But Jainism prescribes severe penance, supports self-denial and renunciation as the highest human values. Each and every life-story of Tirthankara makes us realise the futility and hollowness of this life and the importance of renunciation. This is depicted in a masterly way in *Adipurana* making it a truly religious and poetical work.

A few illustrations may suffice to prove this: first, the life story of Vajrajangha and Srimati: the 'bhavyajiva' of Purudeva is born as Vajrajangha in the third previous birth and Srimati was his wife. The living couple enjoyed a very happy life to their heart's content. One night, when they were in their bed sleeping in each other's arms, they died suffocated by the smoke of incense spread in their chamber due to negligence of the servants who had forgotten to keep the windows open. The poet explains that they were killed by the black snake in the form of a black smoke of incense and that theirs was the death of ideal lovers since they had not loosened their arms even when they were choked to death. Happy lovers, they lived together and died together. Who could be, the poet exclaims, more fortunate. The vision of irresistible love defying death is something magnificient. Though Pampa follows Jinasena at every step in depicting the bed-room situation, this particular concept of love with a redeeming touch in a tragic situation is original. Pampa is so fond of this concept that he repeats this very verse in his *Vikramarjuna Vijaya* with a slight variation in the context of the conflagration of 'Khandava' forest creating a similar situation. Pampa's greatness as a poet is exemplified in such casual expressions in which his imagination scales great heights. The second illustration is that of the dance programme of Nilanjana which caused the renunciation of Purudeva in the last birth. This is one of the most impressive situations depicted not only in *Adipurana* but also in the whole gamut of Kannada literature. Indra arranges a dance programme to entertain Purudeva foreseeing his 'Pariniskramana' (renunciation). An august assemblage of princes, both gods and demons was to witness the dance of Nilanjana, a heavenly damsel. Like lightning she entered the stage as though a live and sharpened flower-arrow of Cupid and entered the hearts of the Purudeva appeared pleased with the dance, untouched like a pure crystal brought near a coloured object. But, the dancer Nilanjana, all of a sudden, vanished from the stage when the dance had reached the peak of its glory. Her life had just ended. Indra instantaneously, created and replaced a replica of the dancer lest the joyous atmosphere should be spoilt. The whole assemblage could not in the least apprehend the change but the wise Purudeva could see through the game but was, at once disillusioned by the transient character of the body. He turned introvert and exclaimed to himself: this charming woman's body melted away suddenly. I am convinced of the insecurity and transience of this life which must be renounced. This heavenly dancer, while displaying the dance-drama of myriad forms, drove home to me the drama of life! Innumerable kings and emperors were caught in the whirl of unending cycles of birth and death oblivious of their identity, merged in their sensual pleasures unaware of true religion. I am no exception to this. I shall get rid of it. Thus he took to renunciation and set his foot on the path of liberation. The very situation in its origin is dramatic and Pampa made it hundred-fold more dramatic. As usual, Indra celebrates the 'Pariniskramana Kalyana' amidst a celestial shower of flowers and sound of drum-beats as Purudeva hands over the emperorship to Bharata the eldest son, makes Bahubali the second son the next heir-apparent and retires to the forest. Pampa's depiction of Purudeva's 'Pariniskramana' and Bharata's Cornation festivities, simultaneously the spiritual and earthly glories, put in a significant jutaposition, is superb. The third example is the conflict between the two brothers Bharata and Bahubali. Bharata the emperor who had turned greedy with power returned to his capital after his 'digvijaya' the traditional world-victory campaign. The 'Chakraratha' (the discus) which moved

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forward, all at once, stopped at the gates indicating that the 'digvijaya' was incomplete for his younger brothers had not accepted his supremacy. Bahubali the bravest of them all, challenges Bharata for a duel 'dristiyuddha' (duel of eyes) 'Jala-yuddha' (duel in water), and 'bahuyuddha' (boxing). Bharata is defeated in all the three duels. Bahubali is adjudged the victor beyond doubt as the discus thrown at by Bharat unjustifiably, stands by the side of the right shoulder of Bahubali. Humiliation over powered Bharata. Bahubali was humble despite the victory. He reflected over the mighty brother's debacle and pitied him for his greed for power coupled with egotism, which mostly caused his fall. Though a victor Bahubali did not desire to enjoy the sovereignty of the world which his elder brother Bharata desired to own and enjoy. He was disgusted with power and pomp for the sake of which his brother had no scruples whatsoever in doing anything disgraceful. Ashamed of his own behaviour towards his brother Bharata bowed, expressed his repentance shedding tears profusely at Bahubali's feet. Moved by the sight, Bahubali too shed tears over Bharata's bowed head symbolising the auspicious coronation bath.

In the depiction of this episode, Pampa evinces subtle art in character portraiture and development of a dramatic situation. The poet plumbs the hearts of the great legendary heroes and drives home their humanity as well as their magnanimity so naturally manifested in appropriate circumstances. The demands of poetry and religion are, thus vouchsafed in *Adipurana*. Pampa's concept of religion is liberal and broad and, at times, it becomes universal. He emphasises that true religion is that which consists of 'daya' (compassion), 'dama' (self-restraint), 'dana' (charity), 'tapas' (penance) and 'Sila' (character) which are virtues as true of Jainism as of universal religion. The poet also proclaims that humanity is essentially one though people belong to different 'varanas' (communities or castes) according to their 'Vrittis' (callings). Pampa who uttered such eternal truths is, no doubt, a poet of universal vision.

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S.R.M.

ADIVISHNU (Telugu) is a short-story writer, playwright, novelist, feature writer, dialogue writer and screen play writer for Telugu movies. His full name is Adivishnu Vighneswara Rao. He uses humour as a weapon to entertain and enlighten the reader. He produces all types of humour. Both the readers and audience like his writings immensely. His very name evokes laughter.

Adivishnu was born in Machlipatnam on a festival day, Vinayaka Chaturthi. That is why his parents named him Vighneswara Rao. He graduated from the Hindu College, Machilipatnam and started writing short stories while he was in college. He acted in a play called *Anantam* while he was a college student and won the best actor prize. His short-stories were published by the well-known literary magazines *Bharati*, *Andhra Patrika*, *Jyoti* etc. He established himself as a talented short-story writer with his pungent satire and conversational style. A well-known short story writer Singaraju Ramachandra Murthy encouraged him to write short stories and praised his skill in the field of humour.

Adivishnu started his career as an accountant in the state Road Transport Corporation. Later he became a public relation officer for the R.T.C. He came into contact with K. Venkateswara Rao, a great actor and epoch-maker in exhibiting the social dramas. Venkateswara Rao liked Adivishnu's short stories and requested him to write a play for his troupe. Adivishnu tried his hand by writing a playlet *Arakurani* (Heart's queen in playing cards). But people did not receive this playlet well.

He wrote another play *Manchutera* (Fog-curtain) which is a good combination of tragedy and comedy. He arrived into the field of drama with a bang through this playlet. Several drama troups exhibited this playlet in several places and even now it is a big crowd-puller in Andhra.

Adivishnu wrote several plays in quick succession. Some of them are: *Ratimanishi* (Stone-hearted man) *Ententa Durum* (How far is the Goal), *Choodu Choodu Needalu* (Lo, the pitiable shades), *Pandagochindi* (Here is the festival), *Atithi Devullu* (The Godly guests), *Vallid-darito Villu Mugguru* (These Three with Those Two).

Adivishnu's anthology of short-stories *Kalectaroo Kshaminchi* (Excuse me, collector), won the acclaim of the critics. In the title story one bright student is heckled for his industry by fellow students. They nick-name him 'collector'. The boy feels humiliated and discontinues his studies. After many years his classmates meet and express their regret for spoiling his career. But the boy who missed the chance of his life takes it easy and talk to his friends saying that he is happy with his lot in his rural life. This may be considered one of the good short stories in Telugu.

Adivishnu's novel *Sagatu Manishi* (Common Man) depicts the small pleasures and miseries of the common man.

In the playlet *Nothing but Truth* Adivishnu fancies a machine which helps to reveal the true nature of man.

'Pakundu Ratlu' is the story of Manjari, an actress and a woman of loose morals. One enterprising drama contractor takes her to the movieland. There she had many bitter experiences in the beginning. With sheer will

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power and intelligence she overcames the adverse circumstances. She shrewedly manipulates men and matters and becomes a big star in the film world. She earned huge sums of money and fame. But she was not happy with all the wordly possessions. She gambled with life and lost was committed suicide. This is a gripping story.

'Kariminguna Velaya Pantu' is a very good fantasy. A husband and wife want to get transformed into others of the opposite sex which God permits. One fine morning their sexes are changed. On that day they realise the others' difficulty and wish to be their own selves once again which God gracefully grants.

Bharadwaja won the peoples' applause and praise for his feature *Jeenana Samaram*. He interviewed different people belonging to different professions and recorded their experiences in an artistic form. As one critic remarks Bharadwaja can read the fear in the eyes of an ant. So his attempt to portray the lives of daily labourers is a big success. He won the Sahitya Akademi Award for this book.

R.R.

ADIYARKUNALLAR (Tamil) is one of the noted commentators of the celebrated Tamil epic Silappathikaram. The term Adiyarku Nallar is an attributory nomenclature to one of the Hindu Trinity–Lord Shiva, meaning "Good to Devotees." But the commentator has made so much of a name for himself that the very mention of the name denotes him and none else. He has carved a niche for himself.

Legend goes that Adiyarku Nallar was born in Nirambai of Kongu Nadu, the present area of the Coimbatore and Periyar districts in Tamilnadu and was patronised by the chieftain of a small kingdom by name Poppanna Kangeyan. In his introduction to the commentary on *Silappathikaram*, Adiyarku Nallar has acknowledged the chieftain as one who sustained him, as was the wont of Tamil poets of yore who paid respects to patrons in their works. Some hold Adiyarku Nallar as a Shaivite as he bears the name of Lord Shiva. But it should be noted that the commentator used the word 'Iraivan' meaning God in general. His commentary on *Silappathikaram* is available as a whole covering the entire text and all through one wonders at the erudition of the commentator in drawing with ease liberal references from ancient Tamil works on verse, prose and drama while elucidating the chosen epic. As a commentator he pinpoints his sources. External texts so cited by him are 56.

Apart from that, his prose style is so charming that it claims kinship with poetry. His lexcicographic acumen is also astounding. Wherever he introduces non-native words while paraphrasing the text, he traces their origin and illustrates their usages. Thus he provides a fund of knowledge to linguistis too.

As one conversant with the nuances of prosody, Adiyarku Nallar, through his commentary, refers to the verse patterns and reading deeper into the text than any other commentator, gives new and refreshing interpretations to some oft-quoted words.

Adiyarku Nallar's insights into astronomy is also amazing as evidenced by his pointed reference to some days and dates relating to events in the plot of the epic.

Adiyarku's Nallar's period is put somewhere in the 12th century because some of his views came to be countered by a later commentator Nachchinarku Iniyar.

N.P.

ADVANI, BHERUMAL MAHERCHAND (Sindhi; b. 1875, d. 1950) was deeply affected by the partition of the country and found it difficult to get reconciled to it. Retiring from the Salt Department, he adorned the Sindhi Chair in D.J. Sind College, Karachi, for more than a decade. Research was in his blood, and a keen observation of men and things was food for his soul. The Salt Department proved to be a blessing for him in as much as it provided for him opportunities to study the life of the people in almost all the parts of Sindh, including the desert province of Thar.

In 1923 appeared his travelogue *Sindh-jo-Sailani* (Traveller of Sindh) which contained an introduction by the renowned scholar Jethmal Parsram (1885–1948). In 1924, he published *Sodhan-Ji-Sahibi* or *Ranan-Jo-Raj* (The Rule of Sodhas or the Reign of Ranas), wherein he pictured the history in the desert province of Thar and his life there. His masterly research work on Shah Latif was *Latifi Sair* (Latif's Travels, 1929) in which he has depicted in detail Shah Latif's journey to Hinglaj and back to Girnar and Thar. This volume was adorned with Mirza Qalich Beg's preface, in which the Grand Old Man of Sindhi letters observes: "For a long time I have been yearning to do this work . . . but Bherumal has done it better than I could ever have accomplished it."

Linguistics and social study were a passion with this indefatigable and venerable scholar and writer. In 1925 he wrote *Sindhi Boli* (Sindhi Language), and it was supplemented by another valuable and more comprehensive work *Sindhi Boli-a-Ji Tarikh* (History of Sindhi Langauge), which appeared in 1941. In the latter volume he has also briefly reviewed the historical course of Sindhi literature. He was also an eminent grammarian and his work on Sindhi grammar, which is now lying in manuscript form reveals his knowledge of the development of the Sindhi language from Sanskrit to its present form. His *Qadim Sindh* (Ancient Sindh), written in 1944 and published in 1957 and *Sindh Je Hindunji Tarikh* (History of Sindhi Hindus, 1946 and 1947–Two parts) are a standing testimony to his love of historical quest and social understanding.

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Bherumal in his young age also practised his hand at poetry, naming himself 'Gharib' (Humble). His contribution to text books for children was both vital and delightful. For children he wrote *Gulzar-e-Nazm* (Garden of Poetry, 1909). To his credit are two social novels– *Ananda Sundrika* (1910) and *Mohini Bai* (1917). They deal with problems of Hindu domestic life, customs and manners, female education, dowry system, etc. His language is simple and sweet. So are all the characters in his novels. They should, however, be treated as valuable records of the social life of the times and not as novels of a very high literary order.

In 1915 Bherumal wrote a detective novel based on Muslim life under the title *Varial and Naimat*. His translation of *Uncle Tom's Cabin* under the title *Golanja Goondara* (Sorrows of slaves, 1928) makes very touching reading.

Bherumal's two short dramas *Bazaziun jo natak* (Drama of cloth venders, 1921) and *Pangati Muqadamo* (Social Trial, 1927) make very delightful reading. They are full of mirth and hilarity, especially the first one. How clever and sweet-tounged cloth venders with their pot bellies and huge and attractive bundles of a variety of cloth used to visit homes and persuade ladies to purchase rich and exquisite textiles, muslin, satin, brocade, etc. is beautifully and humorously portrayed in the drama.

K.B.A.

ADVANI, HIRANAND SHAUKIRAM (Sindhi ; b. 1863, d. 1893) was a Sindhi prose writer, journalist, educationist and social reformer. He was popular as 'Sadhu Hiranand'. He was a younger brother of Navalrai Advani under whose able guidance, he worked for the uplift of the suffering humanity. Hiranand went to Calcutta in 1879 and passed the Entrance Examination of Calcutta University in the same year. Hiranand obtained his B.A. degree from Calcutta University in 1883. He lived there in Bharat Ashram, the main centre of Keshab Chandra Sen's (1838-1884) activities, and came in close contact with the great thinker of Bengal. For a time he stayed back in Calcutta to be by the side of his ailing Guru Keshab who died on the 8th January, 1884. On his return to Sindh after Keshab's death, Hiranand devoted his life to the service of the people. He accepted the editorship of *Sindh Times* (English) and *Sindh Sudhar* (Sindhi), two periodicals published from Karachi by Sindh Sabha, an association of learned persons, thinkers and social workers of Sindh. Through the columns of these journals, for four years Hiranand kept raising the voice of the down-trodden and the oppressed. In November 1887, he left Karachi and went back to Hyderabad to assist his elder brother Sadhu Navalrai in the social and educational activities. On 28th October, 1888, Sadhu Navalrai and Hiranand together with other friends founded 'Union Academy' in Hyderabad. The main aim of this school was to impart moral and religious instruction, to spread the knowledge of Sanskrit, and to build up on a sound footing the character of the young generation. In November 1890, Hiranand started a literary monthly *Saraswati* in Sindhi. It was the first literary magazine in Sindhi, which was popular among the Hindus and the Muslims primarily owing to its standard and literary merits. Hiranand, as an editor, regularly contributed interesting anecdotes, stories and essays on contemporary subjects to every issue of the journal. Bherumal Maherchand Advani complied a book *Hire Jun Kanyun* (Diamond Nuggets, 1926) containing selected writings of Hiranand published in various issues of *Saraswati*. The book is a good specimen of early Sindhi prose and contains a good many interesting short stories. Sadhu Hiranand died at the young age of thirty. Hiranand was an inspiring source behind the social, cultural, educational and literary activities that were shaping the destiny of Sindh during the last two decades of the 19th century.

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M.K.J.

ADVANI, KALYAN BULCHAND (Sindhi ; b. 1911) after obtaining his Master's degree in English and Persian Literatures, took up appointment as the Head of Sindhi Department in D.G. National College, Hyderabad (Sindh) in 1942. He succeeded the great educationalist and eminent writer, Jethmal Parsram, who retired that year. As a college student, Advani contributed articles to the college magazine *Phuleli*. After joining college as a Lecturer, he started the well known literary magazine *Latif Bari* named after the great Sindhi Saint poet Shah Abdul Latif.

Advani migrated to India in 1948 after the partition and joined Jai Hind College in Bombay. He retired in 1976 as Professor of English and Persian.

Advani's first award winning Sindhi version of Kalidasa's masterpiece *Shakuntala* appeared in 1946. Earlier he has contributed regularly to the well-known literary magazines like *Sindhu* and *Latif Bari*, the main thrust of his critical articles being on Shah Abdul Latif and other mystic poets of Sindh.

In 1951 his critical work on Shah Latif entitled *Shah* was published. The work presents a comprehensive study of the various aspects of Shah's poetry. This work was followed by his similar studies of Sami and Sachal in book form in the years 1953 and 1954 respectively. Advani's

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complete edition of *Shah-Jo-Rasalo* appeared in 1958; the critical work involved hard labour and earned him critical acclaim. Another of his exhaustive works on Shah Abdul Latif entitled *Shah Jo Rasalo Mujamal* was selected for Sahitya Akademi Award in 1968.

The author's poems compiled in *Raz-o-Niyaz* was published in 1960. The Sahitya Akademi published his *Selections from Sachal's Poetry* in 1963 and his two monographs in English entitled *Shah Latif* and *Sachal Sarmast* in 1970 and 1971 respectively in the series 'Makers of Indian Literature'.

P.R.H.

ADVANI, KEVALRAM SALAMATRAI (Sindhi; b. 1809, d. 1876) was born in the Amil family of Hyderabad Sindh. He entered the administrative service of Mirs, the last Muslim rulers of Sindh, who were defeated by the British in 1843. He remained in the service of the new government for quite some time. After retirement the author devoted himself to the study of different literatures and religions. During a short span of about seven years, he wrote three books in Sindhi; viz *Gula* (Flowers), *Gulu-Shakar* (Mixture of rose petals and sugar) and *Sukhiri* (A present). He submitted all the three manuscripts to the Education Department of Sindh for publication. But these works written during 1864-1870, remained unpublished with the government for about thirty-five years and were brought out only in 1905.

Gula and *Sukhiri* contain interesting short tales, stories and anecdotes bearing moral lessons. The author has followed the method of *Hitopadesha* and *Panchatantra*. for describing his stories, which though narrated in prose, are generally interspersed with verses. The moral is imparted mostly in the form of verse. The first work contains small essays on different subjects.

The third work *Gulu-Shakar* is the first ever compilation of Sindhi proverbs and sayings along with explanatory notes. The work is more important especially when the writer, while explaining the proverbs, generally gives quotations and proverbs from Persian and Hindi together with translation in Sindhi verse.

The works of Advani are good specimens of early Sindhi prose. Though the writer was well versed in Persian vocabulary, the great asset of the author was that he wrote in the chaste and colloquial Sindhi language.

M.K.J.

ADVANI, NAVALRAI SHAUKIRAM (Sindhi; b. 1848, d. 1893) well known as 'Sadhu Navalrai' was a Sindhi prose-writer, educationist and social reformer. He was born in a learned family of Khudabadi Amils who had originally migrated from Punjab and had initially settled in Khudabad and then in Hyderabad (Sindh). He was one of the first batch of four Sindhi students who had gone to Bombay in 1862 to appear for the Matriculation examination of the University of Bombay. Navalrai, after returning to Sindh, entered the Government Service in 1863 and passed the examinations of Revenue and Law Department while in service. His honesty and hard work brought him responsible and higher posts in different departments of the Government. Navalrai devoted his life to spread education in Sindh and eradication of social evils. He had faith in the teaching of Guru Nanak. He established Sikh Sabha in Karachi in 1866. Later on, Navalrai got highly impressed by the philosophy and preachings of Keshab Chandra Sen (1838-1884). He went to Calcutta in December, 1873 to meet this great thinker of Bengal. After returning to Sindh, he founded on the third Sunday of September 1875, Brahmo Mandir in Hyderabad. The consecration ceremony of the Mandir was performed by Satyendra Nath Tagore, son of Devendra Nath Tagore, who was in those days Sessions Judge in Hyderabad. In order to spread the knowldege of Sanskrit, and to impart moral values and religous education to the young generation, Navalarai established Union Academy in Hyderabad Sindh in the month of October, 1888. This school became one of the important centres of culture and education in Sindh.

In the field of literature, Navalrai was the first Sindhi scholar who translated into Sindhi many books on Law. The very task demanded coining of appropriate law terms in Sindhi. In order to propagate the philosophy of Brahmo Samaj, he wrote a number of books in Sindhi on the subject. In 1890, Navalrai started *Sudhara-Patrika*, a monthly magazine in Sindhi. It was written in Gurumukhi characters, because the periodical was especially meant to enlighten the Hindu women of Sindh who mostly knew only that script. He regularly wrote articles on socio-cultural subjects for another monthly magazine *Saraswati*, edited by his younger brother Hiranand, which was published in Arabic script. Navalrai, in collaboration with Udharam Thanwardas Mirchandani translated into Sindhi *Rasselas*, an Englaish novel by Johnson in 1868. It is the first novel in Sindhi written in lucid and colloquial language. Navalari, contributed significantly to socio-cultural, educational and literary developments in Sindh during the later half of the 19th century.

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M.K.J.

ADYA RANGACHARYA (Kannada; b. 1904). An eminent playwright, novelist, critic and thinker, also known by his pen name 'Sriranga' and his former name R.V. Jagirdar, was born at Agarkhed of Bijapur District in

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Karnataka. He received his education in Deccan College, Pune and the School of Oriental Studies, London and has held several positions-Lecturer in Sanskrit, Karnataka College, Dharwad (1930-1949); an appointment in the Ministry of Information and Broadcasting (1954); Producer of Drama (A.I.R.) Bangalore (1956-59); Honorary Director; Kalidasa Academy (1979) and Producer Emeritus A.I.R. (1979-81), Adya's reputations as a dramatist has overshadowed his achievements in other fields. He is the most complete man of the theatre Kannada has produced so far. He has not only written more than forty full length plays and nearly a hundred one-acts plays, but directed and produced many of them, and he is an acknowledged authority on the theatre and dramatic art. He has been the spearhead of the theatre movement in Karnataka for more than four decades.

Adya's career as a dramatist falls into two divisions. The first group of plays, from *Udaravairagya* (1930) to *Sokachakra* (1952) explores social and moral problems through the comic form. *Harijanvara* (1933), *Sandhyakala* (1939) and *Sokachakra* (1952) are the most successful plays in the first group, *Kattale Belaku* and *Kelu Janamejaya*, both written in 1959, mark the beginning of a new phase in Adya's development as a dramatist. These plays, created an original dramatic style and initiated a new wave in Kannada drama, which through translations and performance reached other languages like Hindi, Marathi and Gujarati. Adya's dramatic style which had earlier relied mainly on comic situation and witty dialogue, now turned to image and symbol and there was a corresponding movement from the literary to the theatrical idiom. *Rangabharata* (1965) and *Svargakke Mure Bagilu* (1970) are two other important plays of the second phase. Adya has been continuously experimenting with dramatic forms and styles and is as active at his present age as he was at 30, as can be seen from his recent output, *Gummanelliha Toramma*, *Bharata Bhagyavighata* and *Ni Mayeyo Ninnolu Mayeyo*. He has been consistently supported by able amateur troupes like the Kannada Amateurs of Dharwad, the Karnatak Theatre of Bombay, and by gifted director-producer like Satyadeva Dube, Mohan Maharsi and B.V. Karanth, who have enabled him to reach audiences even outside Karnataka.

Another area in which Adya's creative urge has found powerful expression is the novel. *Visvamitrana Sristi* (1934), *Purusartha* (1947), *Prakrti Purusa* (1954) and *Anadi Ananta* (1959) are among his best known novels. Adya was given the Sahitya Akademi award in 1972 for his book on Kalidasa, but literary criticism like his work on dramaturgy, is a byproduct of his involvement in the theatre. His *Drama in Sanskrit Literature* (1947) has been acknowledged as an original contribution to the subject and *Bharata's Natyasastra* and other handbooks on dramaturgy have proved invaluable guides to the students of the theatre. His two books on the Gita, *Gitagambhirya* (1941) and *Gitadarpana* (1972) contain some of his most seminal ideas and are essential reading for any one who wants to grasp the intellectual basis of his writings. In these books Adya explores such basic concepts as the nature of man, the idea of progress, the structure of human organisations and institutions, and the role of leadership. His approach throughout is rational and secular and the prose of these books is one of the finest in Kannada.

He is one of the most widely honoured men of letters in Karnataka. He presided over the Kannada Sahitya Sammelan in 1955. In 1963 he won the Playwright's Award from the Sangeet Natak Akademi, of which he was elected Fellow in 1967. He received the Padmabhushan Award in 1972, the year in which he was given the Sahitya Akademi Award. The University of Mysore has conferred on him the honorary degree of D. Litt. Yet, Adya has never truly belonged to the establishment. He has always been a rebel and a lone fighter and has gone his own way. And because of his heroic commitment to his own art and his profound concern with the fate of the contemporary man and his society, he occupies a unique position in Indian literature. Kannada has had a long literary tradition but Adya is the first great dramatist it has produced.

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G.S.A.

AESTHETICS (Bengali). The term 'Aesthetics' (French esthetique; German asthetik; Greek aesthetikes, 'things perceptible through sense-organs'; 'aesthethai', 'to perceive'), which implies 'the philosophy of the Beauty of art' has been variously translated into Bengali as 'Saundaryadarsan', 'Saundaryatattwa', 'Silpadarsan', 'Silpatattwa, Nandantattwa', etc. In Bengali the kaleidoscopic aspects of art have been probed into from different standpoints. The main line of approach is that of the creative artists including poets, painters, etc. The first in this line, Bankimchandra Chattopadhyay, though he did not write any systematic treatise on aesthetics, explored in a few essays some fundamental aspects of aesthetic consciousness and different branches of art necessitated by difference in the medium of expression. Rabindranath Tagore, the greatest poet-cum-aesthetician of Bengali literature, enunciated his theories of general aesthetics with the help of one branch of art, i.e. literature, in his three major works viz. *Sahitya* (1907), *Sahityer Pathe* (1936) and *Sahityer Swarup* (1943). His aesthetic theory is far from

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that of a scholastic philosopher, and in the course of its evolution it has suffered from controversy of Beauty versus Truth, and Beauty versus Goodness. And the solution that has emerged out of his own experiments in artistic creation is a unique synthesis of Truth, Goodness and Beauty. Like Rabindranath Tagore, Mohitlal Majumdar has also expressed his aesthetic theory taking one branch of art, viz. literature, as his primary concern. In his *Sahitya Vichar* (1947) he has discussed with Arnoldian 'high seriousness' some intricate problems of artistic creation, such as the relation between the poet and poetry, between poetry and life, etc. Abanindranath Tagore, the artist-cum-aesthetician has explored the myriad aspects of artistic creation in *Bageswari Silpa-Prabandhavali* (1941), originally a course of lectures delivered at the Calcutta University (1921-29). His theory is almost the same as that of Rabindranath Tagore. His *Bharat-silper Sadhana* (1943) is a systematic exposition of the basic principles of Indian art. Nandalal Basu, another artist and art-theoretician, wrote three books viz. *Silpakatha* (1944), *Silpacharcha* (1953) and *Rupavali* (1955). His aesthetic theory is basically in tune with Indian spiritual tradition as he holds that the realisation and expression of the universal bliss (Ananda) is the aim of art. Two other significant works of this kind are *Art* (1968) by Annadasankar Ray and *Nandan-Tattwer-Sutra (1981)* by Arun Bhattacharya.

Some thinkers, who are not creative artists but renowned critics, have also contributed to aesthetic studies. Subodhchandra Sengupta who is well-known for his English work, *Towards a Theory of the Imagination*, has given a very lucid and critical exposition of the fundamental issues of art and literature in his small illuminating treatise in Bengali, *Sahitya Pather Bhumika* (1957). Other landmarks in this field by the critics of the first rank include *Sahityer Swarup* (1957), *Silpalipi* (1961) by Shashibhusan Dasgupta, *Sahityachinta* (1972) by Amalendu Basu, *Silpatattwer Katha* (1960) by Sadhankumar Bhattacharya, *Samalochanar Katha* (1959) by Asitkumar Bandyopadhyay, *Rup O Rasa* (1975) and *Silpakatha* (1976) by Nalinikanta Gupta, etc.

Aesthetics, being a liason discipline between art and philosophy, has been approached by artists and poets on the one hand and philosophers and thinkers on the other. Parallel with the line of works on aesthetics by creative artists and poets there has developed another type of works by philosophers and thinkers. A 19th century writer, Shyamacharan Shrimani, wrote a book on art entitled *Suksmasilper Utpatti O Aryajatir Silpachaturi*, which has been referred to by Bankimchandra but is extinct now. Ramendrasundar Trivedi, a scientist by education and profession and a philosopher by the bent of mind, wrote some essays on the theory of beauty (Saundaryatattwa) and aesthetic sense (Saundaryavuddhi) included in his *Jijnasa* (1904). Abhayakumar Guha in his *Saundaryatattwa* (1916) has summarised the theories of the Greek, German, French, Italian and Dutch aestheticians and has finally discussed some problems of aesthetics from his own standpoint based on Indian scriptures and supported by quotations from great Indian spiritual leaders. Philosophical approach to aesthetics in Bengali has reached its culmination in *Saundaryatattwa* (1950) by the esteemed scholar-philosopher Surendranath Dasgupta. He is original in thought and he departs from Tagore's synthesis and holds that Beauty is different from Truth and Goodness. Prabasjiban Chaudhuri's *Saundaryadarsan* (1954) is a lucid and precise work on aesthetics. Sudhir Kumar Nandi's *Nandantattwa* (1979) is a relatively elaborate discussion on art-issues and the theories of some Indian and Western aestheticians. Among the works by serious thinkers Debiprasad Chattopadhyay's *Rup, Ras O Sundar* (1981) represents the zenith of recent aesthetic thinking with philosophical insight.

A qualitatively rich tradition of exposition-works by writers dealing with theories of other great aestheticians has also developed in Bengali. *Rabindranather Saundaryadarsan* (1956) by Prabasjiban Chaudhuri and *Rabindra-Silpatattwa* (1970) by Hiranmoy Bandyopadhyay are two outstanding works in this field. Satyendranath Ray with a sharp philosophical acumen avowedly concentrating on the theoretical exposition has gone deep into the core of Tagore's aesthetics and has studied it in correlation with Tagore's integral philosophy of life in *Sahityatattwe Rabindranath* (1972). *Sahityajijnasay Rabindranath* (Vol. I-1969, Vol. II-1980) by Asitkumar Bandyopadhyay is specially significant as it traces with unprecedented historical fidelity the evolving phases of Tagore's aesthetics which Tagore himself held as the very nature of a living mind. Rich in profundity of scholarship and depth of appreciation the work is both a chronological and critical analysis of Tagore's aesthetics. Other very important works are, *Sahityajijnasay Bankimchandra, Bakimchandra O Rabindranath* (1974) by Satyendranath Ray and *Abanindra-Nandantattwa* (1977) by Satyajit Chaudhuri.

Exposition of Sanskrit poetics and translation of Sanskrit classics on aesthetics occupies an admirable position in Bengali. These include *Kavya-Jijnasa* by Atulchandra Gupta, *Kavyalok* by Sudhirkumar Dasgupta, *Prachin Bharatiya Alamkarasastrer Bhumika, Kavya Kautuk, Sahitya-Mimamsa* and *Kavya-Mimamsa* by Bishnupada Bhattacharya, *Rasasamiksa* by Subodhchandra Sengupta and Kalipada Bhattacharya, *Sahitya-Darpan* by Bimalakanta Mukhopadhyay etc.

Translation of outstanding works from European and Indian languages has also enriched aesthetic study in Bengali. Sadhankumar Bhattacharya has translated Aristotle's *Poetics (Eristataler Poyetiks O Sahityatattwa)*, Croce's *Aesthetic (Silpatattwa)*, Horace's *Arts Poetica (Horeser Ars Poyetika)* etc. Other significant works translated into Bengali are Aristotle's *Poetics* (translated

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by Sisirkumar Das: *Kavyatattwa: Aristatal* and by Bhabanigopal Sanyal: *Aristataler Poyetiks ba Sahityatattwa)*, Tolstoy's *What is Art?* (translated by Dwijendralal Nath: *Silper Swarup)*, Sri Aurobindo's *The Future Poetry* (translated by Rameswar Shaw: *Bhavisyater Kavita)*, Nagendra's *Rasasiddhanta* (translated from Hindi by Indranath Chaudhuri: *Rasasiddhanta)*, Caudwell's *Illusion and Reality* (translated by Ranedranath Bandyopadhya: *Illusion O Riyaliti)*, Plekhanov's *Art and Social Life* (translated by Sarbajit Sen: *Silpa Ebam Samajjiban)*.

Ram. S.

AESTHETICS (Hindi) The term 'aesthetics' (Greek- 'aesthetokos', Neo Latin- 'aestheticus, German - asthetisch) means sense of perception i.e. things perceptible through sense organs. Alexander Gottlieb Banmgarten, who coined the term 'aesthetics' aimed to provide an account of poetry (and indirectly of all arts) as involving a particular form or level of cognition-"Sensory cognition". Its basic principle is still the imitation of nature. Thus aesthetics implies the philosophy of beauty of art.

Various equivalents of the term 'aesthetics' have been used in Hindi, e.g. 'Saundarya Sastra', 'Saundarya Vigyan', 'Saundaryavad', 'Nandan Sastra', 'Lalitya Sastra', 'Saundarya, a bodh Sastra', 'Lalit Kala Vigyan' and 'Saundarya Darsan' etc; the first of them being the most acceptable. Aesthetics as an independent discipline in Hindi does not have a long history. Hindi scholars and writers have tried to express their new conceptions about Saundarya Sastra taking the basis of Western aesthetic contemplation and developing it on the basis of ancient Indian contemplation,and giving them new interpretations. There is a class of scholars linked with Sanskrit-Hindi poetics which still keeps arguing as to whether there exists or not an independent discipline like Saundarya Sastra'. However, in a number of Indian languages e.g. Bengali, Marathi, Kannada, Gujarati and Hindi-there exists an evolution of thinking about aesthetics. Among those who have made a minute and profound study of 'Saundarya Tatwa' in the context of poetry and fine arts, may be named Anandkumar Swami, Surendranath Das Gupta, Prabasjiban Chaudhary, Kantichandra Pandey, Marthekar, Badekar, Shyamsunder Das, Ramchandra Shukla, Lakshminarayan Mishra 'Sudhanshu', Jaishankar 'Prasad', Sumitranandan Pant, Nagendra, Kumar Vimal, Hardwarilal Sharma etc. The views of Hindi scholars are mostly found scattered in their writings. The first work in Hindi characterizing the background and evolution of Indian aesthetics is Nagendra's *Bharatiya Saundarya Sastra Ki Bhumika*, 1976.

The term 'Saundarya' has a number of synonyms in Hindi 'Ramaniyata', 'Charutwa', 'Chhaya', 'Vichchiti', 'Kanti', 'Dipti', 'Roop', 'Sushama', 'Prabha', 'Manoj', 'Manohar', 'Kamaniyata', 'Madhurya', 'Lalitya', 'Lavanya', 'Audatya', 'Abhiram' 'Manju' etc. All these expressions reflect the significance of sensuous quality of beauty. The term Aesthetics also denotes the science or discipline of sensuous sensitivity. If we get into the depth of the subject we find that Aesthetics is the study of the beauty of nature in relation to the poetry and fine arts. That is why Hegel (1770-1831) has called it the philosophy of art. New thinkers prefer to call it a 'science' or 'discipline'. In brief, Aesthetics is the 'Sastra' (discipline) which aims at describing and analysing aesthetic processes, aesthetic experience, aesthetic sensibility and aesthetic value judgement.

One thing especially noteworthy here is that the historical, sociological, cultural contexts of the tradition of contemplation of western Aesthetics and Hindi Aesthetics have been different. Therefore, though influenced by Western Aesthetics, Hindi aesthetics, is not merely an imitation of it. There exists in it an independent and original tradition of contemplation of Indian Aesthetics. Unlike Western thinkers Indian thinkers have never accepted 'poetry' as one of the fine arts. They accepted poetry as a 'Vidya' and art as a 'Upavidya'. These Acharyas have not kept poetry even among the sixty-four skills (Chaunsath-Kalayen). Though sculpture, painting and music etc. find a place in poetry and drama yet poetry has been kept above all of them. Due to this concept contemplative conceptions of fundamental questions differed from each other. Jai Shankar 'Prasad' made it clear through the title and articles of the books *Kavya aur Kala Tatha Anya Nibandh* (1939). Ramchandra Shukla has established the Indian concept of poetry and art in *Chintamani* (Part I, II), essays- 'Kavita Kya Hai', 'Kavya Mein Lok Mangal Ki Sadhanavastha' and in the other book *Rasa Mimansa* (1948, edited by V.N. Mishra). Looking at the influence of western theory of 'art for art's sake' on Hindi Chhayavadi poetry and especially on Sumitranandan Pant, he has severely criticised that viewpoint and said that all this confusion is created because of accepting poetry as an art. Shukla's attitude towards art and poetry received a good deal of support afterwards. Agyeya, the pioneer of new poetic movement in Hindi, has given extensive support to Shukla's view in his collections of essays - *Sarjana aur Sandarbh* (1985) and *Atmaparak* (1983).

While discussing 'Saundarya Sastra' Hindi scholars have concentrated on two issues - 'Saundaryavidhan' and 'Saundaryanubhuti'. This has been the main line of their thinking which was commenced by Bharatendu Harish chandra (1850-1884). Though Bharatendu did not write any systematic treatise on aesthetics yet in his few essays and poems he has explored some fundamental aspects of aesthetic consciousness and different branches of art, necessitated by difference in the medium of expression. His views about aesthetics may be found in *Bharatendu*

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Granthavali (Part II, 1935) and (Part III, 1937) in his essays 'Jatiya Sangit', 'Vaishnavata aur Bharatvarsh', 'Hindi Bhasha' 'Natak' etc; in poems 'Yamuna Varnan', 'Vijaya Vallari', 'Bharat Virtwa', 'Vasant Holi' etc.

Shyamsundar Das has given a detailed discussion on the inter-relationship of poetry and fine arts. This contemplation becomes more profound and comprehensive in the discussion of drama and fine arts in 'Rupak Rahasya' (1931). He has explained Hegel and Croce's views about aesthetics and while doing so he has also discussed the views of Sanskrit Acharyas i.e. Bharata, Bhamah, Anandvardhan, Abhinavagupta, Bhoj, Vishvanath, Jagannath etc. but Das has not accepted Aesthetics as an independent discipline like Kavyasastra (poetics), rather he has accepted it as a branch of poetics.

Mahavirprasad Dwivedi in his books *Rasagya Ranjan* (1909), *Sahityalap* (1926) and *Sahitya Sandarbh* (1929), has discussed the changed aesthetic vision of poetry, and art and has stressed the need to form the poetics with new aesthetics.

Ramchandra Shukla (1884) has interpreted the Indian theory of 'Rasa' in a new way. He has seen the aesthetics of Rasa in the perspective of psychology, sociology and other new sciences. Thus he has given a new interpretation to the tradition. I.A. Richards, Croce, Bharata and Vishvanath have found a new meaning in the interpretation made by Shukla. His views presented in *Chintamani* part I,II, III and *Rasa Mimansa* (1948) indicate that individual forgets or abondon the feeling of his separate entity when he is attracted under the spell of the feeling of beauty. In the essasy 'Sadharanikaran aur Vyakti Vaichitrayavad' he has established the process of poetic experience or aesthetic experience and the theory of impersonalisation in the art. He examined and analysed the western theories of art as expression, art as recreation, art as reproduction, art as communication, art as aeasthetic pleasure, art for art's sake and art for life's sake. He has accepted the theory of 'Lok Mangal' (greatest good of greatest number) as the supreme theory of Rasa through memory, direct imagination and made it free from the theory of art as an imagination. Thus he did an important work of forming a realistic aesthetics through the theory of Rasa.

Ramdahin Misra presented Indian and western poetic theories in Kavyalok (1944) and Kavya Darpan (1947). In *Kavya mein Aprastuta Yojana* (1951) he has explained the creative factors of beauty in the poetic craft.

In *Nava Rasa* (1920), *Kavya ke Roop* (1947), *Siddhant aur Adhyayan* (1946) Gulab Rai (1888) has presented along with his views about poetry a profound discussion of the aesthetic process, aesthetic experience and aesthetic values of fine arts. In the same line Lakshmi Narayan Mishra 'Sudhanshu' (1908) has made a deep investigation of Indian and Western aesthetic philosophy in his book *Jivan ke Tattwa aur Kavya ke Siddant.*

Among the 'Chhayavadis' poets like Jai Shankar 'Prasad' (1829) Sumitranandan Pant (1900) and Ram Kumar Verma (1905) have given new dimensions to Indian aesthetics. In *'Kavya aur Kala tatha Anya Nibhandh* (1939) 'Prasad' had interpreted the Indian viewpoint of Rasa-pleasure and beauty - against the background of philosophy. He has given importance to the poetic experience and established 'Rasa-Sidhdanta' in Abhinavagupta's tradition of Anandvad. Nirala has dis-*Sastra ki Bhumika* (1976) Nagendra has contemplated on inspirations of poetry and art in the essays compiled in *Prabandh Padma* (1934), *Prabandh Pratima* (1940) and *Chabuk* (1946). In the introduction to *Pallawa* (1928), Pant has made a subjective analysis of Swachchandtavad and Saundaryavad of Chhayavad. In the essays compiled in *Sahityakar ki Astha* (1955) Mahadevi Verma has analysed the mundane, spiritual and mystical relations of poetry and art.

Hazariprasad Dwivedi (1907-1979) has done a good deal of work in the field of Hindi Saundarya Sastra. *Kalidas ki Lalitya Yojana* is a prominent achievement of practical criticism. Accepting 'Saundarya' as synonymous of 'Lalitya' he has inter-mingled the aesthetics with the principles of literary criticism in his books titled *Sahitya ka Marma* (1954) and *Sahitya Sahachar* (1961) and the research paper, '*Lalitya Tattwa*' (1971). His book *Prachin Bharat Mein Kalatmak Vinod* (1935) is a unique work in this field.

In *Rasa Sidhdanta* (1964) and *Bharatiya Saundarya Sastra ki Bhoomika* (1976) Nagendra has contemplated on the problems of poetry and art in the perspective of Indian and Western thinking.

Marxist writers, artists and thinkers in Hindi have bitterly criticised western aesthetics. At the same time they have tried to establish the significance of Marxist aesthetics. Accepting art as an expression of social beauty they have considered only social values as aesthetic values of life. This idea of aesthetics has been presented in Rangeya Raghava's *Pragatishil Sahitya ke Mandand* (1940); Shivdansingh Chauhan's *Alochana ke Man* (1944), *Sahitya ki Parakh* (1948), *Sahityanushilan* (1950); Ramvilas Sharma's *Pragatishil Sahitya ki Samasyayen* (1948), *Sanskriti aur Sahitya* (1954), *Parampara ke Swar* (1984), Namwar Singh's *Itihas aur Alochana* (1952), *Kavita ke Naye Pratiman* (1968), Muktibodh's *Naye Sahitya Ka Saundarya-Sastra* (1971), *Nai Kavita ka Atmasanghars tatha Anya Nibandh* (1964), Ramesh Kuntal Megh's *Athato Saundarya Jijyasa* (1977), *Sakshi Hai Saundarya Prashnik* (1980), *Madhyayugin Rasa Darshan aur Samakalin Sahitya Bodh* (1969).

Ilachandra Joshi has presented a specific type of aesthetics in the essays of *Vivechana* (1972). Here he has discussed the beauty of creations of art in its psycho-analytical aspect. In Agyeya's *Tar Saptak* (1943); *Dusara Saptak* (1951), *Adhunik Sahitya: Ek Paridraysheya*

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(1967), *Trishanku* (1945), *Kendra aur Paridhi* (1984) and Vijaydev Narayan Sahi's *Sahitya aur Sahityakar ka Dayitwa* (1983) organic totality of art object has found importance. The aesthetic criticism emphasizes on the autonomy of the work of art or literature. Explaining the aesthetic factors of poetry, art and culture Agyeya has given a new direction to Hindi aesthetics.

Other books on Hindi aesthetic are Hardvarilal Sharma's *Saundarya Sastra* (1953), Kumar Vimal's *Saundarya Sastra ke Tattwa* (1967) and *Chhayavad ka Saundarya Sastriya Adhyayan* (1971).

The interpretations of Sanskrit Kavyasastra and translations of classics of Sanskrit literature have also given a new dimension to Hindi aesthetics. Among such works may be noted Raghuvashmsa's *Bharat ka Natya Sastra* (1964); Kedarnath Sharma's *Kavya Mimansa: Vyakhya, Anuvad* (1943), Satyavrat Singh's *Vishvanath ka Sahitya Darpan* (1957), Premswarup Gupta's *Rasa Gangadhar ka Sastriya Adhyayan* (1962); Acharya Vishveshvar's translations of *Dwanyalok* (1962; ed. by Nagendra), *Hindi Vakrokti Jivitam* (1960, ed by Nagendra), *Hindi Abhinava Bharati* (1960, ed. by Nagendra), *Mammat ka Kavya Prakash* (1960) and Devendranath Sharma's translation of Bhamah's *Kavyalankar* (1963).

Translations of outstanding works from European and Modern Indian languages have also enriched aesthetic study in Hindi. Among translations from English may be noted Jagannathdas Ratnakar's translation of Pope's *Essay on Criticism* under the title *Samalochanadarsh* (1919), Mahendra Chaturvedi's translation of Aristotle's *Poetics, Arastu ka Kavya Sastra* (1957, ed. by Nagendra), Nemichandra Jain's translation of Longinus's *On the Sublime–Kavya mein Udatta Tattwa* (1961), I.K. Shukla's Translation of Tolstoy's *What is Art-Kala Kya Hai* (1952) and Madan Mohan's translation of Rene Welleck's *Concept of Criticism-Alochana Ki Dharnayen,* (1967).

Among translations from Modern Indian languages may be named Surendra Barlinge's book *Saundarya che Vyakaran* translated by Manohar Kale – *Saundarya Tattwa aur Kavya Siddhant* (1963).

Karim Ud-Din Ahmad's *Psycho-analysis and literary criticism* has been translated by Devendra nath Sharma under the title *Manovishleshan* aur *Saundarya Sastra* (1969).

The basis of Indian, mainly Hindi, aesthetics is Kavya Sastra. In Indian poetics the development of the theories of Rasa, Alankar, Riti, Vakrokti, Dhwani etc. is the direct result of a constant search of beauty. It is through these theories that Indian scholars have developed the conception of the form, the relish, purpose, value, medium, instruments of beauty and the completeness or the whole indivisibility of a piece of art. This analysis has been done through a poetic vision of see the beauty of word and sense (meaning) and it is helpful in understanding the beauty of all fine arts. K.D

AESTHETICS (Punjabi). There are not many works on aesthetics in Punjabi, but certain scholars have studied this subject in the field of criticism.

Gopal Singh in a chapter on this topic in his book *Sahitya di Parkh* (1953) mentions Greek sources such as Socretes. Plato and Aristotle in addition to English and German authors to delineate the main characteristics of an aesthetic writing.

On the other hand Gurdev Singh, while editing a special number of *Sahitya Samachar* (1969) mainly draws upon the Eastern tradition of 'rasas' to establish the fundamental features of aestheticism.

Entries on aestheticism have been included in some dictionaries on Punjabi literature, compiled by certain universities of the Punjab such as Punjabi University's (Patiala) *Punjabi Sahitya Kosh*, Part I (1971) and *Punjabi Sahitya Kosh*, Part II (1972) of the Punjab University, Chandigarh.

Keeping in view its significance in Punjabi literature, a doctoral thesis entitled *Hir-Kavya Da Raswadi Adhiyan* (Aesthetic study of Hir-poetry, 1974) by Tarlochan Singh, was submitted to and approved by the Punjab University, Chandigarh. This thesis thoroughly studies the Hir-poetry of Punjabi in the light of Indian 'rasa' theory.

This topic has also been discussed at seminar levels. Guru Nanak Dev University, Amritsar, organized a seminar in 1975 in which Satinder Singh Noor contributed a paper on aestheticism on the basis of western theories.

All the papers of this seminar have been published under the title of *Sahitya Adhiyan Parnalian* (1977) ably edited by Karnail Singh Thind.

Harbhajan Singh has studied this human faculty in the context of 'Gurbani' composed by the sikh gurus, in one of the chapters of his book *Sahitya Adhiyan* (1981).

At the end, it can be said that aestheticism in Punjabi, as in other languages, has persistently found expression in the creative writings and books on criticism of its literatures. Its growing importance has enhanced its status and is now being studied as a separate branch of philosophical knowledge.

S.S.U.

AFSAR, HAMID-UL-LAH MEERUTHI (Urdu: b. 1898, d.1974) was a renowned Urdu writer especially famous for his writings for children. Born in a respectable family of Muslim divines, his father, Ismat-ullah got him educated first at the Meerut Arabic Madrasa and then at Government High School, Meerut. He graduated from Meerut College then affliated to Allahabad University. He did his M.A., LL.B. from Aligarh Muslim University and served as Naib Tahsildar and sub-editor, U.P. Government Gazette for some time. Later he joined the teaching staff of Jubilee College Lucknow and continued there till retirment. He was famous both as a poet of

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nationalist sentiments and a writer for children. He stayed with Gandhi in his Ashram and Rabindranath Tagore in Santiniketan. His works include *Mah-i-Nau* (verse translation of Tagore's poems) 1923. *Pyam-i-Ruh* (1927). *Ankh ka Nur* (short stories, 1931), *Haft Manzar* (short plays 1931), *Naqd-ul-Adab* (short treatise on literary criticism, 1936), *Ju-i-Rawan* (Poetry, 1954) *Kitabon ki Jung*, (1958), and *Tanqidi Usul aur Nazriya* (1964). There are as many as thirty eight books, a number of them in an enchantingly simple style for children. He was awarded several literary prizes and awards on his books.

BIBLIOGRAPHY: Akhtar Yazdan Mohsin, *Hasmid-ul-lah-Afsar-Hayat-aur Karnamey* (1975).

M.H.

AGAL VILAKKU (Tamil) is a novel by M. Varadarajan. It won for the author the Sahitya Akademi Award of 1961. The tragic story of Chandran dealt with in the novel *Agal Vilakku*, is narrated by Velaiyan one of the arresting characters of the novel. Message of the novel is that, good characters and qualities alone would give us happy and harmonious life, and education, beauty wealthy etc. should not be blocking stones for the blooming of good character and quality. Chandran's life is compared to the oleander plant and brass lamp whereas Velaiyan's life is compared to the sacred basil plant and earthern lamp. The story in brief is :

Samanna is a wealthy person who lived in a village called Perunkanchi. He lived happily with his wife and his son Chandran and his daughter Karbagam and also his elder sister Sivakami, who was a widow.

He first refused permission to his son after his primary education in the village to continue his studies in Walajapet, a nearby town. He was of the opinion that urban life would harm his son's character and qualities. But the teachers of Chandran and the school Inspector met his father, talked of the intelligence and interest of Chandran and persuaded him to send him to an urban school. Hence Samanna hired a house in Walajapet and sent Chandran there. Sivakami was also sent there to look after him. Chandran's neighbour was Velaiyan whose father ran a provision shop. Both Chandran and Velaiyan became very thick friends ; they were class-mates. Chandran stood first in the class, Velaiyan had frequent consultations and guidance from him.

Velaiyan happened to meet Chandran's sister Karbagam whose beauty and qualities had attracted him very much. He fell in love with her. Meanwhile, Velaiyan failed in the school final examination whereas Chandran joined the intermediate class in a college at Madras. The city life gradually wrecked the life of Chandran. He could not top in the class. His interest turned to the field of drama. He happended to meet a girl Imavaty by name on the stage. His acquaitance grew as love. But he was shocked at the wedding invitation of Imavaty. It was a big blow to him. He left the hostel. The news reached his father. His father along with Velaiyan came to the city and went in search of Chandran, but in vain. They met Imavaty who told them that she had never loved him.

The days rolled on. Karbagam was wedded to Malan, the classmate of Velaiyan. Though Velaiyan was disappointed as he could not marry Karbagam whom he loved, he was interested in arranging for her a happy marital life. He married Kayarkanni his aunt's daughter. His sister Manimekalai was wedded to a poor teacher.

Velaiyan after passing B.A. Examination was appointed as joint Registrar in the Co-operative department at Coimbatore. Then he was transferred to Erode and then to Madras. He earned more than Rs. 3000/- p.m. and his life went on smoothly. He arranged for a job for Malan which was not satisfactory to him; therefore Malan pressed his wife Karbagam to get money from her father to start a rice mill; but her father didn't give any cash to her. On the contrary he transferred some of his properties to his grand daughters Tiruvaimozhi and Tiruppavai. Therefore Karbagam was driven to her father's house. Because of the worries over the departure of Chandran his mother passed away. Now Karbagam had to look after her father.

One day Velaiyan was informed that Chandran was in Aravankadu near Ooty with Santalingam, a former classmate of Velaiyan and Chandran. Velaiyan accompanied by Samanna and a teacher went to Aravankadu. There Chandran was living with a lady, who was a labourer in a tea estate. She had the credit of having murdered her own husband. Now this cruel lady was the wife of Chandran, who was working as an accountant in a company. Velaiyan and others mananged to bring Chandran to Perunkanchi. He was married to Valli who was humble and modest, but Chandran was still unchanged. Once when his wife started advising him, he severely beat her, which led to her suicide. Chandran ran away. It is said that he had been affected by leprosy and was admitted to a hospital somewhere.

One day on the way to his office Velaiyan turned back on hearing the voice of someone calling him. By the side of the road an ugly man sick with leprosy was lying and calling him. He went near and found it was Chandran. He took him to his residence and treated him as his guest. Chandran melted in sorrow and expressed regret for his past life. Soon after that he fell seriously ill and died.

C.B.

AGAMA LITERATURE (Sanskrit). Agamas are sacred and reliable traditions and form the basis of Hindu religious practices. The Agama traditions often run parallel to the vedic traditions (the Scriptures or

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Nigames), and there has been some criticism against them as deviating from the vedic tradition, and also a strong defence of the Agamas as being within the vedic tradition itself. The Agamas give prominence to devotion or Bhakti to the Supreme Being and are interested in temple worship and pilgrimages; the Agama texts are divided into three main divisions- Vaishnava, Shaiva and Shakta. There are several later Upanishads belonging to these schools (Vaishnava Upanishads, Shaiva Upanishads and Shakta Upanishads).

The subject matter of the Agama texts is classified under four heads jnana (knowledge leading to release), yoga (concentration and meditation), kriya (action such as building of temples, installation of idols, etc.) and charya (performance of daily worship, rituals, festivals, etc.) The practice portion-namely kriya and charya-are dealt with in detail.

Vaishnava Agamas are divided into two sections Pancharatra and Vaikhanasa. Pancharatra literature is very rich, containing more than 200 texts- *Ahirbudhnyasamhita*, *Lakshmitantra*, *Padmasamhita*, *Parasarasamhita*, *Sattvatasamhita*, etc. The term Pancharatra has been variously interpreted, but none is quite satisfactory. The texts belong to a period between 600 and 850 A.D. and some of them may contain later accretions. The Pancharatra form of worship is followed in Srirangam and Kanchi temples. The Vaikhanasas belong to the Tamil and Telugu area. *Atrisamhita*, *Kasyapasamhita*, *Marichisamhita*, *Bhrigusamhita*, etc., belong to this school. The rituals and worship at Tirupati temple are conducted according to Vaikhanasa tradition.

The Shaiva Agamas have three sub-divisions-(1) the Pashupata Schools ascribed to Lakulisha, (2) The Shaivasiddhanta School popular in Tamilnadu which has 28 Agama texts such as Kamika, Karana Suprabheda and Vadhula, etc., and (3) the Pratyabhijna School of Kashmir whose authoritative works consist of *Shivasutras* of Vasugupta, *Spandakarika* of Kallata, *Shivadrishti* of Somananda and *Pratyabhijnasutra* of Utpala (with Abhinavagupta's commentry).

The Shakta Agamas are concerned with the worship of Shakti or the World-Mother, *Lalitasahasranama*, *Saundaryalahari*, *Varivasyarahasya* of Bhaskararaya, etc., belong to this school.

Some of the Agama texts are also in the regional languages like Tamil, Kannada, etc.

All the Agamic texts accept the three realities - the Supreme Being, the individual souls and the objective universe. Bhakti is predominant.

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K.K.R.

AGAMANI (Bengali) On the eve of the great autumnal festival known as Durga Puja in Bengal a form of traditional song of lyric character is sung over the rural areas welcoming the Mother Goddess at the hearth and home of the people, not as a goddess but as a daughter, who had been given in marriage to a distant village, returning home. The songs express the most faithful sentiments of affection of the parents, the mother in particular, towards the daughters who were given away in marriage in childhood according to the prevailing social custom. The idea is, however, expressed through the Puranic characters like Shiva to whom is married Uma, the daughter of the Mountain-king of the Himalayas. Her mother, queen Menaka, plays the role of the eternal mother in relation to her daughter.

In the Agamani songs are reflected the anxious moments that the mothers pass or used to pass at one time by sending their immature daughters away to houses of their husbands. There were polygamy, unequal marriage between rich and poor and old husband and young wife and above all the dowry system. Therefore, there were apprehensions of sufferings of the daughters at their husband's places. All these are reflected in the Agamani songs Shiva who represents a poor husband marries the daughter of the king Himalaya, a representative of the rich. Nobody knows how old is Shiva, but Uma or Gauri is only eight years old. Mother Menaka has no peace in her mind for that. She prays to her husband to bring her daughter for at least three days during the autumnal festival. The husband agrees. This in brief is the theme of the songs.

Agamani or advent is almost immediately followed by separation known as Vijaya. On the day of immersion of the image of the goddess Durga, the songs of Vijaya or separation are sung. These songs reflect the painful feeling of the parents bidding farewell to the daughter at her departure for her husband's place.

At the beginning, Agamani used to be orally transmitted by a class of traditional musicians known as Bhat. During the early 18th century it developed literary character for the first time at the hands of the noted devotional poet of the age, Ramprasad Sen. A number of poets followed till the middle of the following century.

BIBLIOGRAPHY: Asutosh Bhattacharya, *Early Bengali Shaiva Poetry* (Calcutta, 1951); Sushil Kumar De, *Bengali Literature in the Nineteenth Century* (Calcutta, 1962, 2nd Ed.)

A.B.

AGARKAR, GOPAL GANESH (Marathi; b. 1856, d. 1895) was a renowned social reformer and founder-editor of the *Kesari* and the *Sudharaka*. He lost his father in the early childhood and had to suffer many hardships to continue and complete his education. While still a student at the Deccan College, Pune, he and Bal Gangadhar Tilak

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formed a close friendship. They were inspired by the patriotic articles of the eminent Marathi essayist Vishnushastri Chiplunkar. The three of them, along with a group of enthusiastic young graduates, established the New English School at Pune (1880), an educational institution in which all of them served as teachers. Agarkar was the first editor of the *Kesari*, a weekly journal sponsored by Chiplunkar and aided by Tilak (1881). Within a short period after the untimely death of Chiplunkar, the Deccan Education Society was formed to establish the Fergusson College, where both Agarkar and Tilak taught as Professors. Later on, Agarkar became the Principal of the College.

Although between Agarkar and Tilak there was a basic identity of views with regard to religion, education, political awakening and social reform, in the routine workings of the two institutions, Deccan Education Society and the *Kesari-Maratha*, they could not carry on amicably together. So Tilak offered to resign from the society and take charge of the *Kesari*, and Agarkar went on to start another weekly journal, the *Sudharaka* (The Reformer), in 1888.

While Agarkar was still the editor of the *Kesari*, both Agarkar and Tilak came to be imprisoned together for publishing objectionable material based on false information. Agarkar has written a very moving account of their stay in prison in a small book called *Dongarichya Turungatil Ekshe ek Divas*. While undergoing this sentence Agarkar prepared a Marathi adaptation of *Hamlet* called *Vikar Vilasita*. Its introduction deals with several literary issues related to translation and adaptation. He also made a notable contribution by writing a handy text-book of Marathi grammar.

The main bulk of Agarkar's writing consists of the innumerable editorial articles he contributed to the *Kesari* and the *Sudharaka*. Agarkar's interests were no doubt manifold and his literary essays on Shakespeare, Kalidasa, Bhavbhuti and on poetry reveal a profound understanding of literary works and genres. But Agarkar is now mainly remembered for his advocacy of all kinds of social reforms. The theories of Darwin, Mill and Spencer had a vital impact on his thought. He was a stern and uncompromising rationalist and believed that the out-moded and hence out-dated social customs would have to be eradicated or modified, irrespective of their time-honoured persistence. He was aware that the old order would necessarily have to change yielding place to new, but he pleaded for the expeditious emergence of the New Order.

When Agarkar fought for radical social reform the society itself was not prepared for it, and he had to face public opposition as well as domestic strife. Being a life-long patient of asthama, his health was always indifferent and he died a premature death. Agarkar's writings, contentwise and stylewise, inspired succeeding generations of poets, play-wrights and novelists in Maharashtra.

FURTHER WORKS : Kesaritil Nivadak Nibandha, Book I (1887), Book II (1888); Nibandha Sangraha, Part I (1916), Part II (1917), Part III (1918); *Sampurna Agarkar* (Nibandha Sangraha) Part I, Part II.

M.M.

AGARKAR LEKHA SANGRAHA (Marathi) is the title of a collection of Gopal Ganesh Agarkar's selected writings edited by G.P.Pradhan. It was first published by the Sahitya Akademi in 1960. The essays reveal the wide range of Agarkar's interests as well as his intellectual vigour and courage of conviction. Some of these essays deal with his disillusionment with the British Rule, his views on the prevailing condition of the country, and the ways and means of getting out of it.

The essays like 'Tin Arthashastre' (Three Types of Economics), 'Ingraji Rajyachi Ulat Baju Athava Amache Ghor Daridrya' (The Reverse Side of English Rule or Our Poverty), 'Hindustanas kshyaya Lagala' (India suffers from consumption), 'Vachal Tar Chakit Whal' (You will be surprised, if you will read this!), Hindusthanatil Annannadasheche Dushparinam' (Evil effects of Starvation), etc., expose the degenerating effects of British rule. He advocates promotion of trade and emphasises the need of political agitation through Indian National Congress.

In many of these essays Agarkar particularly castigates with fearless honesty many social evils such as neglect of women and harsh inhuman treatment given to widows. These essays were powerful enough to create public opinion against social evils. Through a process of analysis and criticism based on worldly secular values in place of the spiritual and metaphysical ideas based on Hindu religion and scriptures, Agarkar created an atmosphere where reason would prevail over emotions and change would take the place of tradition. Time and again therefore, he urged his contemporaries not to be deterred by 'Vichar kalaha' or thought-conflict, which led to a clarification of issues and principles. 'The evils of Hindu Society', he wrote in his essay entitled Tarun Sushikshitas Vidnyapana (Open letter to Young Graduates), 'arose not from an excess of thought-conflicts but because of its absence.'

Religion, he thought belonged to the undeveloped intellectual state of man, which made him believe in ghosts and natural phenomena which he could not explain. With development of science these beliefs would vanish. Therefore, there is no need to believe in an all-powerful creator or practices like idolatry. 'Dharmakalpana Ali Kothun' (The Origin of Religion), 'Thadagi Va Devata' (Tombs and Temples), 'Murtipujecha Udbhava' (Origin of Idolatory) and 'Devotpattivishayi Shevatche Char Shabda' (Last words on the Origin of God). The last

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essay concludes with the belief that the highest state of religion is a belief that the self would merge in an absolute,... 'Aham Brahmasmi'. This, he thought, was an apotheosis of individualism.

In his analysis of social and political problems, it is the ideal of secular equality that he advocates. He subjects all the customs and beliefs to a searching analysis and advocates a rational mode of life and actions which would benefit the individual and the community. In these essays he ranges over such topics as items of dress, footwear, beliefs and practices to intellectual pursuits such as Reading (Vachan), Poets, Poetry and Love of Poetry (Kavi, Kavya, Kavitarati) where he is keenly aware of the imaginative aspects of literature.

A.K.B.

AGARWAL, BHARAT BHUSHAN (Hindi; b. 1919, d. 1975) was a poet, play-wright and satirist, who studied English literature for his M.A. at the Agra University and got his Ph.D. from the Delhi University. He was the editor of the Hindi weekly, *Samaj Sevak*, Drama Producer and Programme Executive, All India Radio, Deputy Secretary (Programme) of Sahitya Akademi, New Delhi and Visiting Fellow of the Institute of Advanced Studies, Simla. His collection of poems *Chhabi Ke Bandhan* (Bonds of Beauty, 1941) was followed by other poetic collections entitled *Jagate Raho* (Keep Awake, 1942), *Mukti Marg* (Path of Salvation, 1947), 'O! *Aprastuta Prashna*' (O, Unpresented Question, 1958), *Kagaz Ke Phul* (Paper Flowers, 1964), *Anupasthit Log! (Absent People*, 1965), *Ek Utha Hua Hath* (A Raised Hand, 1971), and *Utna Vah Suraj Hai* (That much Sun He is, 1977), (a posthumous Sahitya Akademi award winner of 1978) which were applauded for their pungent satire on the contemporary society. He also wrote plays entitled *Palayan* (Escape, 1942), *Aur Khayi Badhti Gayi* (And the Gulf Widened, 1955), *Agnilik* (Fire-line, 1976). He also wrote a novelette titled *Lautati Lahron Ki Bansuri* (Flute of the Returning Waves, 1965). A collection of his critical essays *Prasangavash* (Incidentally, 1970) and his research work entitled *Hindi Upanyas Par Pashchatya Prabhav* (Western Impact on the Hindi Novel) are known for their analytical freshness.

Though he made his mark mainly as a creative writer, he also translated profusely from English and Bengali into Hindi.

Bharat Bhushan will be remembered for his stinging satire on the hollowness of the present day society, the yawning gap in practice and profession of each one of us on the one hand and our righteous stance and pious posture of hypocrisy on the other. Bharat Bhushan is superb in pointing his unerring finger at such anomalies which are too many and too frequent to be missed.

His posthumous publications are: *Kavi Ki Drishti* (Poet's view, 1978), *Adhe-Adhe Jisma* (Half Bodies, 1978), *Bahut Baqi Hai* (Much is Left, 1978), *Setu-Bandhan* (Bridging, 1979), *Tin Kavya Natak* (Three Verse Plays, 1979), *Lik Alik* (1980).

BIBLIOGRAPHY: Kailash Vajpayi, *Hindi Poetry* in *Indian Poetry Today* (1976); Ranvir Rangra, *Sahityik Sakshatkar* (Delhi, 1978).

I.C.

AGARWAL, KEDARNATH (Hindi; b. 1911) is a leading poet of the progressive poetic movement in Hindi, Kedar nath Agarwal's forte is his meticulous and meaningful selection of moods and forceful expression of emotion. A genuine attempt to investigate the emotive aspect of life and its realisation at the human level through poetry is amply reflected in the poem compiled in his collections *Yug Ki Ganga* and *Nind ke badal*. He gives expression to the common man's thought-pattern. He has, therefore, succeeded in putting across touching scenes of country life encompassed by nature's beautiful expanse.

His poetry is imbued with a deep sense of awakening and struggle. Its rich emotional content guards it against the accusation of rigid progressivism. Social contexts assume a greater depth in his later creative efforts. His smaller poems are more effective in the expression of subtler passions. They are richer in terms of dictional finesse and artistic structuring.

His *Gulmehndi* comprises the poems of *Yug ki Ganga*, *Nind ke badal* and *Lok Aur Alok* along with an introductory note, the collection being titled after the last poem. While 'Ag ka Aina' attempts to assimilate the contemporary style. 'Pankh aur patwar' owes its richness to the variety of content. Politics have been transformed into an integral part of his poetry. 'Dhup ki Talwar' and 'Duj ka Chand' are replete with deep and rich natural imagery.

Kedar's poetry abounds in rich and varied images, his diction has remarkable spontaneity and rhythmic pattern. He successfully tries his hand at both lyrical and free verses. A number of his poems have been translated into foreign languages. His other works are: Translation:– *Desh-Desh ki Kavitayen* (1970). *Essays:– Samay-Samay* par (1970), *Vichar-bodh* (1980).

Go.R.

AGARWAL, VASUDEV SHARAN (Hindi; b. 1904, d. 1972) was a scholar of ancient and mediaeval literature, history, culture and art. He was born in a respectable Vaishya family. He was awarded Ph. D. degree in 1941 and then D. Litt. in 1946. He served as Head of the Archaeological Museum, Mathura; Superintendent, Central Asian Antiquities Museum and Head of the Indian Archaeological department from 1946 to 1951. He also served as curator of provincial Museum, U.P. In 1951, he was appointed professor in the College of Indology,

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Benaras Hindu University. In 1952, Lucknow University requested him to deliver a series of lectures on 'Panini' under 'Radha Kumud Mukherjee Lecture Scheme'. He became the president of several institutions from time to time, such as, of Indian Council of Coins, Nagpur, Indian Council of Museum, Patna, and All India Oriental Congress (Fine Arts Section), Bombay.

Agarwal was an ardent student of literature. In the field of Hindi literature his commentary and textual criticism of the famous epic *Padmavat* (by Jayasi) is a very significant contribution.

FURTHER WORKS: Prithvi Putra (Son of the Land) 1949; *Urujyoti* (Light of the Heart) 1952; *Kala Aur-Sanskriti'* (Art and Culture) 1952; *Mata-Bhumi* (Mother land) 1953; *Harsh Charit: Ek Sanskritic Adhyayan* (A Cultural Study of Harshcharit) 1953; *Bharat Ki Maulik Ekta* (Fundamental Unity of India) 1954; *Malik Muhammed Jayasi: Padamavat* (ed) 1955, *Panini-Kalin Bharatvarsh* (India as known to Panini) 1955, *Bharat Savitri* 1957.

S.D.M.

AGARWAL, VIPINKUMAR (Hindi; b. 1931) is a poet, dramatist and painter. He has been associated with the later creative endeavour in 'Nai Kavita'. Being a teacher of Physics in the University of Allahabad for over two decades, Vipin has a scientific approach to life and the nature of his poetry in ultra-modern. He is dissatisfied with the exquisiteness, effusion and extravagance of the earlier poetic compositions. He mantains his insistence on ridding poetic compositions of these cumbrances. He makes a genuine effort to imbue his 'Motor, Lal battian aur abhiman' and 'Zarurat Se Zyada' with his realistic responses.

Vipin's scientific self-control impels him to communciate the maximum of experience through minimum of means on the expression level. His consistent effort has, therefore, been directed to achieve his end through understatement, meticulously guarding himself against extravagance and exaggeration both at the emotive and linguistic planes. He, therefore, never attempted any long poem beyond 'Nange Pair'. His apparently simple and commonplace poems make a serious effort to express his characteristic experience through the medium of linguistic structure. Not being associated with any particular poetic tradition, he draws upon the routine of daily life for his poetic base.

Vipinkumar Agarwal gives a cool and subtle expression to a tired country's irreversible inertia. 'Praja Ka Man', 'Nange Pair' are two of his representative poems; in the one, he lays greater emphasis on the living or the vibrant as compared with the tradition ('Astha') in the other he ventures out to investigate the status of the common man within the society, the country and the world at large. He makes a sincere attempt at 'impassioned introspection and this to articulate things, events, situations, experiences and sensual perceptions in a detached, adult-like manner with an intelletual spontaneity.

In his collection of one act plays titled *Khoye Hue Admi Ki Khoj*, he represents the anomalies and incoherence of life on all levels. These verge on 'Absurd' plays.

Biti ap biti ap is his first novel wherein giving a go-by to the traditional structure of the Hindi novels, he tries to weave echoes and re-echoes, slices of memories and symbols into a viable pattern. His style is imbued with new artisitc coherence in all his pursuits, viz. poetry, plays and painting. The ultra-modernism, ultra-realism and cubism of his painting spill over into his poems and plays.

FURTHER WORKS: Poetry: *Dhuen ki Lakiren* (1956-in collaboration with Lakshmikant Varma), (1970). Drama: *'Tin Apahij'*, *Lotan*. Criticism: *Adhunikata ke pahlu!*, *ta ke pahlu!*.

Go.R.

AGARWALA, ANANDACHANDRA (Assamese; b. 1878, d. 1940) was born in Tezpur. His father was Kashinath Agarwala. After completing his high school education in Tezpur, he left for Calcutta to study F.A. He was the leading organiser of the Asamiya Bhasa Unnatisadhini Sabha in Calcutta and he was also a pominent writer in *Jonaki*, a well-known periodical of that time. After finishing his studies Agarwala joined the police service and eventually he rose to the post of Superintendent of Police. Resigning from this post later, he settled in Tezpur permanently.

While he was a student, along with Krishnaprasad Agarwala and some other friends, he wrote some songs and collected them in a book called *Dharma Sangit*. Apart from helping the publication of a children's magazine called *Larabandhu* (1888) of Gunabhiram Barua he published two children's books called *Sishupath* and *Komalpath*.

Anandachandra Agarwala is known in Assamese literature as Bhangani Konwar (Prince of translation) for his wonderful talent in the field of translation. He enriched Assamese literature by some extremely beautiful translations of a few selected English poems. These pieces are examples of how a poet's talents can make even translations so spontaneous and enjoyable. His famous translations like 'Jiban-Sangit', 'Sukgar-Thai', and 'Chacha-Aru-Pandit', 'Aji-Aru-Kali', left a deep impression on the minds of the Assamese readers.

Though the number of original poems of Agarwala seems to be very small yet whatever he had written succeeded in giving us a true picture of his great poetic talent. The neatness of thought and imagination and simplicity of expression found in his poems like Devakanya Manabibeser', 'Toi', 'Balam' etc. make them the

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most enjoyable. The beauty of nature is expressed impressively in Agarwala's poems. In this context we can say that the ancient folk proverbs and ballads as well as the folk songs seemed to have left a great effect on the mind of the poet. *Jilikani* (1920) is the only book which contains collection of all his published poems. He completed another collection of all his poems called *Padumani* for publication before his death.

He was not only famous as a poet but also known for his interest in archaeology and spiritual truth. In his Presidential speech of Asom Sahitya Sabha (1936) he announced, 'If we make our small spring flow like a big river, the tiny spring would flow into the sea all by itself. Every individual of our state must serve his state and his people and their language, and work for the overall development.' The main reason behind his antiquarian study was to re-establish the proud heritage of ancient Assam. Another noteworthy contribution is his *Notes on the Ancient History of Assam* written in English in 1921.

There may be a difference between the findings and judgement of the modern archaeologists and the conclusions of Agarwala. It may be due to the fact that he was dominated and guided all the time by one passion, that was patriotism. So instead of using a scientific approach of research to form an opinion about his subject matter, he let his ruling passion override truth. Inspite of this we have to admit that he was the pioneer in the field of archaeological research.

Agarwala expressed his own opinion through articles like, '*Asamiya Bhasar Prakriti Aru Baisista*,' '*Asamiya Akhar Jotanir Niyam*', '*Tantra Sastra Aru Amar Varnamala*', '*Asamiya Akhar Aru Akhar Jotani*', *Sanskritimulak Asamiya Jharooa*', '*Shabda*' and '*Sahityar Jatkinchit*'.

His 'Srishtitatta 'Karmaphaltatta', 'Paraloktatta' 'Arundhatir Upakhyan', 'Sita', etc., were published serially in periodicals like *Alochani*, *Awahan* and *Jayanti*. These articles successfully established him as a true seeker of the spiritual truth.

N.B.

AGARWALA, CHANDRAKUMAR (Assamese; b. 1867, d.1938), was a prominent Assamese romantic poet. He was the first editor of the Assamese monthly *Jonaki* (Calcutta, 1889), the mouthpiece of an epoch-making literary organisation-Asamiya Bhasar Unnati Sadhini Sabha (The Assamese Language Developing Society), formed by a few promising Assamese students who went to Calcutta for higher education. His anthologies - *Pratima* (The Image, 1913) and *Bin-Baragi* (The Lyric Ascetic, 1923) have become extremely popular for their simplicity of diction, addition of strangeness to beauty, love of nature, creation of supernatural in the natural through indigenous folk-beliefs and tales, and genuine humanitarianism. His tenet—sundarar aradhana jivanar khel (the worship of the Beautiful is the play of Life)—has become almost a gospel in Assamese. As a utopian visionary he wants to rebel against all shackles and vices of the society, but he never forgets the earth; and a robust optimism, born out of his innate faith in the *Vedantic* philopshy, leads him to glorify the essential greatness of man.

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P.S.

AGARWALA, JYOTIPRASAD (Assamese; b. 1903, d. 1951) was popularly known as Rupkonwar (a Worshipper of Beauty in Truth). He was an epoch-making artist of Assam. A musician, an innovating playwright, a great thinker, a powerful poet, a film-director and producer, a stage actor and dancer, fiery orator, a scholarly essayist, a freedom-fighter, a proud patriot and a broad humanist, he was born in the famous Agarwalla family of Tezpur with a silver spoon in his mouth. He took the thorny path of a revolutionary artist and spent his eventful life for the cause of art and culture as a means to the redemption of mankind. He had his higher education in Calcutta and London (1926) but he left it incomplete as he was more interested in the art of film-making that led him to Germany to complete a seven months' training in it. (1930).

Returning to India, Jyotiprasad played the double role of the artist and the freedom fighter. He became a Commander (Adhinayak) of the Peace Army (Santi Sena) (1931-32) and had to undergo fifteen months' rigorous imprisonment. After his release from the prison he worked with his sincerest devotion to release the first film in Assamese entitled 'Joymati' (1935) a soul-stirring tale of martyrdom of an Ahom princess for the cause of her motherland. His second film 'Indra-Malati' (1939) was based on a social theme. His project for the third 'Manar Binar Agnisur', a tale on the Burmese invasion of Assam that dealt a death blow to the Ahom administration in Assam, was nipped in the bud.

The best of Jyotiprasad, the artist, is in his musical compositions and renovations of indigenous tunes, which have formed a new type of music known as Jyoti-Sangit. Traditional in tunes and universal in appeal his songs, which are supposed to be more than six hundred in number, are indeed priceless in the domain of Assamese music. A long-playing record of his popular songs, mostly taken from his poetic plays, was produced in the seventies.

The musician was also a first-rate playwright who produced a series of modern plays, befitting the modern stage technique, weaving appropriately into the dramatic sequence some of his highly popular songs. Some of his plays may be called poetic dramas for their abundance of

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poetic passages, melodious music and variety in characterisation projecting the artist's broad ideals. He has offered a few gems to the treasury of the modern Assamese drama. His *Sonit-Kunwari* (1925) (The Princess of Sonitpur) is a modern dramatised version of the mythological theme of Usha and Aniruddha, taken from the Assamese Vaishnavite epic-*Kumar-Haran* written by the great poet Chandrabharati (Ananta kandali). Jyotiprasad started the process of experimentations in renovating indigenous Assamese tunes with modern musical instruments in this play. His *Karengar-Ligiri* (1936) (The Maid of the Palace) is another bold experiment not only in the musical renovation, but also in projecting the clash between the revolutionary ideal of the artist and the age-old taboos of the traditional society through psychological conflicts of the characters. His *Rupalim* (1960) (An Imaginary Tribal Girl) is not only musical in texture and revolutionary in ideal but also a projection of the artist's ideal: the conquest of Light over Darkness. This is by far the best of all his plays, and, if properly rendered into English, it may establish Jyotiprasad as a topranking dramatist of the country. His *Nimati Konya* (or *Rupkonwar*, 1964) is a symbolic play, showing the role of the Artist who alone can usher in world peace and happiness. His *Labhita* (1948) is an exception both in the stage technique and creation of characters. Two other plays that have remained incomplete are *Son Pakhili* (Another symbolic play meant for children, 1964) and *Khanikar* (1977) (An Artist's struggle in his pursuit).

The musician-playwright also composed a good number of lyric poems, short-stories and children's poems. His *Jyoti-Ramayana* written in modern verse for children was indeed an ambitious and purposeful project which unfortunatley remained incomplete. He was also a powerful prose-writer and a great thinker. His speeches delivered on different occasions dealing with topics like 'Modern Culture', 'The Role of the Artist in the World' and the 'Role of the Woman in the World' are model literary essays. His biographical work, *Chandrakumar Agarwala* (1967) dealing with the inspiring life of his own uncle who was the pioneer romantic poet of Assam, is a model of the new biographical writings in Assamese.

Jyotiprasad was the editor of a language daily *Dainik Asamiya*, 1944, and was actively associated with the establishment of the University of Gauhati. He had a design of his own for the University Building, which, though not accepted, shows the artist's view of a University as an epitome of the cultural heritage of the people. Jyotiprasad, the great revolutionary artist, lived to see India free, but he was disillusioned after the Independence (1947) and succumbed to cancer at the age of forty-eight.

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P.S.

AGASTYA PANDITA (Sanskrit) belonged to the court of the Kakatiya ruler Prataparudradeva (1294-1325) of Warangal in Andhra. He was often identified with Vidyanatha, author of a useful and basic alamkara text *Prataparudrayasobhusanam*, who was also patronised by the same Prataparudra, but this view is not accepted now.

According to poetess Gangadevi in the Andhra region who was very close to Agastya in point of time, he was a learned and prolific author of poems. However, only three works of Agastya are now available—*Krishnacharita*, a prose composition, *Nalakirtikaumudi*, a minor poem in two cantos and *Balabharata*, a mahakavya in twenty cantos. It is to the credit of Agastya that his *Balabharata* is the basis for the well-known Tamil Bharata of Villiputturar. The *Krishnacharita* and *Nalakirtikaumudi* have been recently critically edited by T. Venkatacharya. The third work *Balabharata* was partly printed from Srirangam many years ago in a journal.

S.S.J.

AGHA HASHR KASHMIRI (Urdu; b. 1879, d. 1935) was a poet and playwright. He was born at Benaras in an othodox Muslim family and educated in oriental learning for ecclisiastic competence. He also received English education upto the sixth standard. His real name was Agha Muhammad Shah. He started writing poetry at an early age and used to get his poems corrected by Muhammad Husain 'Faiz' Banarasi. He witnessed the first stage performance of Tenuchand Ghatak's Jubilee Theatrical Company against which he wrote his first article in *Rafi-ul*. He wrote his first play *Aftab-e-Muhabat* in 1896 after witnessing the stage play of Mehdi Hasan (Ahsan) Lucknawi's *Chandravati*. Soon thereafter he left home for Bombay to join stage and after a great deal of struggle got employment in the Alfred Theatre Company.

He made his debut with the adaptation of Shakespeare's *Winter's Tale* in his *Murid-a-Shak* in 1899. He served various other companies till in 1909 he founded his own unit *The Great Alfred Theatrical Company of Hyderabad* and wrote *Silver King* or *Nek Parvin* (1914) for the same. He also worked for a Theatre Company of Jullundhar (Punjab) owned by one Bhai Gyan Singh. He was awarded the title of Indian Shakespeare by the Delhi public in a reception held in his honour.

He joined maiden's Theatrical Company, Calcutta in 1919 and took to freelancing in 1923 and taking interest in films. In 1933 he launched 'Hashr Pictures' and commenced the shooting of *Bhisham*.

His important plays include *Asir-e-Hirs* (1900) based on a Sheridan's play, *Safed Khun* (1907) *King Lear*,

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Said-e-Hawas (1908) (King John), *Khwab-e-Hasti* (1909 Macbeth), Khubsurat Bala (1090), *Yahudi Ki Larki* (1913), *Bilvamangal* (1915), *Ban Devi* (1916), *Madhur Murli* (1919), *Bhagirath Ganga* (1926), *Turki Hur* (1922), *Ankh ka Nasha* (1924), *Sita Banbas* (1928) *Rustam-Sohrab* (1929), *Dil ki Pyas* (1930), and many others.

The real pioneer of Urdu stage in modern time, he introduced new style of acting and dialogue delivery. His poetic and melodramatic phrases, suited ideally the needs of the corweded open air tented Show Houses devoid of any mechanical devices or sound systems. Free use of appropriate couplets, and embellishment of songs and music added rich literary flavour to his dialogues. Themes of his plays mainly centre round moral issues with either mythological or historical overtones. He introduced adaptations of Shakespearean plays in Urdu and popularised them with the addition of musical and comic interludes to suit Indian audiences. All his plays contain an undercurrent of contemporaneity, touching upon several aspects of social reforms, nationalist feelings, urges for political and social emancipation. He was also a noted poet whose satirical poem *Shukriya-i-Europe* which he had first recited before a large public gathering in Lahore become very popular. (In this poem poet thanks the West for all its political and cultural exploitation of Asia and India and its evil effects on our civilization). He was however, best admired for his tragedies which touch the heights of melodrama. His characterisations are often simple and without much psycholgical depth.

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H.M.

AGILAHEE (Maithili) is an incomplete novelette by Kumar Gangananda Sinha. It is the story of a young girl of 12 years who is innocent but mischievous. The entire story is full of humour and the portrait of the heroine emerges as lovable and extremely interesting. It was published partly in *Maithili Sahitya Patra* in 1938.

J.M.

AGNIBINA (Bengali) is the first Bengali book of verse by Kazi Nazrul Islam which made him famous almost overnight. The book contains twelve poems, some of them fairly long, including his most well-known as well as his most representative writing 'Bidrohi' (the Rebel). All these verses reveal a happy blending of intense romanticism and keen social awareness, a robust masculinity and a youthful exuberance. Nazrul Islam's style is facile and felicitious, his metre fluent and his voice passionate and loud. He never cared much for formal perfection and artistic finish. Nevertheless, it is the passionate expression and sincerity of feelings that endeared Nazrul Islam to his reader, and made *Agnibina* (lyre of fire, 1922) extremely popular. The very title of the book suggests its nature: a combination of fiery incantation and the sweetness of the Veena. The poem 'Bidrohi', certainly one of the great poems written by Nazrul Islam, is a strange mixture of serious and trivial, a fierce denunciation of social injustice and oppression and also of romantic ebullience, and impetuosity of emotion and it has a haunting quality about it. It not only contains many memorable lines but it overpowers the readers with its magnificent rhetoric. It is indeed impetuous and overwhelming and such unbridled and tempestuous outburst is unprecedented in the history of Bengali poetry.

There are other remarkable poems in the book, for example the dramatic monologue, 'Kamal Pasha' or the 'Satyagraha', which breathe the same spirit of rebellion, but all of them suffer technically and there is a lack of artistic finesse. But all of them, again, seem so natural and inevitable. Nazrul Islam draws his metaphors and imagery from both Hindu and Islamic sources with great ingenuity, and employs a large number of Persian words in his highly Sanskritic style creating a new and vigorous rhythm. *Agnibina* inspired youngmen and women during the days of freedom struggle and its power can be felt even today.

S.D.

AGNIPURANA (Sanskrit): A Purana of a later day the *Agnipurana* is so called because Agni is supposed to have originally communicated it to Vashishtha, Vashishtha to Vyasa and the latter to the Suta, the usual narrator of the Puranas. In its 382 chapters and about 11,000 verses it covers the five characteristic topics (pancha lakshanas) and also deals with the popular phases of Hindu religion and philosophy, worship of different deities, religious vows and observances, tantric practices, politics and sociology, poetics and dramaturgy, arts and sciences.

The typical puranic topics, namely creation and counter-creation (sarga, pratisarga) or origin of the universe and cosmogony are described according to the Samkhya tenets (chs. 17–20); Manu-periods (Manvantarani) are given (ch. 150); Genealogies of kings and dynastic lists (vamsha, vamshanucharita) are presented (chs. 272–77). The Puranas, which Winternitz describes as 'the religious works of the second grade' centre round the cult of a popular god; here it is Vishnu, whose avataras (including that of Buddha) and worship are described in 15 chapters. The Shaivite influence is also clearly seen in the description of the mystic cult of Linga, of Durga, Tantric rites, worship of such deities as Ganesha, Surya, Agni, Chandra, Kubjika, Ashtashtaka Devi, Tvarita, etc. (chs. 21–106; also 143–49).

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The context of Rama and Krishna, while describing the avataras, leads to the summary of *Ramayana* (chs. 7–13), *Harivamsha* (ch. 12) and *Mahabharata* (chs. 13–15). Doctrines of the *Gita* (ch. 380), *Yamagita* (ch. 381), Yoga (368–69) and Vedanta philosophy (chs. 376–379) are also described. The contents of Dharmashastra which include ashrama and varna duties and practices, daily and occasional rituals, expiations, griha and pakayajnas, etc. are borrowed from Smritis and given in chs. 151–174. Mystic formulas, Gayatri mantra, Sandhya, etc. are discussed in chs. 214–17.

In its desire to include everything, it gives astronomical information, effects of stars, propitiation formulas, devices and totems (chs. 121–142). An interesting section is Rajadharma (chs. 218–242) which deals with the science of government, politics and art of war.

The doctrine of Bhuvanakosha (chs. 107–120) is a geographical account which includes importance of sacred places and holy rivers.

It describes the Vedic literature (chs. 259–271), Science of Medicine (Ayurveda, chs. 278–297); more interesting perhaps are the sections on construction and consecration of image of gods, house-building, and on the literary topics, like Metrics, Phonetics, Grammar, Lexicography (summary of *Amarakosha*), Poetics and Dramaturgy (chs. 336–346).

A critical estimate of the *Purana* leads one to believe that the original *Purana* must have been greatly amplified to include different kinds of material and give the work a comprehensive character. Besides the Suta there are several other narrators like, Narada, Hayagriva, Bhargava Rama (Rajaniti), Dhanvantari, Palakapya (elephant-lore), Shalihotra (horse-lore), Skanda and Kumara (grammar), etc. They really are authorities on the different branches of knowledge; the author of the Purana must have included their names to lend authority to his collection of material. The original chapters in it must have been those where Agni through Suta is the narrator. The next phase of its development is represented by the influence of the *Bhagavata* or Vishnu cult, which dominated northern India during the 6th–7th century. Another phase is that of Shaivite or Tantric elements, marked by Ishvara as the narrator and falling between 7th and 8th century. In the final phase miscellaneous matter on various subjects was gathered; this appears to have happened in the Gupta and the post-Gupta periods which witnessed the growth of Dharmashastra, worship of minor deities, of arts and sciences, sculpture, architecture and iconography. Three principles seem to have governed the composition and growth of this *Purana*: summary of a work chapter by chapter; summary of material from standard works; and adaptation of whole chapters or works without acknowledgement.

Written in 'the manner of epics and religious works in the simple shloka metre', without verbosity or any attempt at stylistic display, this *Purana* is not an original literary work. Scholars are not agreed about the nature and period of its composition. But considering the inclusion of several topics, summaries and collection of various works and treatises on diverse subjects, one may take it obviously as a work of 'a band of authors, separated by centuries', and that the extant *Purana* must have attained its present form by about the 11th century.

Some particular features of the treatment of its topics may be noted. The apparent quest in dealing with topics of religion and philosophy is for the essence of knowledge leading to perfection. It deals with para and aparavidya: the knowledge of Vishnu-Brahman is regarded as perfect; the Vishnu-stotra (ch. 45) is expressive of this cult. But Winternitz points out the Shaivite character of the *Purana*. Probably, like some other puranas, it tries to present popular deities and religious modes and practices without a pronounced sectarian bias.

Dealing with poetics and dramatics, it discusses the characteristics of kavya definition and classification of kavya, gives a brief account of rasa both as a principle of poetic and dramatic compositions, of riti, alamkaras, gunas and doshas, and the topics from *Natyashastra*. The material is collected from Bharata, Bhamaha, Dandin, Vamana and Dhananjaya, that is, the early writers on poetics. It presents a peculiar view about rasa: Brahman transforms itself as alamkara; it leads to abhimana which overflows the three worlds; from abhimana comes rati, which developed fully as Shringara-rasa; the nine rasas (including Shanta) are aspects of Shringara.This is a doctrine which Bhoja develops. In its treatment of dramatics it includes the Upa-rupakas and certain items, like nandimukha which are not found in Bharata's purvaranga. It thus seems to stand mid-way between the earlier and later works, possibly suggesting some new literary ideas.

The total cultural data supplied by the *Agnipurana* is corroborated by the evidence available from the Chinese travellers Yuan-chwang and I-tsing, from the epigraphic records of the later Gupta period, the age of Harsha and Gurjara-Pratiharas, and from the data in *Manu*, *Yajnavalkya* and later *Smritis*. As Winternitz pointed out, the distinctive feature of the *Purana* is its encyclopaedic character. 'It gives a complete picture of the society during the period 700–800 to 1000–1100, reflecting the religious beliefs and practices, as also social customs and manners of the masses, and the intellectual progress of the elite as revealed in the development of arts, sciences, religion, philosophy and literature.'

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G.K.B.

AGNISAKSHI (Malayalam) is a work by Lalitambika Antarjanam. It was published in 1976. It presents the gripping spectacle of a young, ebullient Namboodiri woman Thethikutty, successively becoming a social reformer, an ardent nationalist and an earnest ascetic under the conflicting influence of tradition and modernity.

Thethikutty is married, according to Vedic rites, i.e. making Agni (fire) a witness (sakshi) to the ceremony (and hence the title *Agnisakshi*) to Unni Namboodiri of the well-known Malayala Brahmin family named Manampilly Illam. He is young, virtuous and loving but too orthodox to be the husband of a woman with Thethikutty's views. Feeling frustrated, Thethikutty leaves him once and for ever and reaches her paternal home. Unni ridden by customs, does not care to call her back; nor does he marry again. Instead, renouncing all wordly possessions, he lives a life of piety, is branded as an eccentric and dies a tranquil death when engaged in prayer before the family shrine. Thethikutty, in the meanwhile, being driven from pillar to post by her irresistible spirit finds no peace anywhere. At last, in the Himalayas, she meets with her old friend and her husband's cousin, the sixty year old K.M.K. Nair. Though she is upset at first the final meeting infuses into her a sense of fulfilment, she finds her unborn son in Mrs. Nair's son and hands over her wedding pendant to her daughter with the request to cherish it with due regard.

The story centres round almost a single individual. It depicts certain related problems such as the fortunes of the heroine's family and of the nation in a period of unforeseen changes. Basic problems that incidentally come into view are also significant. What, for example, is the ultimate meaning of existence? How far is destiny responsible for man's success and failure? The novel thus becomes something more than a contribution of topical value. No wonder it won the Kerala Sahitya Akademi Award and the Sahitya Akademi Award in the same year, 1977.

K.S.N.

AGYEYA (Hindi; b. 1911) Sachchidanand Hiranand Vatsyayan 'Agyeya' has been more of an institution in himself than a mere individual author and over a period of four decades has exercised greater influence on the course of Hindi literary development in its different genres. His imaginative and innovative literary creativity, chartering a distinctly different course from the traditional one and constant experimentation both on the plane of content as well as form, is unparallelled. Novelist, short-story writer, essayist, critic, journalist, travelogue-writer, stylist and above all a poet of variegated experiences of life, Agyeya has had a chequered career—at once rich, multi-dimensional, vigorous and endowed with a rare fullness.

Born in a scholarly family and son of Hiranand Sastri, a high official in the Archaeological Department, Agyeya had to shift to different parts of the country during his childhood and developed steady interest in different languages and literatures which helped in developing his mental make-up. His father encouraged him to study Hindi and write in that language. A sense of revolt against the British imperialism, had already grown within him and before he could complete his M.A. (English), he had to plunge into the fray of the freedom movement. He, however, continued his intense study of Indian as well as foreign literature which helped him acquire a wider and more liberal perspective of life and men. He is a widely read and widely travelled man and has thoroughly studied significant Indian and foreign authors.

Agyeya has edited a number of Hindi newspapers and journals e.g. *Vishal Bharat, Pratik, Vak, Dinman* and *Navbharat Times*. He has been the pioneer of 'Prayogvad' and 'Nai Kavita' movements of modern Hindi poetry. He is essentially a writer endowed with deep cultural perception and a rare intellectual faculty. Thoroughly conversant with the trends of western culture and literature, he has, however, never been an imitator. In him, we find the glimpses of the cadence of Kalidasian melody as well as the sense of new visionary awakening of the leading lights of 'Chhayavad', viz. Jai Shankar 'Prasad'. 'Chhayavadi' poets did make an impact on Agyeya, yet he is a different poet with a distinctly different make-up. He gave new creative possibilities of poetic diction to 'Nai Kavita'. He has a marvellous combination of originality, novelty and the indomitable will to face new challenges. His contemplative personality has an immense capacity to carve out new ways discarding outdated tracks in the true fashion of an investigator of new courses (*Rahon ke Anveshi*, Introduction, *Tar Saptak*). Though Agyeya represents many facets of creativity, he is first and foremost a poet. His main collections of poems are *Bhagnadut* (1933), *Chinta* (1942), *Ityalam* (1946), *Indra Dhanu Raunde Hue* (1957), *Ari O, Karuna Prabhamay* (1959), *Angan ke Par Dvar* (1961), *Sunahre Shaival* (1966), *Kitni Navon Mein Kitni Bar* (1967), *Kyon ki Main Use Janta Hoon* (1969), *Sagar Mudra* (1971), *Pahale Main Sannata Bunta Hun* (1974), *Mahavriksh ke Niche* (1980) and *Nadi ki Bank Par Chhaya* (1981). Alongside his poetic execursions of more than four decades, both form and content received a constant shape in his poetry. But the freshness which was radiated by *Hari Ghas Par Kshan Bhar* and *Mahavriksh ke Niche* is rare. The freshness of his poetic sensibility, vision of Nature's beauty, understanding of human emotions, language of poetry, symbolization, imagery, rhythm, tone and metre have all a novelty that has left a deep impact upon modern Hindi poetry. The poet feels he has a responsibility to society, but at the same time he is a

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supporter of the freedom of the individual. Therefore, his poetry does not become the protector of individualism, rather it supports the values of the freedom of individual. He became a bridge between the old and the new through a meaningful dialogue and communication between tradition and modernity. The essence of his long poem Asadhya Vina' is a complete dedication to the creation.

Advocating novelty of experiment, tradition and progressiveness, Agyeya edited *Tar Saptak* in 1943. The preface to *Tar Saptak* is the most revolutionary document of new poetic writing in Hindi. The points raised in this preface have been further discussed in the prefaces to *Dusara Saptak* (1951), *Tisara Saptak* (1959) and *Chautha Saptak* (1979). In the preface to *Dusara Saptak* he wrote, 'Prayog' (experiment) does not have any theory. We are not theoreticians, nor the experiment is an aim or end in itself. Therefore, to name us 'Prayogvadi' is as meaningful or meaningless as to call us 'kavitavadi'.

Agyeya's contribution to novel is no less important than to poetry. His *Shekhar: Ek Jivani* (1941–44) (two parts), written in an autobiographical style, indicates a new beginning in Hindi novel. The story of the gradual revolt of the individual against the oppression of the society marks a new attitude to life. It is indeed a novel of unique sensibility. His next novel *Nadi ke Dweep* (1951) is again a new experiment. It is an exquisite example of technical perfection of the Hindi novel. *Apne-Apne Ajnabi* (1961) also is typical both in its technique and content.

Essayist Agyeya also has made an important contribution to that genre. He has written contemplative, theoretical and elegant essays that are collected in *Trishnku* (1943), *Atmanepad* (1960), *Hindi Sahitya: Ek Adhunik Paridrishya* (1972), *Sab Rang Kuch Raag* (1970), *Al-Bal* (1971), *Bhavanti* (1972), *Antara* (1975), *Likhi Kagad Kore* (1972), *Jog Likhi* (1977), *Adyatan* (1977), *Samvatsar* (1978) and *Kahan Hai Dwarka* (1982). In these essays, he deeply reflects upon his experience of literary writing, essential factors of creativity and basic values and standards of writing.

His short stories evoked considerable controversy due to their experimental character. His collection of short-stories *Vipathaga* (1937) marked a break from the basic sensibility and form of Hindi short story. Other collections: *Parampara* (1944), *Kothari ki Baat* (1945), *Sharanarthi* (1948), *Jai Dol aur Anya Kahaniyan* (1951), and *Ye Tere Pratirup* (1961) signify an important contribution to the Hindi short story.

Agyeya, a wanderer by temperament, has presented his experiences during his journeyes to far off places in and outside the country in his traveloque-memoirs *Are Yayavar Rahega Yad* (1953) and *Ek Bund Sahasa Ucchali* (1960). A collection of his literary memoirs *Smriti Lekh* was published in 1982.

The experimentalist author has also written a poetic drama *Uttar Priyadarshi*. Translator Agyeya is of no less importance to the literary world. In 1944, he translated Sarat Chandra Chaterjee's novel *Srikant* into English. In 1946, he translated Jainendra's *Tyagpatra* into English under the title *The Resignation*. He has also met the challenge of translating his own poems from *Nilambara* which have been published in the collection *Signs and silence* (1976).

As an editor, Agyeya has given ample evidence of being a good planner. Among his edited works, along with four *Saptakas*, may be named *Adhunik Hindi Sahitya* (1942), *Pushkarini* (Part I and II) (Collection of poems) (1959), *Naye Ekanki* (1952), *Nehru Abhinandan Granth* (in collaboration 1949), *Hindi ki Pratinidhi Kahaniyan* (1952) and *Rupambara* (Collection of poems, 1960).

His literary talent has been amply recognised from time to time by awards and honours. *Angan Ke Par Dvar* was honoured by the Sahitya Akademi Award, 1964. *Kitni Navon Mein Kitni Bar* got Bharatiya Jnanpith Award, 1978. In addition to this, he has also been honoured by a Czekoslovakian Award.

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K.P.

AHALYA (Kannada) The story of Ahalya which figures as no more than a passing episode in Valmiki's *Ramayana* provides the source material for P.T. Narasimhachar's *Ahalya*, a poetic drama of rare beauty and lyrical charm. The story recounted in bare outline by Vishwamitra (to Rama and Lakshmana when they inquired about the deserted hermitage) describes only the main incidents—Indra's infatuation, Ahalya's surrender to temptation, Gautama's curse and her final redemption by Rama. Obviously intended only to highlight Rama's greatness, the original story does not go into details of how or why the whole thing came about so that it strikes one as little more than a brief account of passion and its punishment. But the present play weaves out of it a human drama with a clear perception of the motivation of the principal characters—Ahalya, Gautama and Indra. This makes the story more human and the developments logically more convincing. The few changes which the author has introduced like Satananda, a son for Ahalya and other subsidiary characters like Rambha and Madana do not interfere with the main developments of the story but on the contrary make them more probable.

Gautama after giving Ahalya a son had been inspired by the ambition to acquire through penance the power to master the three worlds. In the process he had starved his

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young wife's natural longings. That was precisely when Indra comes down as Rambha failed to distract Gautama with the aid of Cupid but finds himself struck by his arrows when he seeks Ahalya. Indra had nymphs at command but had not known love and so his attraction for Ahalya soon develops into an infatuation. She too who had all along admired Indira finds herself torn between duty and desire but finally yields just when Gautama, wheedled by Cupid breaks his vow and approaches her. He came to love but finding that he had lost both his love and his vow, he curses her to an invisible existence feeding on air until Rama should arrive to redeem her and walks away to the mountains to regain his lost peace of mind.

With the triumph of temptation and the fall of Ahalya the play reaches its climax but that is only half the story. It has to achieve her redemption and reunion with her husband. Preparation for this in the form of burning remorse on the part of Ahalya and rigorous penance for peace on the part of Gautama mark the second part of the play which bridges ages of travail for both until Viswamitra passes by the hermitage now deserted and in ruins. The sight rouses Rama's curiosity—already troubled by the thought that in destroying Tataka he had killed a woman. His mind full of strange disquiet is further troubled by wailings heard in the air. That was Ahalya whose long remorse had made her ready for redemption for which the moment had arrived. The moment she sights Rama she regains her human form and wonders, like him, whether what was happening before her eyes was fact or fantasy. Gautama too after years of penance and quest for peace realised one fine morning in the presence of the beautiful birth of spring that total abnegation is futile as total involvement, returns in time to welcome the distinguished visitors. So ends the curse and the estrangement and the play closes on a happy note.

The present play transforms a story of passion into one of purification by remorse and suffering. The gross in the natures of both Gautama and Ahalya—the ambition of the one and the temptation of the other—had to be cured through a cathartic experience to result in a new realisation of the nature of human passion and its perverse extremes. Narasimhachar perceives and brings out a new aspect of the significance of the brief *Ramayana* episode.

V.M.I.

AKHANANURU (Tamil), known also as Akappattu or Netuntokai, is one of the anthologies of Ettuttokai of Tamil literature. It consists of 400 Akam (Love) poems in the Akaval metre, ranging from 13 to 31 lines ascribed to 145 poets. There is an invocation of Siva by Paratampatiya Peruntevanar. Poems 114, 117 and 165 are anonymous.

The poems are numbered schematically; those bearing odd numbers belong to the Palai (arid) setting; poems bearing numbers 2 and 8 (2, 8, 12, 18 etc.) relate to the Kurinchi (mountainous) setting; those having numbers 4 like 4, 14, 24, etc. deal with the Mullai (pastoral) setting; those with the number 6 (6, 16, 26 etc.) with the Marutam (riverine) situations and those having ten or its multiples relate to Neytal (littoral) setting.

This anthology is divided into three sections i.e. Kalirruyanai nirai of the first 120 poems, Manimitaipavalam of the next 180 poems and Nittilakkovai of the last 100 poems. Uruttiracanman, son of Madurai Uppurikutikizhar, was the compiler of this anthology and Pantyan Ukkira Peruvazhuti the patron. There is an old commentary on the first 90 poems of Akam.

Pankaneri Tamil Sangam has published this work in three volumes with a modern commentary by Na. Mu. Venkatachami Nattar and Ra. Venkatachalam Pillai. The five aspects of love, viz, Kurinchi (union of lovers), Palai (separation), Mullai (patient waiting), Neytal (despair) and Marutam (sulking) form the essence of these poems. The four-fold division of the land, their changing aspects with the time of the day and with the changing season, their flora and fauna, their people and their lives which get picturesque description in the poems form the concrete background. In the description of nature the poets offer not only a proper context to the aspect of love treated in the poems but also suggestive and symbolic meanings which enhance their aesthetic value.

The poets of this anthology concentrate more on the major theme patterns. The Kurinchi poems of Akam are focussed mainly on the situation leading to the marriage of lovers (variatal vetkaipporula). Neytal poems of Akam (with the only exception of Akam 170 which sings the despair of heroine, the proper Neytal theme) treat Kurinci theme in Neytal setting.

Akam supplies many historical facts. Certain poets like Mamulanar, Paranar, Nakkirar and Kallatanar have utilized relatively long poems of Akam to supply reference to historical episodes. References to the Nandas (251, 265) to the Mauriyas (69, 251, 281) to the Yavanas (149), to the Gangas (44), to the Banas (113, 325), to the Vadukas (107, 213, 253, 375), to many kings and chieftains, to many countries, cities and rivers and to some celeberated battles of Sangam age are found. There are also allusions to Puranic heroes Krishna (59), Muruga (59), Parasurama (220) and Rama (70). References to marriage customs (86, 136) to religious rites (22, 98), to sea-borne trade (149, 255), to local administration (256) and to many other facts of interest are also available. Elaborate narration of historical episodes sometimes mars the organic unity of Akam poems. But in the hands of those poets who successfully utilize the poems to narrate the successive events of a situation (48, 66) or to unfold the intricate emotional fabric of characters (5), the relatively long poems of Akam get excellent poetic expression.

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L.G.S.

AHIARI (Maithili) is a kind of riddle. There are other names also for riddles in Maithili, each with a slightly different shade of meaning, thus, 'Kuta', is a literary riddle; 'pihani' is a folk riddle chiefly meant for children. 'Ahiari' is perhaps a word from Sanskrit prahelika, but in common parlance it is used for riddles during marriage, particularly meant to test the intelligence of the bridegroom.

J.M.

AHLUWALIA, JASBIR SINGH (Punjabi; b. 1935) is a Punjabi poet, pioneer in the trends of experimentalism, modernity and radicalism, which he has tried to indicate in his poetic venture *Kagaz-da-Ravan* (Paper Ravana, 1965). He had a postgraduate degree in English and got his doctorate for his thesis on *New conception of Reality*, and got into the Punjab Civil Service. He came on deputation to Punjabi University, Patiala for some time as Director, Planning and Development (Punjabi). He worked as Director, Punjab State University Text Book Board, and Secretary, Punjab Education Board for brief terms. *Kud Raja-Kud Parja* (The Ruler and The Ruler—Agencies of Untruth), *Sach-ki-Bela* (Time of Truth, 1977) and *Sagar Manthan* (Churning of the Sea, 1980) are his recent collections of poems. He writes both in Punjabi and English.

FURTHER WORKS: (English) *Marxism and Contemporary Reality, Punjabi Literature in Perspective, Tradition and Experiment in Modern Punjabi Poetry, Trends in Modern Literature, The Sovereignity of Sikh Doctrine.*, (Punjabi) *Prayogsil Punjabi Kavita* (Experimental Punjabi Poetry), *Anubhav-te-Alochana* (Experience and Criticism, 1961), *Sikh Falsfe di Bhumika* (A Preface to Sikh Philosophy), *Miri-Piri da Sidhant* (The Doctrine of Temporal and Religious Power).

S.S.S.

AHMAD MAULAVI C.N. (Malayalam; b. 1905) is a translator of the *Quran* and a prolific writer on Islam. He had a chequered educational career. His primary school education lasted only for three years; and later he studied at Karuvarakundu Grand Dars under Kunjalan Musaliar and, after a few years' interval, under Kattukundan Kunjahamed Musaliar. Jamaliyya College, Madras, was his next resort; from here after a short while he went to Bombay and studied under K.T. Ibrahim Maulavi. Since 1928 he studied at Baqiyyat at Salihat, Vellore and after passing Afsalul 'Ulama' examination from there in 1931 he became Religious Instructor in Malappuram Training School. Leaving that job in 1944 he engaged in business and literary activities.

Although he is the fourth translator of the *Quran* into Malayalam his was the first published complete translation with interpretation (1962) and this work gained popularity for him. His so-called progressive ideas and independent outlook have been subjected to severe criticism. Besides this translation he has to his credit, *Islam Oru Samagra Padhanam* (1965). It was translated into English as *Religion of Islam, a Comprehensive Study* (1979). *Islam Charitram* (History of Islam) is another work. *Mahathaya Mappila Sahitya Parampariam* (1978) is a work on the life and writings of the Muslim literary men of Kerala from the very ancient period till the present day, jointly written by K.K. Muhamed Abdul Karim and C.N. Ahmad Maulavi.

Sahihul Bukhari (Malayalam translation with interpretation 3rd ed. 1984) and *Yassarna at Quran* (a guide to the easy understanding of the *Quran*, 1981) are also the works of Ahmad.

A.U.

AHMAD HAZARIKA, MAFIJUDDIN (Assamese; b. 1870, d. 1958), a rare talent in the 19th century Assamese poetry, came of the historic Assamese Muslim family of Bagh Hazarika. He had his early education up to the Entrance Examination in Dibrugarh. He served first as a forester and then as a head of the ministerial establishment of the Dibrugarh District court, from which he retired. Mafijuddin was actively associated with many a cultural and literary organisations. His simple living and pious thinking endeared him to all sections of the society. His election as the President of the Shankardev Sangha (1948), a Vaishnavite cultural organisation of Assam, set the seal of recognition on his catholicity. His lifelong dedication to the cause of Assamese literature led him ultimately to adorn the Presidential chair of the 12th session of the Asam Sahitya Sabha (1929). The concluding paragraph of his presidential address speaks for itself about his sincerity of approach to the cause of communal harmony between the Hindus and the Muslims.

Mafijuddin reached the peak of prominence as a modern Assamese poet when he was only twenty-six, with the publication of his famous anthology-*Jnan Malini* (A Gardener of Knowledge, 1897). The poems included in the book may be taken as a sign of the poet's spiritual regeneration. The poetry is unique for abundance of aphorisms, moral ideas and adages, use of pure Assamese idioms and sonorous rhymes. The poems, usually included in the prescribed text for students, have become extremely popular with the entire reading public of Assam, mainly because of their chaste Assamese style. Two such famous poems of the book are 'Din-Kana' (The Day Blind) and 'Marisalikhani' (The Burial Ground). The poems such as

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these are highly philosophical in nature and may be taken as an ethical guide by the mortal man. Two other anthologies of the poet are *Tattwa-Parijat* (A Heavenly Flower of Thoughts) and *Malinir-Vin* (The Gardener's Lyre) which remained unpublished during his life-time. But the former was published in 1970, synchronising with the birth centenary of the poet. Though Mafijuddin came to limelight in the efflorescene of Assamese romanticism, his poetry is an exception, without the avowed characteristics of the romantic poetry. It may be called romantic with a difference, that is, in its outward garb only, not in the flight of imagination.

The poet who lived up to a ripe old age was awarded in 1926 a literary pension for life by the state Government in recognition of his poetic gift and services rendered to the cause of literature.

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Pu. S.

AHMAD YAR (Punjabi) was born in a peasant family and was fond of studies. In his youth he left his native village to live at Murala. In 1840, he was sent for by Gulab Singh at Lahore and commissioned to write a History of the Khalsa which he duly completed in Baihlavi entitled *Fatuhaat-e-Khalsa*. This creative ability grew all the more because of patronage by the Sikh Sardars. He studied several books on Islam in both Arabic and Persian. He wrote the highest number of Kissas–more than 40–*Hatim Nama, Kam Rup, Chander Badan, Saiful Maluk, Yusuf Zulekha, Hir Ranjha, Sassi Punnu, Laila Majnu, Sohni Mahiwal, Raj Bibi* are prominent among them. 'Swaiya chhand' seems to be the favourite metre with the poet. But he wrote *Sassi Punnu* in beats. His writings resemble the Kissa stories of the middle-east countries.

All these Kissas except *Hatimnama* are love romances. *Hatim Nama* is a long narrative of the adventures of Hatim Tai, famous in old Persian lore as a man of charity. Ahmad Yar's style is truly oriental in its excessive use of similes and metaphors and of miracles and supernatural events. Not much attention is paid to realism in either narration or portrayal. Excessive use is made of Persian diction. He was well conversant with the early Punjabi Kissas and gives his judgement about these writings, which is an ample proof of his critical faculty.

P.S.K.

AHUJA SUGAN (Sindhi; b. 1921, d. 1966) was an eminent Sindhi poet. Born in a business family, he obtained his B.A. degree from Bombay University. After the partition, he migrated to Bombay and finally settled down at Ulhasnagar where he started his small business. In 1952, he gave up his business and took to teaching as his career. After a year he left the job of a school teacher and took up a part time lecture ship in Khalsa College, Bombay. In 1964, he entered the field of journalism and took up a job of a sub-editor with *Hindvasi*, a Sindhi weekly, and remained there till his death. His first collection of short stories *Aish Ji Kimat* (What Price a Pleasure, 1960) has its place in the modern Sindhi short stories. This was followed by *Be Aag Jalan Tha Parwana* (Moths burning without flame, 1967), yet another collection of short stories, *Arman* (Desire, 1968), *Kanwal Jagi Uthya* (Lotus Blossom, 1968), a novel. *Pyari Chiza* (A Thing of Beauty, 1969) is a collection of his articles on criticism and poems. The last four books were published posthumously. He is considered to be a fine ghazal writer. His critical evalution of the collection of poems of Narayan Shyam entitled *Roshan Chhanwaro* (1962) is a landmark in the field of new criticism in Sindhi literature. As a pioneer of modern Sindhi ghazal, he struggled hard to pave new ways in this form of poetry and came out successfully. His powerful and bold diction of poetry coupled with lyricism of thought inspired his readers and influenced the youth in particular.

L.B.

AINKURUNURU (Tamil) is a collection of 500 Akam (love) poems in the Akaval metre ranging from 3 to 6 lines. There is a brief invocatory verse by Paratampatiya Peruntevanar. This anthology consists of five sections of 100 poems each dealing with the five Tinais of Akam. Each hundred is again divided into tens. The tens of this anthology are named after a word or phrase repeated in the poems or after the message or situation shared by the poems. The poets who composed centums on Marutam, Neytal, Kurinchi, Palai and Mullai were Orampoki, Ammuvanar, Kapilar, Otalantaiyar and Peyanar respectively. *Ain* was compiled by Pulatturaimurriya Kutalur Kizhar under the royal patronage of Yanaikkatcey Mantaran Seral Irumporaiyar. There exists an old anonymous commentary on the work. U.Ve. Swaminataiyar who first published *Ainkurunuru* (1903) has added a detailed commentary and a glossary. There is another edition with the commentary of Cu. Auvai Duraiswami Pillai published in 3 parts by Annamalai University.

The poems are individual poems independent of each other. But the method of singing 10 poems under a heading as practised by the poets of *Ain* is responsible for the following characteristics of *Ainkurunuru*. This has initiated the tradition of singing the Akam poems in a sequence; In some decades the same sentence pattern is repeated in all the ten poems; In certain other decades the poets have created new modes of expression to convey the message of a particular situation.

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A good percentage of the minor theme patterns treated in the whole of Sangam literature is found in Ainkurunuru. This has initiated the tradition of singing the Akam poems in a sequence;

In some decades the same sentence pattern is repeated in all the ten poems; In certain other decades the poets have created new modes of expression to convey the message of a particular situation.

A good percentage of the minor theme patterns treated in the whole of Sangam literature is found in *Ainkurunuru*.

The Utanpokku situation of Palai, the situation of the hero's return and that of wedded life in Mullai and the situation of reconciliation in Marutam have been utilised by the poets to create many new minor theme patterns. The literary technique of blending a theme with an unconventional setting (Tinai mayakkam) receives good attention in the poems of *Ainkurunuru*. For example, Kurinchi theme is treated in Neytal, Palai and Marutam settings. Repetition, antithesis, brief forceful implied similies (ullurai uvamai) and suggestiveness (ullurai) are the main literary devices which enhance the poetic value of *Ainkurunuru*.

This anthology is considered by some scholars to be the earliest of the Sangam anthologies. According to T.P. Minaksisundaram, the Ainkurunuru poems with their recurring lines, phrases or ideas remind one of folk songs.

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L.G.S.

AITAREYOPANISHAD (Sanskrit) is a part of the larger *Aitareya Aranyaka* beginning with the fourth section of the second chapter of the *Aranyaka* up to the end of that chapter. There are three chapters of this *Upanishad* and all are important. The first chapter gives a description of the creation of the world by the primeval Atman through the intermediary Viraja. The second contains the famous philosophy of 'three births' probably belonging to the sage Vamadeva, a Vedic sage mentioned in the *Rigveda* (IV, 27 I). Vamadeva is introduced in the *Brihadaranyaka* (1.4.10) where he declares himself as having been Manu and the sun in a previous birth, as well as in the *Aitareya* (II.4). Here the theory of 'three births' is declared to have been in consonance with his teaching. This sage, who seems to have been intensely interested in the question of rebirth, declares that "while yet in embryo he tried to know all the births of the gods". He also seems to have held that there were three births of man: the first birth of a man occurs when the spermatozoon combines with the ovum; his second birth occurs when a child is born to him; his third birth takes place when he is himself reborn after death. It appears from the contents of this chapter that the idea of life after death is definitely introduced.

Finally, the last chapter of this *Upanishad* is a very bold statement of the fundamental doctrine of an idealistic philosophy that all psychical and cosmic existences must be regarded as the expression of a common principle. Prajnana (chaitanya) alone helps realization and mental stability. It is the Brahman (Prajnanetro lokah Prajna Pratishtha Prajnanam brahma).

The first chapter tries to establish that it is from the activity of Atman alone that the whole world comprised of the animate and the inanimate is produced (atma va idameka evagra asit). It further describes that the Atman enters the body through the opening in the head. This is called vidriti or nandana.

In intimating to the readers that the universe is created by Atman through the intermediary person the *Upanishad* tells the readers that the four worlds were first created, namely, ambhas, marichih, marah and ap. Then guardians (deities) of these worlds were created. These deities desired for an abode and they preferred a human being to a cow or a horse. These deities accommodated hunger and thirst in the body. Then the Atman created food and entered the body through the opening called vidriti. The Atman has got three abodes (mastaka, kantha and hridaya). In consideration of the turiyavastha (the fourth stage) these three abodes are like dreams. This Atman saw this very Purusha, i.e., Brahman and said, "I saw it". Therefore Indra is his name indirectly (derived from Idandra). Gods always love indirectness or secrecy (parokshapriya iva hi devah).

The theory of 'three births' referred to above is described in this *Upanishad* in a cryptic but suggestive manner. The semen in the man suggests that the embryo is first conceived by himself. When the semen is sprinkled in the woman, the Purusha is born. This is the first birth of the Purusha.

This semen becomes one with the woman's body and hence does not injure her. She thinks that the soul of the Purusha has gone in her embryo. She thinks of the future birth of the child, i.e., she thinks of the Purusha reborn. Thus the worlds continue their existence. This is the second birth of the Purusha. The third birth takes place when he dies and is reborn. One who knows this goes to heaven and gets all his desires fulfilled and becomes immortal.

All sensual objects, senses, heart, consciousness, chaitanya, intellect, etc., i.e., all psychical and cosmic existences are but the names of Prajnana (chaitanya). All gods, like Brahma, Visnu, Prajapati, the five elements, all kinds of seedlings, the oviparous, the viviparous, the sweat (warm vapour)-born, the sprouting plants, animals, birds, the animate, and the inanimate are established in Prajnana (chaitanya). This Prajnana is Brahman, is the

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Atman and becomes immortal after getting aptakamatva.

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V.G.R.

AIYYANGAR, RAMASWAMI GORUR (Kannada: b. 1904), is an eminent Kannada writer of short stories, novel travelogue and criticism. At the age of seventeen Gorur gave up education to join the struggle for freedom and went to Ahmedabad, where he joined the Gujarat Vidyapeeth. Gandhiji became the inspiration of his life and he worked under and travelled with the Mahatma. When he returned to Mysore State he plunged into constructive work. He was a journalist for some time, worked for the promotion of village industries and was connected with the Khadi Vastralaya Association. He suffered imprisonment in 1942 and again in 1947. His son, Ramachandra, was killed in a police firing in 1942. After independence Gorur continued to work for the upliftment of villagers. He was nominated as a member of the State Legislative Council for two terms and won the Sahitya Akademi Award for 1980.

Halliya Chitragalu (1932), the first work of Gorur to be published, contains lovely vignettes of rustic life. The exquisite blending of keen observation, delight in the oddities of human nature, sympathy, tenderness and a sense of the comic and the ridiculous, won him popularity. Since then, in a series of collections, the more important of which are *Bestara Kariya*, *Sivaratri*, *Usubu*, *Vaiyyari* and *Kammara Virabhadrachari*, he has brought rustic life into Kannada literature on a splendid scale. It is true that he seldom gives a picture of villagers engaged in their professions. It is also true that the rustic life has been transformed in the last forty years by technology and the winds of change have been strong. Gorur portrays the superstition, the casteism and the other curses of village life, but also conveys the joys, the simplicity and the strength and resilience of that life. He has a fine sense of humour with a lively sympathy for the naive and the eccentric. In his other stories Gorur portrays the hardships of city life and life's little ironies. Among his best stories are Naty Bala, Bestara Kariya, Gandubiri Hosabi, Kammara Virabhadrachari, Butayyana Maga Ayyu Mullu Gida, and Kortinalli Gedda Ettu.

Gorur has published several collections of sketches, skits and essays. *Bettada Maneyalli Mattu Itara Prabhandagalu* and *Hemavatiya Tiradalli mattu Itara Probhandagalu* contain the more serious essays. These are the reflections of one who has become a part of the life of rural India but has also breathed the air of the modern world. Though steeped in Vedic philosophy and the Sanskrit classics, he is keenly aware of the exploitation and injustice in the traditional Indian community. He combines with a sense of humour a serious concern for the meaning and fulfilment of life. 'Bettada Maneyalli' is one of the best essays in Kannada. Other excellent essays include 'Devaraugalu Democresiyu'; 'Saphala Jivana' and 'Setuve'. The seemingly lighter pieces depict the wealth and variety of human nature and the beauty and joy of life in the village.

The novel *Hemavati* depicts the changes that modern education brought in village life. Gorur's other novel, *Merevanige*, is one of the first novels to depict the freedom struggle. These are the works of one who is essentially an essayist. Although loose-knit, they recapture the pressures and undercurrents of the village life of the pre-independence era.

Amerikadalli Gorur (travelogue) won the Sahitya Akademi Award. It narrates vividly and with a fine sense of humour, the experiences of Gorur and his wife in America; he has an observant eye and a catholic outlook, and he can laugh at himself. But what makes the work particularly interesting and valuable is that it presents the confrontation of one steeped in Indian culture and Gandhian thought and ways of life with the highly mechanized and sophisticated society of today.

Gorur has written several biographies and books of reminiscences; among them are the biographies of Kasturba and Maulana Abul Kalam Azad. He has translated Gandhi and Tolstoy. It was inevitable that this lively student of rural life should be interested in arts and literature. He has published collections of folk songs and written and lectured about them. His *Sahitya Rasmi* is practically his only work on poetics and literary criticism (apart from his lectures on Kumaravyasa, a 15th century poet).

Gorur has a unique place in modern Kannada Literature. He belongs to the Navodaya or Renaissance Period. The literature of this period was largely the creation of the well-educated urban middle class. Gorur brought to it a live contact with rural life. Again, he is one of the few writers who have enriched this literature with genuine humour. This humour is always blended with tenderness and a lively appreciation of the unusual and the eccentric. He has wide sympathies. He comes from the masses and understands and cares for them. He is not a sophisticated writer consciously concerned with technique; but the seeming artlessness and loose structure of his best stories hide a lot of stresses and conflicts.

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L.S.S.R.

AJAIB SINGH KAMAL (Punjabi; b. 1932) was born in the family of Babu Jung Singh at Village Dandin (Distt.

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Hoshiarpur, Punjab). After completing his earlier education in his own district, he got his higher education in Khalsa College, Mahilpur and then in Khalsa College, Amritsar.

He is a poet who has successfully travelled from traditionalism to modern sensibility. He started his literary career as a writer of ghazals but soon shifted to other forms of poetry. He has written some successful verse-dramas such as *Chaanak Anne Han, Hatheli te-Ugya Shehr, Dahri Wala Ghora, Urf Unniso Narrinve, and Langra Aasman*. His forte is long poems, the dearth of which is very much felt in the realm of Punjabi poetry. His famous long poems are 'Khla Vich Latkde, Manukh', 'Ekotar so' 'Akhan Wala Mahabarat', 'Singan wala Devta' 'Khali Kursi da Dukhant' 'Banere te Baithi Aukh', 'Africa vich Naiter heen', 'Likhtam Kala Ghora', etc.

He has also written a few novels and books of criticism, but he is mainly known as a poet.

His nostalgic feelings have kept his poetic sensibility very near to the life of his motherland, in spite of the fact that he is living abroad for more than a decade. He is an ardent lover of Punjabi language, literature and culture. But he does not forget to enrich Punjabi poetic sensibility with such personal experiences, as he had the opportunity to gain during his long stay in foreign countries.

Being a rebel by nature, he makes artistic and forceful use of satire in his poems. At times, he seems to be an advocate of diffused style–a modern trend in literary expression.

S.S.U.

AJA RAMITACHA (Nepali) a novel by Indra Bahadur Rai (b. 1927), published in 1964, is one of the outstanding Nepali realistic novels.

The writer takes a hard look at social realities generic to Nepalis, depicts them truthfully but without the least rancour. His is an endeavour to understand the prevalent situations as well as people associated with them as their begetters or mere pawns. Times and people are delved in depth.

Janak, a well-meaning politician and businessman, despite many a trivial success that keeps coming his way, has failed to genuinely lead his people as also to stave off his economic ruination. Yet, he is Janak still, the sheet-anchor of all in times of tumult and turmoil. After a longish period of ennui that seemed never to be ending and which sapped his moral strength and physical vitality too, he is seized by a labour union -cum-political upheaval for which he has to activate himself as the leader. Maybe he was really only a pawn. He readies himself to lead the movement the way he is bid to lead by a conjunction of fitful situations and a conglomerate of head-strong associates.

The novel has been acclaimed by critics for the portrayal of an assemblage of life-like characters. And they interlock so to say with one another in multifarious ways. Some characters visibly age and mature, a few strangely remain constant and invariable, while there are some important few who have forcefully presented their personality facade, but are not truly characters in the round.

The narrative does not follow a linear development. A multiplicity of social consciousness and pursuits are accommodated. Not all of them have been interwoven meticulously in the novel. Those that emerged as dominant have been allowed to direct the progression of the first-order theme.

B.D.

AJANTA (Telugu; b. 1929) is the pseudonym of Viswanadha Sarma Penumarthi. He studied commerce up to the Hons. level, though he did not take a degree from any university. His temperament is marked by a ceaseless quest for an individual mode of expression to communicate his ideals and ideas, dreams and fancies.

He made his debut as a poet in 1952 and at once caught the attention of the readers and the critics. He is a poet whose tone is introspective and intellectual, whose diction fits as a glove to the thought content which is strikingly modernistic. Though he has only fifteen poems to his credit and has not brought out so far a single collection of his poems, Ajanta has made his mark as a poet with a distinct stamp. This is borne out by the inclusion of his pieces, published only in magazines and journals, in all important anthologies of modern poetry like *Kavita, Kalpana, Sinduram's* and *Mahasamkarpam*. His poems were translated into English and some of them were published in Indian and foreign collections of modern verse like *East and West*, *This Tense Time* and *Inferno* and won the admiration of lovers of poetry.

Ajanta roamed about for nearly twelve years groping for something ineffable and pining for what is not. His whereabouts were not known even to his kith and kin, until he joined the staff of a popular weekly *Anandavani* in 1952. "Ajanta fashioned his razor-like sharpness of expression around the destiny of death, falling trees and resonant roadways" during his nomadic ramblings across the country.

He was influenced by the intellectual poet Varada Rajeswara Rao when he stayed in Hyderabad during the sixties. He is considered today a poet who is not prolific but profound, significant though not simple and sweet. There is an intellectual quality which stimulates and provokes thought though it does not stir the feelings and emotions. He has the eye of an abstract painter and the outlook of an Existentialist, whose vision is never blurred. 'The Sordid Dawn', 'The Frightened', 'Slumber', and the

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'Touch of fire' are the captions of some of his poems which established his individuality as a poet. His free verse has a distinct stamp of cerebration which is missing in the free-verse of the slogan-mongering progressive writers. There is an abstraction in his verse but it does not bog him down in obscurity which is the bane of modern poetry.

On rare occasions Ajanta attempted literary criticism. His perceptive interpretations of the poems of Sri Sri and Seshendra Sarma reveal his critical acumen and creative insight.

He is currently working as assistant editor of the Telugu Daily *Andhra Prabha* at Vizianagaram.

Extreme self-restraint is the hall mark of his literary compositions. His intellectuality is neither barren nor smug but it is ever on the move, seeking fresh woods and pastures new in the realm of poetry.

C.N.S.

AJIT KUMAR (Hindi; b. 1933) was born at Lucknow in the illustrious family of poetess Sumitra Kumari Sinha. It was perhaps natural for Ajit Kumar to be drawn towards literary pursuits. After a short stint at the D.A.V. College, Kanpur, as a teacher, he joined the Hindi section of the External Affairs Ministry at New Delhi in 1956 and continued there till 1962. From 1962 onwards he again took up teaching and joined Kirori Mal College, Delhi.

He has tried his hand in more than one literary genre but his first love continues to be poetry. In between his creative poetic endeavours, he has found time for compilations, anthologies and writing diary, sketches, appraisals of literary works, essays and even *Acharya Shukla Vichar–Kosh*. His better known works are: *Akele Kanth Ki Pukar* (Poems, 1958); *Ankit Hone Do* (Miscellaneous, 1962); *Ye Phul Nahin* (Poems, 1970); and *Kavita ka Jeewit Sansar* (Essays, 1972).

His edited works are: *Amitabh, Varsha ki Kavitayen* (1954, 1963, 1964, 1965); *Bachchan Nikat Se* (Sameekshayan), *Gadya ki Pagdandian, Acharya Shukla Vichar–Kosh, Hindi ki Shreshtha Pratinidhi Kavitayen* (Pahli Pankhuri); *Athven Dashak ki Shreshtha Pratinidhi Kavitayen* (edited along with Bachchan).

Besides published works, his miscellaneous writing is scattered in various journals and magazines.

Sur.G

AJNAPATRA (Marathi). Ramchandrapanta Amatya who was honoured as 'Hukamatpanha' by Chatrapati Rajaram (Shivaji's second son) wrote this well known *Ajnapatra* (the political code of conduct) in 1715 at the order of Sambhaji (second son of Rajaram and Rajasbai). He was assigned the task of re-establishment of the Maratha kingdom in the crucial circumstances when Aurangzeb, the Mughal Emperor attacked the Marathas. Rajaram, the king, had to flee to Jinji.

Ramchandrapanta worked as 'Panta Amatya' in Shivaji's Ashtapradhan Mandala from 1672 to 1677. He was 'Panta Sachiva' during the reign of Sambhaji from 1680 to 1685 and was again appointed as 'Panta Amatya' during the reign of Rajaram from 1693.

He performed his duties vigorously, faced the Moghal attack bravely, grouped the Maratha armies for guerilla tactics, compelled the Moghals to retreat and recaptured the forts and the vast territories occupied by them.

He served the Maratha Kingdom for four decades and witnessed the rule of three rulers. He was involved deeply in many political events and had thorough knowledge of the Maratha state policy. He had acquired command over the principles laid down by Shivaji as a statesman and as an administrator.

The *Ajnapatra* has nine chapters but they may be divided mainly into two parts. The first part consists of two chapters in which a detailed survey of Shivaji's struggle for independence, Aurangzeb's attack on Marathas and Rajaram's brave struggle to save the kingdom and his victory has been undertaken. It also mentions the territories of the two provinces under the rule of Shivaji–one from Salheri Fort to Tungabhadra and the second one from Kolhar-Belapur to the barriers of Kaveri inclusive of Jinji and Yelore. It describes the critical circumstances after the cruel murder of Sambhaji.

The second part of the *Ajnapatra* is the principal aspect of the book, and consists of the third chapter to the last conclusive ninth chapter. Here Ramchandrapanta formulates the code regarding the role and function of the king, his character, his duties towards his subjects, and the education of the Princess (3rd chapter). Further he describes the duties of the ministry, kings's behaviour, responsibilities, and integrity as well as the subject's dependence upon his efficiency for their welfare. (4th chapter). A separate chapter on money lenders and merchants coming from foreign countries is also written by him. He discusses the adoption of the policies regarding foreigners, especially from Portugal, Holland, France and England. These merchants, Shivaji warns, should not be given any place near the sea-shore to construct their godowns since they would convert the same into small forts. The navy, the cannons and the artillery are their real strength and they would use it freely if a place near the sea-shore is given to them (5th chapter).

Two chapters are written on Samanta (feudal chief) and Samanthood, their treacherous behaviour especially at the time of enemy's aggression. The general policy of not creating new Samants is discussed here (6th and 7th chapters).

In those days forts had great importance since the life of the kingdom solely depended on them. The eighth chapter discusses the building and designing of the forts,

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the water-supply system and the system of the storage of grains, the artillery, etc. He also speaks of the duties of the Chief of the fort, the army on the fort, the maintenance of the fort in this chapter.

The ninth chapter is on the Navy. The hierarchy and the administration of the navy, the policy regarding foreign cargo ships, the naval war system, the building of the war ships, the places useful for the camps or harbouring the ships at the time of storm have been thoroughly discussed in it.

Ramchandrapanta Amatya realised the significance of the political code of command laid down by Shivaji properly as he had to practise those principles in day to day administration. T.S. Shejwalkar has rightly said, "The *Ajnapatra* is a unique document, every line of which bears the impress of a master hand, where nothing seems to be written which had not been tasted by personal experience, nothing expressed which had not been sometimes felt, and not moved the inmost recesses of the heart".

C.V.

AJWANI, LALSINGH HAZARISINGH (Sindhi; b. 1899, d. 1976), after completing his schooling at Khairpur Mirs and Sukkur (Sindh) joined D.J. Sind College, Karachi, in 1915 where he secured first position in both B.A. and M.A. examinations. He won the Dakshina Fellow Scholarship in 1916. Later he was awarded the Ellis Scholarship for securing first position in B.A. degree examination. He remained Chairman, Sindhi Advisory Board, Board of studies in English (Bombay University) and was convener, Sindhi Advisory Board of the Sahitya Akademi for over ten years. He retired as Principal of the National College, Bandra, Bombay.

He had tremendous control over expression in Sindhi as well as in English. A fluent orator in Sindhi and English, he was considered to be an essayist and a critic of repute. His writings have an easy style and a free flow, which help him to drive home the point easily. A number of his 'forewords' to the books of many eminent writers provide a thought-provoking reading.

He edited a collection of Sindhi poems *Shair ji Sukhdi* (1931), and a collection of Sindhi essays *Vichar* (1949). Some of his essays are an eloquent evidence of his control over his mother tongue. To name a few: *Nasru, ke Ghurjun* (prose, a few requirements), *Hindustan Mein Nain Jagriti Ain Sindhi Boli Aim Sahitya* (New awakening in India and Sindhi language and literature, 1942–1946). A compilation of his important essays appeared in a book form entitled *Uchhal* (1961). However, his major contribution to Sindhi literature is the *History of Sindhi Literature*. published in 1970.

Hi.D.

AKAL USTAT (Punjabi) is a long devotional hymn written in the praise of 'Akal' (the Timeless, Immortal God) and preserved as the second Bani in *Sri Dasam Granth Sahib* (1726), the holy book of the Tenth Master, Guru Gobind Singh (1666-1708). Composed around 1698 at Anandpur Sahib in Braj language and recorded in Gurmukhi script, it consists of 272 chhands (verses) set in twelve poetical metres (such as Kavitt, Swaiyya and Chaupai) befitting various aspects and moods of its content. The ten quatrains, called 'Sudha Swayyei' (v. 21-30), included therein form a part of the Sikh *Nitnam* (daily prayer texts of the morning service) and are also recited during the baptismal ceremony (called Amrit sanchar) of the Sikhs. Many a Sikh has been adding its entire text to their morning devotion.

Its singular theme is significantly indicated in its invocation, seeking God's protection by addressing Him as the Timeless Person who is the Eternal One, All-steel, All-power", exhibiting thus the Guru's conception of God having undergone a martial metamorphosis from the common concept God to a concrete and a powerfully living being. "There is hardly any other religious composition in the religious literature of India which is so exclusively devoted to the revelation of a true vision of God in all His manifest and unmanifest forms." He is the Creator and the Saviour of all; Omnipresent, Omniscient and Omnipotent; Immanent, Infinite and Absolute, etc. (v.11-20, 51-68). Disapproving of asceticism, castigating fetish worship and false practices passing for religion and proclaiming that devotion is the essence of God's worship, people are exhorted to '*Sach kahon sun* leoh sabhe jin prem kio tin hi Prabhu paeo (Hear me all, hear the Truth: 'They who truly love God, they alone shall meet Him'.–v–29). Condemning the caste-system and similar canons aimed at separating man from man, Guru Nanak's remarkable maxim, "Fatherhood of God and Brotherhood of Man", is emphasised in the motto: Manas ki jat sabe eke pehchanoo (Know all mankind as one caste-v. 85). Elucidating it further, it is stated: "There is no difference between a temple and a mosque, between the Hindu worship or the Muslim prayer: because men are the same and are made alike, though they appear different. (v. 86). Sovereign remedy for their ills and sufferings is Nam, a life of prayer and praise of God; and the end of their life's journey is the merging of their souls in the Supreme Soul which is Timeless (v. 87-90). Hence people are exhorted to lead a life of devotion to God and dedication to duty and warned at the same time against involvement in the world whose glory is evanescent.

Akal Ustat is considered both in spirit and style, from the literary as well as philosophical point of view one of the best compositions of Guru Gobind Singh, interspersed with gems of great poetry imbued with Shant and Adbhut rasas, such as v. 51-70 wherein singing 'Jale Hari, Thale

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Hari....Tuhi Tuhi' (God is in the waters as He is upon the earth.... Thou alone art, Thou, O Thou!), he loses himself in the most elevated state of realisation, feeling the entire Universe losing its separate entity and melting into the Supreme Being he is addressing. 'The quatrains, in particular, are marvellous compositions–complete in themselves, ornate in structure, strong in diction, rich in poetic fancies and superb in imagery; and are also marked by brevity, lucidity and undulating rhythm.

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H.S.S.

AKAM (Tamil). The four-fold goal of family life as conventionally laid down by the ancient Tamil scholars are: 1. aram (virtue), 2. porul (wealth), 3. inpam (pleasure) and 4. vitu (salvation) of which the first two are dealt with under 'puram' and third under 'akam' in Tamil literary works.

The ancient Tamil literary works, known as 'Sangam' works are conventionally grouped into two categories, viz., akam and puram. Akam is the theme of an idealised form of love as depicted in these works characterised by conventionally codified principles of composition whereas puram is the theme of life other than love. The idealised poetic treatment of akam love, otherwise known as 'akattinai' is of three major classes, namely, 'kaikkilai', 'aintinai' and 'peruntinai'.

Kaikkilai means a mode of love in which a lad falls in love with a lass and complains of her indifference. It is not one-sided or unrequited love as considered by some, since the girl has not yet attained puberty to understand either the pleasures or pangs of love. The lad's anguish is generated by his own ignorance of approach. Peruntinai is a mode of love where excessive passion prevails under the following situations: 1. the lad's actual riding the 'matal' chariot when he is unable to secure the object of his love, 2. protracted separation so as to lose the cream of youth without sexual union, 3. lass pining away beyond consolation, 4. any venture resorted to by the lass due to excessive lust. Kaikkilai and peruntinai are respectively the abortive and excessive forms of akattinai whereas 'aintinai' is its best and normal form.

The ethical codes of aintinai love which refers to themes of perfect mutual love or the perfect union of hearts are divided five-fold as given below: 1. kurinci, 2. mullai, 3. marutam, 4) neytal, 5) palai. The enumeration of such divisions is based on the psychological and emotional feelings or conducts of the lovers. When the lovers unite in love, it is called 'kurinchi' which refers to mountainous regions within their neighbourhood. When they are separated later, it is called 'palai'. It has no separate region. It denotes the waste tracts of rocks and lands scattered about in all regions. When the lass blames her separated lad in feigned anger and charges him of infidelity and so on, this sort of variance between the lad and lass is called 'marutam', which refers to the plains with fields. However the lass waits in patience, with a sense of reality, for her lad who has gone on business. Such patient waiting is called 'mullai' which indicates the region of forests and woods. As the days roll on, if the lad does not return, the lass suffers terrible pangs and this pining is called 'neytal' which refers to the sea and the coastal region. Thus the five conventional divisions are used to refer to the five types of aintinai love.

Aintinai love is clearly divided into two phases, viz., 1. 'kalavu' course (pre-nuptial love) and 'karpu' course (post-nuptial love). Among the four levels in the 'kalavu' course, the first is the union through destiny. The lad and lass happen to see each other. The two pairs of eyes react and speak to each other passionately. The union of their glances is an index of their union in heart. Such a mental union takes place due to destiny. On the second level, the passionate lovers, hoping that they can meet again, go to the place of their first meeting. Being attracted by each other, they meet there. The lad speaks to her in such a language that could drive away her inborn modesty. The purport of this second meeting is to subdue their mental feverishness caused out of the first meeting, and to show that their union is not the result of mere seasonal sexual instinct, but is the effect of inborn, ever-growing and lifelong affection towards each other. In the third and the fourth phase of the Kalvu course, a series of meetings between the lovers take place through the help of the male companion of the lad and the female companion of the lass respectively. Their love for each other by this time will grow so thick as to make them feel that they cannot live without each other. Though their love is kept secret, it is very difficult to keep it thoroughly so from the eyes of the public and hence the public begin gossiping about their love. In the meantime the mother or the nurse of the lass feels distressed to see her waning everyday. Ignorant of the real cause of her emaciation, the orthodox mother arranges for Veriyattu, a kind of spirited dance to evoke the blessings of God and relieve the lass of her emaciation. But once the lady gives her heart away to a man, it is not expected of her to worship any God since such a worship is considered as running counter to the virtue of chastity. So she sends word to her lad to claim her in public. She also tries to enlighten her parents through indirect means of her clandestine love with the help of her maid-companion. This indirect intimation of her secret love to the parents is called 'arattotu nirral' or revelation of love with virtue. If this revelation fails to produce the desired effect, then the lad and lass elope without the knowledge of the parents. The elopement results in marriage. Thus 'kalavu' course is a means to an end.

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The next phase of aintinai love is 'karpu', the general custom of which is the lad's acceptance of the lady from the right persons in the appropriate manner with due ceremony. The couple falls into the wedlock which is regarded as a great social institution. They live together as husband and wife. The wife concentrates on household or domestic life, dedicating her all to her husband. The husband does not entirely lose himself in the gloss of wedded life; he has other pursuits also as a dutiful citizen. He gets himself separated from his wife in the following four kinds of pursuits: 1. education for attaining scho larship, 2. acquiring wealth, 3. defence of the country, and 4. ambassadorial activities. This separation is an occasion when the wife experiences sorrow on the eve of her husband's departure. The husband offers comfort to her. She is relieved of her gloom and puts up with the separation and awaits eagerly for the day of his return. Another cause of separation between the couple is the hero's attraction for courtesans. It is usual for the heroine on such occasions to tease her husband on his return, levelling charges of infidelity at him. She would sulk and pretend indignation. Then the hero would prove his fidelity and his companions would help him clear himself. This part of 'utal' (love-taunts) and union are a unique feature in the 'karpu' course. This offers great satisfaction for the lady who must be assured and reassured of her supremacy in her lord's affection. This, the hero must do with all gusto, as this is a great source of her joy in life.

The next stage in the karpu course begins with the birth of the child. The love between the sexes blossoms into pure, passionless affection towards the child. With the birth of more and more children, the hero thinks less and less of himself and as he attains old age, he learns to be detached in his attitude towards life. He begins to concentrate on spiritual pursuits, assisted whole-heartedly by the heroine. Thus the grammar of *akam* love teaches us to establish an ideal society. *Tolkappiyam*, *Iraiyanar Kalaviyal* and *Nampiyakapporul* are some of the grammatical works which throw light on the aspects of 'Akam'. Sangam literature offers a portrayal of such 'Akam' poetry.

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C.B.

AKANANDUN (Kashmiri) is the most popular folk legend of Kashmir. The legend is of local origin. This legend has some resemblance with the Hebrew tale of 'Abraham and Issac'. There is a common belief that the tale originated in Sindmat Nagar, a legendary city of hoary past, which traditionally flourished on the present day site of Wullar lake.

The legend of Akanandun is simple. Long ago a king ruled the city of Salabat Nagar (Sindmat Nagar). He had seven daughters but no son. All the efforts to be blessed with a son proved futile. Finally a Yogi appeared and told the king that he would bless the king with a son provided he gives the word that the boy would be returned to him after twelve years. The king gave the word to the Yogi, who left forthwith. In due course a son was born to the king, who was given the name Akanandun. The boy happened to be very sharp and intelligent. For twelve years he pleased his parents with his childish pranks and laughter but at the appointed time the Yogi came and forced the king to abide by his promise. The Yogi ordered the boy to be slaughtered and cooked. This order raised a hell of lamentation in the palace. The boy was killed and cooked. Then the Yogi divided the flesh into eleven equal parts including the share of 'Akanandun', then he asked the king to call Akanandun, which he did only to satisfy the Yogi. But to the surprise of all of them, at the king's call a boy appeared in a gay and happy mood; in the meantime the Yogi had disappeared.

This theme has attracted the attention of five Kashmiri poets. Excepting Samad Mir (b. 1894, d. 1959) all other poets have tackled the theme in seven cantos. Samad Mir has expanded the theme in fourteen cantos.

The version of Prakash Ram (b. 1819, d. 1877) is lost. Others who versified the theme include Ramzan Bhat (b. 1887, d. 1918), Tarachand Bismil (b. 1904, d. 1948), Bhadur Gani and Abdul Ahad Zargar (b. 1908).

The version of Bismil (1938) is a combination of prose and poetry. Ramzan Bhat has adopted the form of masnavi. Bhadur Gani (1962) has described the legend in the Padas. Samad Mir (1933, 1973) and Zargar (1923) have combined the lyric and masnavi in their versions and have given a spiritual turn to it; both these versions are rich in thought content.

All the available versions of the legend have been published in a single volume. All the previous editions have appeared from Srinagar and bear the name Akanandun.

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Mo. S.

AKASHDEEP (Hindi) is a collection of short stories by Jaya Shankar 'Prasad'. Though basically a poet and dramatist Jaya Shankar Prasad's short stories are also of no mean importance. In the earliest phase of the development of short story in Hindi, during the twenties and

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thirties of this century, Prasad pioneered a distinct type of story typical of this century. An accomplished dramatist, his stories generally open with a dramatic start that is at once gripping and fascinating. It is because of these characteristics that critics used to speak of a 'Prasad School' of idealistically realist stories with a commonplace and routine backdrop of everyday social life of the ever-afflicted common man.

Prasad has five short story collections to his credit viz. *Chhaya*, *Pratidhwani*, *Akashdeep*, *Andhi* and *Indrajal*. In these collections, we find the author steadily developing into a master story-writer with command over the content, structural technique and language-style. Contentwise, his stories differ widely and Acharya Ramchandra Shukla has divided them into two broad categories:

1. "Short stories that develop through artistic synthesis of profoundly expressive episodes and dialogues and captivating imagination, e.g. 'Bhikh Mein', 'Chitrawale Patthar', 'Patthar Ki Pukar', 'Banjara', etc.
2. Short stories that forcefully put forth a fascinating scene of a historical era with the aid of a touching and sensitive event or episode of a bygone age.

To the latter category belong Prasad's best and most successful stories, like 'Akashdeep,' 'Mamta', 'Swarga Ke Khandar Mein', 'Puraskar' and many others.

The stories included in the collection *Akashdeep*, belong to the middle period of his development as a short story writer. 'Akashdeep' is one of Prasad's most outstanding stories. The nineteen stories of this collection were written during the period 1926-29.

Prasad is unparalleled in recreating the past with his vast historical background, his insight into the truth of human nature and mastery over the effective use of the language medium. With the minimal use of carefully chosen words he can conjure a world that is altogether different environmentally to the one we know, a world we can recognise as one of the bygone ages. In the best of his stories there is an undercurrent of intense love and romance and an inner conflict that rouses a compassionate feeling of empathy for human affliction and circumstantial predicament. The overall impact is one of awe, fascination, curious wonderment and deep severity.

'Akashdeep' also opens with a dramatic suddenness. Its heroine Champa is torn between her passionate love for the pirate Buddhagupta and also intense hatred of him as the alleged assassin of her father. It is a curious love-hate relationship which is incredible and pathetic at once. The pirate tries his best to convince her of his innocence but all his explanations only aggravate her torment because she cannot persuade herself to believe them and the lurching suspicion never abates. The conflict never allows her to love freely and without reservation and makes for an intensely dramatic situation and her pathetic plight is reflected in her exclamatory remark addressed to the pirate, "I hate you and yet I can sacrifice my life for you, what a tragedy, pirate! I love you!" And ultimately this feeling of pathos reaches its culmination with the victory of filial love over personal love. Until then, Champa was destined to ever burn within like the 'Akashdeep'.

'Akashdeep' is a near-perfect model of a subtle, sensitive and soul-stirring short story. It leaves the reader stunned and awestricken and yet full of praise for Champa's self-sacrificing steadfastness.

Ma. C.

AKATTIYAR (Tamil) was an ancient Tamil grammarian, considered to be the first to write a grammatical treatise on Tamil. The work is said to be named after its author. There is a great deal of hagiographic information on him. A Puranic story claims that Akattiyar learnt Tamil from Lord Shiva. According to this Puranic account, Devas had assembled on the Mount Kailasa to witness the marriage of Lord Shiva with the Goddess Parvati. Their crowding in a large number caused the North to go down and the South to go up. Akattiyar went to the South and equalized both quarters of the universe. At that time he learnt Tamil from Lord Shiva. There is also another hagiographic tale saying that Akattiyar is the originator of the Tamil Language. It is said that his treatise had been on all the three divisions of Tamil, viz. iyal, icai and natakam, i.e. literature, music and drama. It is also said that there had been two treatises by him, *Chirrakattiyam* and *Pera Kattiyam* but both of them were lost in a deluge, that he had lived on the banks of Curuti in the country called Kocala in Kuncara Hills, South Sri Lanka.

In *Purananuru*, one of the Sangam Anthologies, there is a reference that Akattiyar had brought 18 Velirs to the southern land and made them settle there. In *Paripatal* also there is a reference to Akattiyar imagining him as a star when it appears in Gemini in the zodiac the sea will dry up and when it disappears from there the sea will be full of water. *Maturaikkanji* mentions that the Saint Akattiyar had defeated Ravana in a music competition and thereafter the defeated Ravana could not enter into the southern land. In the earlier epics, *Silappatikaram* and *Manimekalai* there is also a reference wherein Sugriva advises his army of monkeys to worship Akattiyar at Potya Hills on their way in search in Sita.

In the copper plate of Velvikkuti Chinnamanur an Akattiyar has been mentioned as the Purohita, i.e. Royal Priest of the Pandyas. In the commentary on *Iraiyanar Kalaviyal* he has been mentioned as the poet of the first Tamil Academy. Tolkpipiyar, Atankottacah, and Panamparanar are said to be among the 12 of his disciples.

There are some in the name of Akattiyar among siddhas who wrote treatises on medicine. The name Akattiyar, however, is best associated with the poet of the

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first Tamil Academy, the author of *Akattiyam*, the mythical contributor to the development of Tamil language.

C.B.

AKBAR ALI, M. (Kannada; b. 1925) was born at Ullegaddikhanapur, in the Belgaum District. He passed the B.A. (Hons) examination from the University of Bombay in the year 1949, and took up the job of teaching in a High School. In 1960 he passed M.A. from Willingdon College, Sangli and joined as a Lecturer in Arts and Science College at Karwar, where he worked for 14 years. Since 1975 he is on the staff of the Institute of Correspondence Course and Continuing Education, University of Mysore. In 1980 he was awarded the degree of Ph. D. for his doctoral thesis 'Sarvagnana Samaja Darsana Mattu Sahitya Satva' by the University of Mysore. Akbar Ali is famous as a poet and a good critic. He has won both the State and Central Govt. awards for his works: *Sumana Saurabha* (Karnataka State Sahitya Academy award for the year 1967) and *Gandha Ke Sara* (Central Govt. Education Dept. award for the year 1974). Following are his works: Poetry: *Visha Sindhu* (1951), *Anna* (1952), *Sumana Saurabha* (1965), *Gandha Kesara* (1972), and *Tamasanadiya Edabaladi* (1977),. Criticism: *Sahitya Vivechane* (1975), *Sarvajnana Samaja Darsana mattu Sahitya Satva* (1983). Novel: *Niriksheyalli* (1955). Essays: *Prabandha Parichaya* (1955).

Akbar Ali started writing poetry under the great influence of romanticism, which was in much vogue in Karnataka before the Indian Independence. He was particularly influenced by K.V.Puttappa, D.R. Bendre and V.K. Gokak. Akbar Ali soon widened his field of poetry, as far as technique and imagery are concerned, which is evident in his collections, when they are seen from the angle of chronology and development. *Visha Sindhu* is a collection of thirty-eight sonnets, written mostly in the style of Kuvempu. *Anna* is a short collection of Chutukas (Limericks) written by Akbar Ali and his friend Topakhane Srinivas. In his writings the Hindu envirnment and its mythology are projected more than those of his own religion. Akbar Ali is a humanist in his approach. Welfare state, socialist state and the democratic state are more important to him than any regional prosperity. This attitude finds expression in his critical writings. For his services to the Kannada literature, the State Academy honoured him in 1984.

Si.J

AKBAR HUSAIN AKBAR (Urdu; b. 1846, d. 1921) popularly known as Akbar Allahabadi was born at Barah (Dist. Allahabad). His father Syed Tafaz-ul-Husain, a Naib Tahsildar, was known for his Sufistic learnings. Akbar thus inherited strong bias for Sufism from his father. He did not receive any formal education and whatever traditional education he received at home could not procure for him a decent job. He got his first job as Munshi in 1863 with a contractor when the Jamuna Bridge was under repairs. Later he served as a railway clerk till 1866. In the meantime, he had studied English privately and passed the law examination in lower grade in 1867. Soon after that he officiated as Naib Tahsildar for a few months in 1867. Afterwards he joined the excise department and was subsequently appointed as a 'Misal Khwan' (copy reader) in the High Court in 1870. He took this opportunity to apply himself diligently to the further study of the English language and passed law in 1873 and practised as a High Court Pleader. He was then appointed as a Munsif and subsequently promoted to Sub-judge. He retired in 1905 as a Judge of the court of small case, at Allahabad. In appreciation of his judicial services, he was awarded the title of Khan Bahadur by the then British Government. His Ghazals, Nazms, Rubaiyats and individual couplets comprise three volumes besides a collection of his poems on Mahatma Gandhi, entitled *Gandhinama*. He earned the title of Lisan-ul-Asr in literary circles in recognition of his literary eminence and was also made an Hony. Fellow of the Allahabad University.

A master of wit, humour and satire, he combined in his person a moral preacher, a socio-political critic and a literary caricaturist. His humour, often smacking of sarcasm was often directed against the so-called highly westernised Indian Muslims.

Indian's contact with a commercially practical, politically shrewd, socially advanced and technologically superior Britishers who had come to stay as rulers in India had brought forth mixed reactions. So far as the North Indian muslims were concerned, smarting as they were under the ignominy of having vacated power to a cleverer and stronger foe, they developed an attitude ranging from hostility to sneering indifference against everything that was British and denied themselves the benefits of the British rule which had brought in its wake political stability, social security, scientific knowledge and an advanced educational system. Instead, they took refuge in the glorification of their not too distant past and clung fast to their indigenous culture. There, however, gradually emerged a class of people who saw the danger of such an obdurate attitude under the changed circumstances and decided to avail themselves of all the benefits afforded by the British rule, particularly the western system of education through which they hoped to emancipate the Indian Muslim society from its social and economic backwardness. The cause of the anti-British Muslims was championed by a noted Urdu newspaper-cum-magazine, *Oudh (Awadh) Punch*, started by Munshi Sajjad Husain (1856-1915) in 1877 at Lucknow. The other class of people was led by Syed Ahmed Khan (1817-1898), the noted reformer, educationist and the father of modern Urdu

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prose. The social policy of *Oudh* (*Awadh*) *Punch* was to defend and extol the so-called virtues of Lucknow culture and to denounce, and caricature the followers of Syed Ahmed Khan. As against this obscurantist social policy, the magazine adopted the progressive political policy of securing political rights for the Indians. Its editor, Munshi Sajjad Husain was a member of the Indian National Congress and a strong supporter of its political policies.

Himself a staunch defender of the cultural identity of the North Indian Muslims, Akbar lost no time in identifying himself with the social policy of *Oudh Punch* and started contributing poems to it at first, of course, under the pseudonym Alif Hai (i.e. A.H., which stands for Akbar Husain Allahabadi). The literary aim of the magazine was to amuse and entertain its readers by presenting humorous writings in prose and poetry in chaste Lucknow style, consisting of retorts, repartees, idiomatic phrases and pun upon words. This policy and the literary style it sought to popularise, coincided, exactly with Akbar's literary genius. In fact, it was *Oudh Punch* which gave Akbar a wider readership and at the same time afforded him an opportuity to develop his newly discovered talent. Before contributing to *Oudh Punch*, Akbar used to compose ghazals in a serious vein and had also mastered all the various devices and artifices of the Lucknow school of poetry including Zila Jugat (Punning on the forms and meanings of words) and employment of difficult rhymes, under the guidance of his literary master, Wahid-ud-Din Wahid. This earlier training in an otherwise insipid and hackneyed style, stood him in good stead in the exploitation of his talent for humour, irony and sarcasm. Akbar deliberately employed many English words to create humour and used symbols like Syyid, Jumman, Bafati for the first time in Urdu poetry.

The popularity of Akbar's humour does not lie solely in meeting the aspirations of the socially obscurantist and anti-British North Indian Muslims, his poetry possesses that intrinsic quality also, which appeals to even those who are opposed to his orthodox views on women's education, purdah system and his obsession with secular ideas, etc.

In spite of the reactionary elements contained in his humorous poems, it would be in fairness to admit that Akbar's criticism of the Westernised Indian muslims had a point in its favour in that a vast majority of the educated young men coming out of the M.A.O. College who were more British than the Britishers themselves, with an eye on Indian civil service and no love or respect for Indian culture. They got what they deserved at the hands of Akbar. At the fag end of his literary career, however, Akbar realised the mistake of his stand and not only admitted the glorious services rendered by Syed Ahmed Khan but also confessed the futility of his crusade against the march of times.

I.J.

AKHADI (Bengali) is a form of Bengali song which is believed to have developed under the patronage of Navakrishna Deb of Calcutta at the end of the 18th century or the beginning of the 19th. Kului Chandra Sen and Ramnidhi Gupta (Nidhu Babu) are said to be its originators in its latest form. Some are also of the opinion that it originated at Santipur in the district of Nadia at the hands of the local lovers of music.

Composition of Akhdai is short but compact. It had three stanzas only. The first was devoted to the adoration of the goddess, the next described the sentiment of secular love and the last stanza invariably expressed frustration that the night had passed off without union with the beloved. The music contained four types of tempos: overture, swing, full tempo, climax. It was a form of Bengali sophisticated music with all the complications of Indian classical music–Hindustani and Carnatic.

Due to this rigidity of form, content and technique, it failed to gain popularity. By that time the songs of Kabiwalas had become highly popular among all classes of music-lovers. Therefore, an attempt was made to popularise Akhdai by introducing some elements of the songs of Kabiwala into it. Akhdai thus lost its original character and with the new popular elements incorporated, it came to be known as Half-Akhdai.

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A.B.

AKHEGITA (Gujarati) by Akho is a peak of the Jnanamargi or metaphysical poetry in Gujarati. 'Gita' seems to have enjoyed the status of a genre in 17th century Gujarati. Akho's senior contemporary Narahari wrote *Jnanagita* (1616); and *Vasisthasaragita Jnanaprakasa* or *Gopalgita* by Gopal was written in the same year as *Akhegita* (1649). Akho himself has also written a short, easily recitable poem of 48 lines called *Kaivalyagita*.

In some manuscripts *Akhegita* is referred to as Mahamoksadayini Brahmvidya, the great soul-liberating knowledge of the Supreme Spirit. As Akho recounts in the final chapter, it deals with 'the knowledge of the Self in every line' and a little earlier avers that 'there is in *Akhegita* the secret of the self merging into the Absolute'. He enumerates the topics discussed: knowledge, bhakti, renunciation, the insight into Maya, the signs of the great one who is liberated through living and divine grace.

The work deals mainly with the knowledge of the Absolute, which alone is; the world and the individual self being the creations of Maya, Illusion, 'the Inscrutable Actress'. Akho's nondualism derives mainly from Gaudapada's ajativada –doctrine of non–birth.

The way to liberate oneself is through renunciation, bhakti and knowledge. Akho gives the analogy of a fish

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which is thrown out of water on hot sand and 'is scorched by heat, however it may lie on belly, back or side'. Even if put into the milk of the Kamadhenu, there is no solace for the fish, to whom water is dear. Burning with this fire of separation, one renounces everything, and sees Hari (The Lord) in every one, whom one hitherto ignored. Bhakti which is born of such a sharp sense of separation and renunciation leads to visualising the Absolute in all the inanimate and animate world, to witnessing, 'a ceaseless dance of the Lord Divine', with the result that it only remains and the individual self does no more.

Of all the followers of false paths Akho's bitterest comment is reserved for Sunyavadis, nihilists,for 'they do not sufficiently follow Sunyavada. Genuine Sunyavadis are those who do not accept the world and Reality as two'.

Akho praises the man of knowledge: To him there is no world, what then could be called Sunya (void)? The spirit's fire leaps up in a shining blaze in his case, while it remains smouldering in that of the Sunyavadi, who, though taking the phenomenal world as unreal, claims that there is no Supreme Soul, from which flows grace abounding.

Akho compares the man of knowledge to an enormous fish, which lives in the open seas, appears for a while on the surface and submerges again into the vast waters. Such knowledge, far from making one blind to the life of the world sharpens the vision, as an eye-glass does.

Akho does not take kindly to a human Guru, he wants the Self to be the Guru. 'Be thou thyself thy Guru', he says. He never spares the pseudo Gurus. However, when he writes about the seven days (Satavara), he begins with Guruvara (Thursday). In *Akhegita* Akho hints at how divine power descends through 'Guru' or 'Santa' (saint) and not only speaks of 'Hari-guru-santa' in the same breath but repeats that formula at the end of most of the chapters. He has in mind one, who has become Brahma Parama to him, for 'he makes you like him'. Perhaps this is what he means when he urges upon making the self–which is none other than Brahma–one's guru.

Akho has benefited from the Narahari's model. For one thing, non-dualism in both works is based on Gaudapada's Ajativada. Again as to form, while in *Jnangita* each Kadava (chapter), except the ninth, is followed by a pada (song), and the last, the seventeenth, has an extra pada. *Akhegita* has ten padas in 40 kadavas, each at a regular interval of four. Akho has followed this practice in his *Gurusisyasamvada* but not in the *Akhegita*. Both works end with a hymn of spiritual ecstasy.

The *Akhegita* is a well-structured work, Akho does not aim at giving a philosophical treatise. His main concern is with the experience of the Supreme Self, Brahma. He sings of all that he finds relevant to this one end. Metaphor is his forte. He has an image, a simile, an illustration always handy for presenting a thing of the life of the spirit in a concrete form. Sometimes he musters more than one, as in the case of those duped by Maya and of the great one, who tastes of Brahma, has become Brahma. For illustrating the handiwork of Maya he uses the apt simile of parallel mirrors and conjures up the grand metaphor of a many-coloured mansion of glass. The graphic description of the fish's agony of separation from water and that of the true bhakta–devotee shows the poet at his best, not the least in the apt contrast in the rhythm of the two passages. For all his protestation, the poet shows craftsmanship of a high order. The spiritual fervour evinced in the rhythm and the pithiness of diction make a large number of lines memorable and quotable. On the whole *Akhegita*, an ambitious undertaking, is an outstanding specimen of the philosophic-poems modelled on the *Bhagavadgita*.

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U.J

AKHO (Gujarati; b. 1600, d. 1655) mediaeval Gujarati poet, a resident of Jetalpur rear Ahmedabad, was a goldsmith by profession, Legend says that he renounced it on being doubted by a woman to have added base metal to her gold ornament and also on being charged by a mint-master with a similar offence. He was vindicated in both the cases. However, Akho, who had lost his parents and wife and was childless, turned seriously to spiritual life and visited sacred places like Varanasi to imbibe religious truth. What we gather from his own words is that he accepted Gokulnath (the grandson of Vallabhacharya) as his master (guru). However, he confesses that only when he looked beyond the guru and his two great predecessors and cogitated on the fourth one, the self, his speech was manifest.

Three of his works bear dates: *Panchikarana* (1645). *Gurusisyasamvada* (1645) and *Akhegita* (1649). His other works are *Chittavicharasamvada*, *Kaivalyagita*, *Santonam Laksana* (or Krishna-Uddhavasamvada), *Anubhavabindu*, *Avasthanirupana*, *Sakhi–Duha*, *Pada*, *Chappa* and miscellaneous compositions—'Kakko', 'Mahina', 'Satavara', 'Kundaliya'. He has some Hindi works to his credit like *Santapriya*, *Brahmalila*, *Jakadi*, *Ekalaksaramani*, *Jhulana*, *Pada* and *Sakhi–Duna*. A few *Jhulanas* have some Punjabi words also.

Akho began writing long after being initiated by Gokulnath who died in 1641. If he had started writing around that year and if *Akhegita* (1649) is his last major work, followed by some other undated work like *Anubhavabindu* and some of the maturer *chappa*, his life–span could have been 1600–1655.

Akho is a unique philosopher–poet. He began as a

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Vaishnava and composed some rapturous songs of devotion especially in Braja. But he seems to have been dissatisfied with the Vaishnava tradition and exposes relentlessly the rot he witnesses around. In fact, he was not cut out for any sect or tradition. His idea of devotion soon transcended dualism. He did not give up devotion, bhakti, but took care to emphasise the importance of knowledge and renunciation, which are for bhakti what wings are to a bird.

Akho, a genuine seeker, could not stand sham and hypocrisy. His voice rings true when it strikes against caste, untouchability, gurus, avataras, pedantry, dogma, cult, sect, etc. His main weapon is humour. He scoffs and laughs at incongruities. Endowed with a subtle sense of the ludicrous, he indulges in sarcasm and not infrequently in bitter satire. *Chappa*, the book of sestets, has become a popular classic because of this rare gift of his and projects the image of Akho as a philosopher–poet of protest.

Akho is a master of metaphor. While singing of the One, he touches the phenomenal world at innumerable points, which avers to his living interest in human life. In a sublime simile he describes Maya as a multi-coloured mansion of glass on which the Absolute shines like the sun and within which the individual self takes the spectacle to be the work of God.

The points of resemblance between Akho and the English metaphysical poets, or his contemporaries, have also been noticed. Such coincidences stem mainly from pressing language into articulating mystic experience.

All his work has a unity of tone. Though his devotional songs do not always evince felicity, they are treasured by spiritual seekers in and outside Gujarat because of their compelling wisdom. His language though sometimes archaic, is no less forceful and even achieve grandeur on occasions. His resourcefulness in the use of verbs, colloquialisms, proverbs, telling images and apt illustrations lends quotability to his utterances, which can be heard from the mouths of common folk. The rhythm varies with moods and at its best has a way of reflecting the soul's fervour.

Akho as a philosopher–poet has his place along with his great mediaeval predecessors, Kabir and Dadu and for his inimitable humour and prophetic satire has few equals in religious poetry anywhere.

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U.J.

AKHTAR MOHI-UD-DIN (Kashmiri; b. 1928) graduated from Kashmir University. An eminent Kashmiri short story writer, he writes also in Urdu. He won second prize in International short story contest for his Urdu short story 'Pondrich'. He has held various important positions so far, functioned as Chief Editor, Kashmiri Dictionary Project and later as Secretary, Cultural Academy for some time and edited for a couple of years *Son-Adab*, an annual anthology of Kashmiri language and literature, brought out by the State Academy, besides *Sheeraza*, (Kashmir) a bi-monthly. He also remained on the Editorial Board of the weekly *Chaman* (Kashmiri) published by Field Survey Organisation of which he was the Deputy Director also. He has many a publication to his credit. These include: *Sat Sangar* (1955) and *Sonzal* (1959), both short story collections. For the former, he was given the Sahitya Akademi award in 1958. *Dod-Dog* (Novel–1957) and *Salavamier* (1970) travelogue based on the tour of Soviet Russia are two of his important works. They reveal his power of observation and sensitiveness to places and people of various kinds and also his rational view of life. He also co-edited *Daleelu* (folk-tales) 1962 with Pushkar Bhan. His short stories have been translated in various Indian languages. *Zu-Tu-Zolanu* (Novel) was serialised in weekly *Chaman*. He was awarded Padma-Shree (1973) in recognition of his service in the field of language and literature. He has also written various stage and Radio plays. He has also translated Ibsen's *Ghosts (Tshai)* and M.K. Gandhi's *My Experiments with Truth* in Kashmiri.

Akhtar Mohi-ud-Din is genuinely the first Kashmiri short story writer, having his own unique style and diction. His short stories are full of memorable situations, suspense, dramatic effect, realistic protrayal of life and social sensibility. Both his diction and idiom are remarkable for freshness and racy piquant flavour. Bresy Vatul, Gulla Badmash and Nabir Shalla are his unforgettable characters. His short stories like 'Dand Vazun', 'Daryayi Hund', 'Yezar' and 'Tsas' remain unequalled so far. He has a rare grip over his expressions and narrations to faithfully and realistically depict his milieu in which he himself lives. 'Daryayi Hund','Yezar' is an artistic experiment of making a story out of no basic traditional plot. Its everlasting charm lies in its lucid style and minute study of human psychology. An old couple has become immortal by an artistic endeavour of Akhtar Mohi-ud-Din. 'Tsas' is an alloegorical expression of disillusionment of the writers during 50's. Early short story collections of Akhtar reflect his unshakeable belief in the social objectivity of art and literature. He was a staunch member of the progressive movement, founded in Kashmir in 1941. He was also actively associated with Cultural Front and National Cultural Congress constituted to attain the lofty ideals of freedom, equality and social justice. Akhtar has since switched over to new techniques thus leaving behind his

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own rare individual style which could prove more effective in depicting the inherent absurdities of life.

S.R.P.

AKHTAR ORAINVI (Urdu, b. 1910, d. 1977), a teacher (Professor of Urdu, Patna University) by profession, was author of some 20 books including a drama, a novel, a collection of poetry and six collections of short stories, which deal with a wide range of subjects. There are also some collections of literary essays (criticism) and a maqala (thesis) *Bihar mein Urdu Adab ka Irtya* (Development and Growth of Urdu literature in Bihar) for which he was awarded D. Litt. by Patna University. Besides there are several unpublished manuscripts which have yet to see the light of day. Akhtar married Shekila Bano who herself was an accomplished fiction writer. Belonging to a deeply religious family Akhtar himself was also a devoted 'Qadiani' and remained so through out his life except for his brief association with the Progressive writers, Movement and Communism.

Abdul Mughni observes in his *Akhtar Orainvi ki Afsana-nagari* (1976) that he (Akhtar Orainvi) was a poet by nature, a scholar by training and a philosopher by habit'. His short stories like 'Cement', 'Sapanon ke Desh Mein' (In a Dreamland) and 'Kalian aur Kante' (Buds and Thorns) are generally regarded as his best and aesthetically most satisfying works of fiction.

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J.P.

AKHTAR SHERANI (Urdu; b. 1905, d. 1948), was a romantic lyricist and the only son of the noted scholar Hafiz Mehmood Sherani. After his early schooling at home, he did his Munshi Fazil from Oriental College, Lahore in 1922 and acquired a working knowledge of English and Arabic. He edited literary magazines including *Humayun, Khialistan, Rooman* and *Shahkar*, assisted in annotating *Majmaul Behrin, Matlaul Syyeden* and translated Urfi's *Jawamaul Hikayat* (abridged). His works, published from Lahore, include *Zuhak, Dharktey Dil, Aaina Khana* (prose) and *Subh-e-Bahar, Akhtaristan, Lala-e-Tur. Tayur-e-Awara, Naghma-e-Haram* and *Shairistan* (verse). His lyrics convey the aroma of anguish and thrill of his love for Salma with almost Keatsian sensuousness.

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A.G.

AKHTAR-UL-IMAN (Urdu; b. 1915) was born in Qila, Najibabad, Bijnor District of Uttar Pradesh. After his graduation from Delhi University, he worked for sometimes in Civil Supplies Department and, in All India Radio, Delhi. Later he moved to Bombay, and since 1945 has been working in films as dialogue writer and director. A major poet of Urdu, he has so far published seven collections of poems. *Gardaab* (1943), *Tareek Sayyara* (1946), *Aabjoo* (1959), *Yaden* (1961), *Bint-e-Lamhaat* (1969), *Naya Ahang* (1977), *Sar-o-Samaan* (1983), and one verse play, *Sabrang* (1948). His fourth collection *Yaden* received Sahitya Akademi Award in 1962. He has also been recipient of numerous other literary awards.

Although neither Akhtar-ul-Iman's themes nor his formal innovations have been dominant sources of his influence on others, Akhtar-ul-Iman has made important contributions to the development of the modern nazm (verse) in both these aspects of his poetry. Thematically, most of his poems strive to express both an understanding of external life and a sense of the complexity of the individual's inner life. Many of his poems focus on a kind of philosophical quest for serious themes such as oblivion and eternal life, the decline of civilization, the unavoidability of time, the opposition of good and evil, the conflict between light and darkness, the tension between outer and inner life, and the struggle between dream and reality. In many of his poems, the poet has chosen a symbolic style instead of direct or indirect narrative discourse, allowing the characters and scenes he describes to become metaphors for wider realities. In yet others an interrogative style predominates, which strives to divine the secrets and mysteries of creation.

A profound humanism characterizes most of Akhtar-ul-Iman's poetry. Even in such early poems as "Tarik Saiyyarah" and 'Khak o Khun' (Dust and Blood), the dialogues of the characters suggest "the promise of a new humanity. This humanism is even more characteristic of his later poems, especially those of what be called Akhtar ul Iman's Kulliyat, (collected works), his *Yaden* (Memories), published in 1961. The main character of his poem *"Ek larka"* (A Boy), for example, is a metaphor for human consciousness, while the poem 'Yaden' might be the universal story of the contemporary age. Similarly, the poem 'Mufahamat' (Compromise) which many regard as one of his best, clearly deals with the fundamental relationship between human sorrow and joy, pleasure and pain. Moreover, Akhtar-ul-Iman's humanism is a lifestyle; and his poetry clearly reflects his own suffering as a human being and his own discovery of the realities of life and the cosmos. Because of this, in the lyrics a sense of tranquility and mellowness have replaced the tension and intensity of the earlier poems. Having divined the riddle of life, the poet displays a sense of balance, softness and peace.

Akhtar-ul-Iman's poetry also reveals that he has been influenced by Miraji's conscious attempt to create a poetic

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language different from that of the ghazal and to express a peculiarly Indian sensibility through that language. Despite a few classical touches here and there, Akhtar-ul-Iman's language is strikingly different from that of the ghazal. He has used a conversational language in most of his poems, especially later ones. The language is at once deceptively simple and capable of providing considerble semantic depth. The language and style of "Ahd-e-Wafa" (Time of Promise) in the collection *Yaden*, for example, approach those of prose. However, the symbolic meaning of this poem and its use of traditional meters allow the simple story it narrates to become a metaphor for contemporary anxiety. Occasionally, Akhtar-ul-Iman's language is almost coarse and unpoetic in its simplicity. Rather than detracting from the beauty of his poetry, however, this coarseness usually serves to illuminate his poetic quality at a new level.

Akhtar-ul-Iman has thus bequeathed a substantial legacy to the next generation of nazm (verse) writers. Along with the acceptance of his poetry by critics and readers, acceptance has also been extended to modern poetic trends and modern literature as a whole. Moreover, Akhtar-ul-Iman has set the thematic direction of the contemporary nazm with his emphasis on philosophical humanism. In addition, he has influenced others with the suggestion of monologue that continues to characterise his work and with his oblique expression. Finally, he has consciously used symbols to enhance the meanings of his poems. However, unlike those of many other modern poets, his symbols have not been so private and ambiguous as to obscure his meanings. For all these reasons, Akhtar-ul-Iman may be acknowledged by the succeeding generation as a leading modern poet.

G.N.

AKHYANA (Gujarati) was the most popular and vital genre in the mediaeval Gujarati poetry. It used to be recited before the audience by Manabhattas or professional religious story tellers. They used to set the poems to various musical tunes and do mono-acting. The reciter used to sound the beats on an overturned copper pot with a ring worn in his index finger. The pot was known in Gujarati as Gagar and therefore, the reciter was known as Gagariabhat. The word 'Mana' also meant the pot.

The stories recited before the audience were often mythological ones from the *Ramayana*, the *Mahabharata* or the *Shrimad Bhagavata*. They also recited episodes from the life of great devotees like Narsingh Mehta who were held in reverence by the audience. The episodes recited by Manabhatta eulogised the qualities of different deities and inspired the people to discard worldly pleasures and concentrate on God.

The word 'Akhyana' means to tell or narrate. Acharya Hemchandra (12th century) while defining the Akhyana in *Kavyanushasana* (a work on poetics) says, 'If any Granthika (Professional story teller) recited the side stories like Nalopakhyana for instructing the audience accompanied by singing and acting it is Akhyana. This definition fits well with the Akhyanas recited by Manabhatta, because the episodes were selected from the Puranas which he sang and acted. This definition does not cover the Akhyanas which narrate the episodes from the lives of popular devotees like Narsingh Mehta and others. In order to include Akhyanas pertaining to such devotees in the category of Hemchandra's definition of the genre, we shall have to enlarge the scope of the definition and say that episodes narrated with the purposes of giving religious instruction to the audience can be termed as Akhyana because the other requirements of Akhyana like singing and acting while reciting the episode are fulfilled by the reciter of such non-mythological Akhyanas.

While discussing the Akhyana form in his *Gujarati Kavya Prakaro* (Gujarati Forms of Poetry), Dolarrai Mankad says, 'Its first essential requirement is that its poetry should be musical, there should be enough scope for acting in it. The narrator must possess the art of acting. It may be said that in the recitation of the story the Akhyankar (the reciter) himself plays the roles of different characters without changing dresses. Hence there should be full scope for a dramatic presentation of the story. The dialogue in it is in colloquial speech'. Besides these characteristics of Akhyana, another characteristic is that it is divided into several stanzas known as 'Kadavun'. The word 'Kadavun' is derived from the Sanskrit word 'Kadavak' which means 'derived from the conglomeration of lines in different musical tunes and metres'. 'Kadavun' consisted of three parts. The first part consisted of two lines which introduced the incident to be described, it was known as the Mukhbandh, and was like the preamble. The second part, in which the main incident was narrated in detail was known as Dhal, and the last two lines, in which the first line was a summing up of the incident and the succeeding line contained suggestion about the incident to be narrated was known as Valan. All these three parts combined is Kadavun, only the stories recited with Kadava is called Akhyana. Even mythological stories, if recited in any other form, cannot be termed as Akhyana. In between the narrative and descriptive portion of Akhyana, consisting of Dhal, when the emotion was intense, 'Pada' form was used.

Being a form of religious poetry, Akhyana begins with obeisance to Ganapati, the deity who removes all obstacles and Sarasvati, the Goddess of learning. After obeisance to these deities the reciter posted the audience with the necessary background, which was a kind of preamble, and then the main story was recited. The stories were taken from the *Puranas* (mythologies) or biographies of well known devotees. At the end of the Akhyana came the colophon where the author stated his name, the date

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of the composition, and some autobiographical details such as his place of residence, the name of his father or preceptor and some details regarding his family. The poem ended with Falashruti (talk about the material benefit of hearing the recital). It was done with the object of attracting audience. Sometimes in a poem more than one Falashrutis are found. The material benefit which the audience was promised also had abundant variety such as eradication of all sins, emancipation from the cycle of birth and death, getting rid of all bodily ailments, birth of a son, reunion with near and dear ones from whom one is separated etc. The audience was also informed of the original source of the story and some times besides the name of the story the details about the cantos were also mentioned, which gave authenticity to the work. Though the stories were taken from mythology, each presentation was different because it depended on the creative power of the reciter, who made changes in the original story which he thought essential for making the story more popular and making the audience feel that they do not hear the story of a remote past, but of a contemporary period. For instance, when there was a description of wedding ceremony of the mythological characters the poet described the wedding ceremony of contemporary period, making the characters behave as if they belonged to the age of the poet. Thus in the mythological Akhyanas we find all pervading Gujarati atmosphere, and hence the audience fully enjoyed the recitation. In doing so, the author sometimes made the characters lose their mythological identity. For instance, in the *Sudama Charita* by Premanand, Sudama a devotee of Krishna, does not go to Dwarka (the capital of Krishna) on his own accord. On his way to the doorsteps of Krishna's palace, he thinks: 'This was the person who was my co-student, and who used to play with monkeys at the Ashram of my preceptor; today because the fate smiles on him he has became the emperor while in my house there is no food to eat'. The sentiments thus expressed make Sudama an ordinary human being. Such things were done to please the audience. There was another reason for making additions and alterations in the original stories. The stories which were retold in Akhyanas were side stories, or illustrative stories. While in Akhyana those stories became fullfledged independent stories and hence the author had to invent new episodes which were quite in consonance with his times. The authors who were imaginative and understood the mood of the audience became popular. The Akhyana form reached its peak in Premanand (1636–1734), because he treated his theme in an exquisite manner by dint of his creative genius, power of observation, his understanding of the working of the human mind and his art of story telling. He became popular among all sections of the society. Premanand has painted Gujarat in its true colours; the customs and manners of the people of Gujarat, their psycho-cultural orientation and their attitude towards life have been faithfully depicted.

In Premanand we also find a happy blending of various sentiments such as love, heroism, wonder, and humour. He shifts from one sentiment to other very easily and carries the audience with him.

Mandodari the wife of Ravana asks her husband to go and apologise to Rama for his misdeeds. Ravana says, 'I know that Rama is the incarnation of Parabrahma (Absolute) who has descended on the earth to kill me. I want him to kill me so that my way to heaven will be clear'.

Changes were made in the original story by the reciters to pamper the audience by glorifying the divine being who was acclaimed as one who could lift human being from the mortal world to heaven. Sometimes when the poet thought that poetic justice demanded certain changes, he amended the story accordingly. The author followed the Sanskrit tradition of a happy ending. The Akhyana stories were of various dimensions. Some Akhyanas, like *Sudamacharita* were like the short stories which when recited lasted for three to four hours, while Akhyanas such as *Nalakhyana* were like novels which were recited for several days.

Akhyanas were recited by Manabhattas who were Brahmins. So, if any person other than a Brahmin composed Akhyana then he had to give it for recital to a professional Manabhatta. In mediaeval Gujarati literature one Nakar who was a Bama wrote Akhyanas, but as he was a non-Brahmin, he had to give his works to Manabhattas who presented those works to the audience.

Thus the Akhyana used to be one of the most vital genres with which the reciters used to entertain and educate the masses.

C.M.

AKHYANA (Sanskrit). Etymologically the word 'akhyana' is derived from the root Khya-with prefix 'a' and suffix lyut an. According to Sanskrit lexicons it has different semantic connotations in different contexts, such as (1) telling, speaking, communication, declaration, making known; (2) a reply (3) differentiating property (4) communication of some previous events in a drama as in *Venisamhara (III. 31)* (5) a tale, story, legend, as in the *Brahmavaivarta*. There are two more terms, viz., Akhyanaka and Upakhyana which mean a tale, a short legendary narrative, oral episode. But in fact, there was no essential difference between Akhyana, Akhyanaka and Upakhyana. Sometimes these were even equated with Katha, Itihasa or Purana. Ordinarily all these meant 'an old tale, story, legend or incident, and were almost interchangeable. Vyasa himself calls his epic composition the *Mahabharata*, Jaya Samhita, Akhyana, Upakhyana, Katha, Itihasa, Kavya, etc. Even the whole *Mahabharata* has been termed as Akhyana. Broadly Akhyana can be equated with legend.

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Tribhirvarshaih sadotthaya Krishnadvaipayano munih. Mahabharatamakhyanam kritvanidamuttamam. (*Mahabharata* I. 62, 52).

The constituents of the greater portions of the *Mahabharata*, that we have today, are the numerous Akhyanas and Upakhyanas that were interpolated later on. Shorn of the these Akhyanas the *Mahabharata* was called the *Bharata* (*Mahabharata* 1.1.102).

In fact, it is full of Akhyanas. Some of the well known Akhyanas of it are: Ramopakhyana, Nalopakhyana, Shakuntalopakhyana, etc. Accordingly various chapters of it have been named after these Akhyanas as has been confirmed by Vishvanatha as well.

Similarly the *Ramayana* is also called Akhyana and Samhita (*Ramayana* VI. 122. 124. 131).

The essential character of Akhyana or Upakhyana is the narration of stories of great kings or Gods in the past. In the *Mahabharata* we hear of Dyumatsena solaced by tales of former kings (*Mahabharata* 1.40. 74, III. 298. 7).

Rigvedic hymns of narrative character, and short legends in prose and verses called Gathas, Narasamsis sometimes called Itihasa and Akhyana as well, occurring in the Brahmanas are the first specimens of Akhyanas. In the *Rigveda* itself there are 15 dialogues (Samvada suktas) of this nature. The most famous of these are about the legends of Pururava and Urvashi (X. 95), Sarama and Pani (X, 108), Yama and Yami (X 10), Indra and Indrani and Vrishakapi (X. 86). Akhyana is supposed to cover the areas of all types of legends (historical as well as mythological) and is put in a narrative form. Most of the early Vedic Akhyanas which were developed into Puranic lore have symbolic significance. They provide the source material for later mahakavyas and dramas. In short, poems, dramas and other works have grown from these Akhyanas. The Akhyanas provide a popular imaginative frame for projecting a world view or a moral code or a deeper spiritual truth.

D.D.S.

AKHYANA KAVYA (Rajasthani), historical or puranic story is known as 'Akhyana.' The 'Akhyana' is meant to be sung and listened to, rather than be read. It is, therefore, easier to be committed to memory. It is because of these specialities that it leaves a lasting impression on the listener.

The 'Akhyana Kavyas' are a special contribution to Indian literature by Rajasthani and Gujarati languages. The important 'Akhyana Kavyas' were composed in Rajasthani during the first half of the 16th century of the 'Vikram' era-*Katha Ahamani* by Delhaji and *Krishna Rukmini Mangalar* (or *Haraji ro vyavalo)* were published by Rajasthani Sahitya Samiti. The first contains the story of Abhimanu, while the second relates the incident of marriage of Rukmini with Krishna. In the second half of this century Mehoji's *Ramayana* was published.

Rukmini Mangala and *Ramayana* both are much popular works. A number of Akhyana works of poetry were composed thereafter. Names of Parasudevaharya, Kesauji Godara, Surajanaji and Gordhanaji Sinawa (his *Gaura Vyanvalo* has been published by Bharatiya Vidya Mandir) are some of them.

Hi.M.

AKILAN (Tamil; b. 1922) is an outstanding and popular Tamil novelist. His real name is P.V. Akhilanandam. He has received a large number of regional as well as national awards for creative writing, including the prestigious Bharatiya Jnanpith award. From the age of sixteen when he left school Akilan has been writing short stories and serial novels which have won the appreciation of Tamil readers. Distinguished as a writer of popular fiction for the masses Akilan's writings do not lack purpose. His first novel *Penn* (Woman) serialised in the monthly journal *Kalaimagal* in the year 1946 won the first prize in a competition instituted by that journal for the first time. Then in 1955 he was awarded Madras Tamil Academy Award for the novel *Nenjin's Alaiikal* (Heart Waves, 1953), in 1963 Sahitya Akademi Award for the novel *Venkayin Mainthan* (Son of Venkai Country), in 1968 Tamil Academy Award for the novel *Kayal Vizhi* (First Eyed Princess), in 1975 Raja Sir Annamalai Chettiar Memorial Award of Rs. 10,000 for the novel *Engey Pokirom* (Whither are We Going?) and the prestigious Bharatiya Jnanpith Award in 1976 for his novel *Chitira Pavai* (Painted Image). Akilan also has been the recipient of Soviet-Land Nehru Award for 1978 and has visited Russia twice. Most of Akilan's novels have been translated into several Indian languages. His Jnanpith Award winner *Chitira Pavai* has been translated into English and seven Indian languages. The unusual plot, daring in some respects, illustrates the individuality of a woman fighting for her self-respect even at the expense of breaking the bond of marriage with a cruel and despicable husband. An earlier work *Pavai Vilakku* (The Lady with the Lamp, 1958) one of the most widely read novels of Akilan, projected a full-time writer as an ideal hero. *Venkayin Mainthan* and *Kayal Vizhi* are historical romances in the pattern of Kalki who pioneered this type of historical fiction, taking ideas from the history of Chola and Pandya periods.

To his credit Akilan has an array of 18 full length novels, 14 volumes of short stories, 4 books for the children, 4 books of essays and one autobiography. The last one describes the hard road taken to become a full-time writer. After his high school education Akilan involved himself in the freedom movement for a short while and joined the postal service as a sorter. It was during this time he wrote tirelessly, short stories and

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serials for a number of magazines. Having won a few prizes and enormous readership Akilan gave up his postal sorter's job and migrated to Madras city to become a full time writer and sell his stories. In the effort he was disillusioned. It was at this time an opportunity came to him to join the All India Radio , Madras, as Spoken Word Producer.

Akilan's success as a writer of fiction is due to his easy style and narrative skills. His ability to weave romantic episodes and sentimental descriptions, and to continue the grip on his readers week after week through magazine serials is phenomenal. This has endeared him to the millions of readers spread over the Tamil speaking world. Akilan's style is quite straight forward. Gandhian idealism and rectitude in daily life are generally discernible in Akilan's writings.

S.Sh

AKSHARAM (Malayalam) is a collection of poems written by O.N.V. Kurup. It is a spectrum with an amazing variety of colours. One could see in it all the characteristic features of Kurup's poetic creed such as an original vision of men and things, of problems and programmes, the humanistic approach, the unusual rhythmic patterns, the run-on lines and a near defiance of the traditional conception of metres.

It is a collection of twenty poems, some dealing with topics of contemporary interest and some with scenes, events or personalities far removed in space and time, but all sparkling with the magic touch of the poet and the infusion of his imagination and interpretation and sometimes of his indignation. In the very first poem, which gives the collection its title, the poet begins by looking at the letters of the alphabet from the stand-point of an abecedarian and concludes by identifying himself with the ultimate truth and beauty which the letters lead up to. The next, entitled 'Phoenix', is more characteristic of the poet in that it symbolses his—and humanity's—instinctive, insatiable longing for immortality even when one is buried in the ashes of destruction and oblivion. 'Sopanasangitam', one of the longer poems, is a highly nostalgic recollection of the sweet sounds and picturesque sights associated with the idyllic environment of the poet's childhood days. Akin to this, yet distinctly different, is 'Chatha Verukal' (Dead roots) in which the poet kaleidoscopically traces, in a flash-back as it were, the rapturous moods and scenes that marked his 'maiden love' (i.e. his native village) until he bade farewell to it. 'Bassu Kathu' and 'Pravukal' are virtually allegorical. The former represents the poet as a dilapidated stone image waiting for the bus that would not come, even after so many others like him have left the spot, while the latter presents human life as unenviable and uncomfortable as that of the doves that live huddled together, in their cots. 'Kochu Dukkam' exposes the irksome sensitiveness of a school girl who is worried not that she will have to go without lunch but that others have seen the tapioca pieces that were strawn on the road when her lunch box fell down and burst open accidentally. 'Michaelangelo, Mappu' is an expression of the poets' indignation against the cranky young man who damaged Michaelangelo's world-famous sculpture La Pieta with a hammer. In 'Hastadanam', the poet transcends the national boundaries and appears as an internationalist.

While most of the poems in the collection are essentially lyrical there is one that strikes a different note in the poetic symphony of Kurup. It is 'Pazhayoru Pattu' (An Old Song), which is not only a narrative poem but a panorama of rural life.

Kurup is not a poet of the other world, but one living in this solid earth. 'Naranayingane' and 'Melpathur Veentum' well illustrate this trait of his poetic personality. Again, though he is not satisfied with things as they are he does not glorify death or destruction. Of course there is a strong strain of anguish and agony that is to be removed by the healing touch of love which, though a burden, is a welcome one.

K.S.N.

AKSHARA SLOKA (Malayalam) is a literary game. The participants originally used to assemble in a royal court or on temple premises and generally sat in a circle, but now any place can serve as its venue. The game begins with a participant reciting a four line stanza, or sloka as it is called, written in any of the Sanskrit metres based on syllables and feet. Then the participant next to him recites another similar sloka beginning with the first letter or 'akshara' of the first sloka. The game goes on and those who, fail to recite or compose extempore and recite within the allotted time, are eliminated. He who continues till the very end gets the first rank, he who is eliminated last gets the second and he who is eliminated before the last gets the third. Slokas once recited by any participant are not to be repeated by any other. Before elimination, a participant is generally given three chances. Accuracy in pronunciation is also taken into consideration.

Nowadays akshara sloka contests are held in schools and colleges in Kerala as part of their festivals. They give a fillip to the memorisation of beautiful slokas and thereby pave the way for appreciation of poetry.

K.S.N.

ALAGIRISWAMY, G. (Tamil; b. 1923, d. 1970) does not seem to have been able to receive much formal education in his boyhood days but he acquired a thorough knowledge of the traditional Tamil classics and Carnatic music and also showed skill in drawing. The town and district of Tiruneveli were then justly noted as a land of exceptional men of letters like Subrahmania Bharati, V.O. Chidam-

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baram Pillai, V.V.S. Aiyer, Pudumaipittan, P. Jeevanandam, T.K. Chidambaranatha Mudaliar, etc., and Alagirisamy was inspired to write both by the literary climate prevalent then and also by personal contact with some of the writers. He moved to Madras and headed the editorial department (1947-1952) of *Shakti* a Tamil monthly of distinction published by the doyen of Tamil publishers, the late V. Govindan. It was in 1952 that Alagirisamy's first collection of short stories was published (*Alagirisamyin Kathaigal*) with a perceptive foreword by 'Kalki' R. Krishnamurthy. Alagirisamy's editorial prowess and mature vision of life came into play when he went to Kuala Lumpur, Malaysia, to be the editor (1952-1957) of *Tamil Nesan*, a Tamil daily. He groomed a set of young writers of that region through special lectures and workshops and persuaded the Malayasian Government to grant equal status to Tamil in the field of education along with the local languages. He returned to India and for two years (1958–1960) was assistant editor of the Collected Works of Mahatma Gandhi, and for about six years (1960–1965) sub-editor of *Nava Shakti*, a Tamil daily published from Madras. Apart from writing a number of short stories, radio-plays, talks and children's stories, he also translated several books (*Key to Health, Nature Cure and Ramanama, Days with Lenin, Akbar*) and helped edit and publish *Kamba Ramayanam* in three parts and *Annamalai Reddiar Kavadi Sindu*. He produced the dance-dramas *Mukkoodal Pallu* and *Villi Bharatam* and wrote the stage-plays *Kavichakravarthy, Vanja Magal, Vaikundatil Kamban* and *Vazhvil Vasantam*, all of which won much acclaim. He was a dominant figure in the literary circles of Tamilnadu and his participation in several conferences and seminars was always marked by his scholarship and incisiveness. He went on a lecture tour of Sri Lanka and just when he was on the zenith of creativity with his short stories, novels, children's stories and critical essays, he died after a brief illness. He was posthumously awarded the Sahitya Akademi Award on his short story collection *Anbalippu* in 1970.

A.

ALAI OSAI (Tamil), Kalki R. Krishnamurthi was the foremost among the Tamil writers who proved that they could create modern classics by depicting personal sentiments and problems. *Alai Osai* is a clear evidence of it. Kalki himself considered it his masterpiece. It received the Central Sahitya Akademi Award in 1956.

Alai Osai is unique in its set-up. It is not a mere historical novel, nor is it purely on a political theme. It is politico-historical. The novel has been written in such a manner that the social and religious structure of the then Indian Society is clearly brought out. The characters are not purely imaginary. They were drawn from real characters both in the remote villages and the distant cities. Satire, humour, sarcasm and imagination spring forth from the pen of Kalki to make the characters come alive to us. His style is simple and graceful.

Sundararagavan, the hero, is a young man of good education. He is a class one officer in the British Indian Government. He loves a girl by name Tarini, but that love is broken when his mother pleads with Tarini to forget him. Tarini promises to do so and in dejection goes to Bihar to work in the earthquake relief camp. Meanwhile Ragavan, unaware of his mother's part in breaking the affair, goes to a village to see a bride Lalita by name, but marries her niece Sita, a girl from Bombay. She is modest, beautiful; an average Indian girl with the usual virtues and weaknesses. They are happily settled at Delhi and they have a daughter. Meanwhile Ragavan is informed of the reported death of Tarini in Bihar. He feels for her but tries to forget.

Ragavan returns to India after an official visit to England. Sita goes to Delhi with her mother-in-law and her nephew Suriyanarayanan. There Ragavan is the same old self again; still searches for Tarini after seeing her once in a railway station, and thinks of his own personal gains in official matters. Tarini is not dead. She simply wants to keep away from him. But the incidents occur so quickly that they meet frequently. Suriya falls in love with Tarini and this Ragavan opposes violently. Sita is naturally sore with Ragavan, to see him more attached to Tarini. And their happy family begins to crack. There are heated discussions, mutual slanders, weepings and beatings. The tension mounts.

Sita is kidnapped by some servants of Rajnipur Kingdom, mistaking her for Tarini, the supposed princess of Rajnipur. Later she is released but only to fall a victim as a thief; then she goes to Calcutta but is jailed there for her alleged seditious activity and support for the revolutionists of whom she is least aware.

Ragavan loses his job on the same allegation, goes to England to plead his case. His daughter is at Madras. After her release from jail, Sita is with her niece Lalita at her village and helps Lalita's husband to win the municipal chairman's post. She is accused of having illicit intimacy with Lalita's husband. Lalita believes in the slander and drives her away. She goes to Calcutta where. Ragavan now lives after his return from England. She joins the family and a new leaf is turned in their life. They go to Punjab and live there peacefully for some time. But calamity strikes them again in the form of communal clashes, the aftermath of partition. Ragavan is in Delhi to secure his lost job. He succeeds. In Punjab his daughter is saved by Tarini and Sita by her father. In the events that follow too quickly Sita falls sick with hysteria. The long, arduous escape leads her to her death-bed. Tarini in another corner loses one hand and one eye in an attempt to save a women's camp from the attack of the fanatics. Sita dies after getting a promise from both Ragavan and Tarini that they would marry. It turned out that Tarini was none other than her own elder sister.

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Ragavan shudders to look at the deformed appearance of Tarini. Suriya still sees beyond the veiled face of Tarini, the real heart and offers to marry her for her inward beauty.

But as providence would have it, Ragavan finally marries Tarini, goes to Rajnipur after resigning his high post, to serve the poor with the enormous wealth given to Tarini by the Rajnipur Queen who still believes Tarini to be the princess. Suriya marries Bama, a modern girl, and goes to village to be an ordinary farmer.

All these events are presented by the author in a dramatic manner. The freedom struggle under Gandhiji is not described directly, but the history of India from the Vedic period, through the Moghul upto independence provides the background.

This is a politico-historical novel. The theme is more or less contemporary. The description of men, matters and places is exhaustive. Rameshwaram and Benares, Peshawar and Calcutta are interlinked with what happens in the lives of the characters. The customs and habits of various people are given vividly. One can find in it the unfortunate tragedies of communalism, dedicated service in the relief and refugee camps etc.

Though Ragavan and Sita happen to be the hero and heroine of the novel, the readers are more inclined towards Suriya and Tarini. They provide a contrast to the vacillating and changing moods of Sita and Ragavan by their being constant in their purpose and action. Their devoted life, helping tendency, Gandhian outlook and simplicity evoke due respect.

Whenever the heroine Sita is in trouble she hears within, a sound of waves. Sita hears it many times and the same ringing sound envelops her at last. Thus the novel gets its name aptly and the same sound reverberates in the minds of the readers too.

K.M.S.

ALALER GHARER DULAL (Bengali) is written by Pyarichand Mitra, better known by his pseudonym Tekchand Thakur. The book can be described as one of the precursors of Bengali novel. It orginally appeared in serial form in a monthly magazine *Masik Patrika*, founded by the author himself. In 1858 the first edition of the book was published. Second edition came out in 1870, containing six lithographs by Girindra Kumar Dutta. Bangiya Sahitya Parisad's edition in 1940 is still prevalent. The English translation of the book entitled *The Spoilt Child*, by Narendranath Mitra, was published in serial form in the *Journal of the National Indian Association* in London between 1882 and 83. In 1893, another English translation of the book entitled *The Spoilt Child–A Tale of Hindu Domestic Life* by G.D. Oswall was published. The hero of *Alaler Gharer Dulal* is Motilal. Motilal's father, Vaidyarambabu, belongs to one of the new-rich families which were growing up in Calcutta in the 9th century. He acquired a lot of money, mostly through undesirable means. Motilal, being brought up with much pampering, is devoid of any good qualities. He is sent to Calcutta for learning English, where he turns into a rake and lands up in jail for drunkenness. His father, however, brings him home after bribing the police. Motilal's character further deteriorates, he falls in the company of some bad characters, and always engages himself in all sorts of nefarious activities. Motilal's younger brother, Ramlal, is a well behaved young man and always seeks guidance from a deeply religious and educated man, Baradababu. Vaidyarambabu marries for the second time to get a large sum of money, and dies soon after. Motilal, now the head of the family, turns all his family members out of the house. Thereafter his condition becomes worse. He is suitably punished, and becomes reformed and repentant. Ultimately he is united with his family. This theme of *Alaler Gharer Dulal* is however not a new one.

The story is rather thin and loosely put together. Sometimes the incidents occurring in the course of the story seem irrelevant. The arrangement of the plot is set necessarily on rigid outlines and is marked by forethought. The story is cast in the customary allegorical mould and it ends in the redemption of the sinner. The author has a good knowledge of the prevailing social manners and customs. He watches human folly and vices and jibes at them. In the course of the narrative an amusing picture of the contemporary Bengali society is given. *Alaler Gharer Dulal* holds an important position in the history of Bengali literature. Though it cannot be described as a successful novel, its contribution towards the development of Bengali fiction cannot be denied. A mixture of fun and satire has given a touch of realism to his villains. Probably, the most important feature of *Alaler Gharer Dulal* is its language and diction. It is not written in Sanskritic or Persianised manner and mode of expression, then in vogue among most of the writers. Pyarichand has used here the colloquial language of the people, where every word or phrase having any learned appearance has been avoided. *Alaler Gharer Dulal* was praised by Bankim Chandra Chatterji, for its homely subject, and vigorous and natural style.

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J.C.

ALAM (Hindi; b. 1585, d. 1625). Tradition has it that he was born in a Brahmin family somewhere in Jaunpur (U.P.) but he was so enamoured of the wit and poetic talent of a Muslim woman (dyer) that he embraced Islam. His creative period is supposed to fall between 1585 and 1625. The following four works are attributed to him: (1) *Madhavanal-Kamakandala* (a love romance in Avadhi); (2) *Sudama-Charitra* (a narrative on the friendship of

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Krishna and Sudama); (3) *Shyamsanehi* (a poetic portrayal of Rukmini's marriage with Krishna) and (4) a collection of love-poems of Alam under various names *Alamkali, Alam Ke Kavitta, Kavitta-Chatussat* etc. The reputation of the poet, however, rests on the last i.e. his love poems. He is at his best in these poems which deal with erotic sentiment. Unlike the language used by many of his contemporaries, his Brajbhasha is very refined, elegant and rich in the harmony of sense and sound.

D.S.

ALAMKARA (Figure of Speech—Sanskrit). The term 'alamkara' (meaning ornament) in Sanskrit stands for the principle of poetic beauty itself, in which sense of this general meaning, the entire science of criticism is so named (Alamkarashastra). Alamkara in a restricted sense also means any trope or figure of speech that adorns a literary composition (kavya). There is a detailed treatment of such figures of speech from Bharata, the author of *Natyashastra* (2nd century B.C. to 2nd century A.D.) to Mammata (12th century, Kashmir) regarding their definition, classification, and number; difference between the excellence (gunas) that are co-extensive with poetic beauty and figures of speech, as also the position of figures in the theories of rasa and dhvani.

Sanskrit is a highly scientific language. It is endowed with innate musical and rhythmic elements in its sound pattern. It is also possessed of diversities arising from the mono-syllabic meaning, meanings of the stem and suffix, multi-meanings of words, etc., which present its multi-dimensional meaning–pattern. All these modes and varieties of ornamentation due to sound and sense have been carefully defined and analysed by ancient rhetoricians. By about the 12th century their individual characteristics, mode of ornamentation, and their rightful place in the total concepts of poetic beauty pertaining to thematic content and emotional contexts were fixed. A summary of this vast contribution related to the figures of speech can be found in the history of Sanskrit poetics written individually by P.V. Kane and S.K. De, and in the primary alamkara texts.

The earliest work to deal with the figure is the encyclopaedic *Natyashastra*. In this treatise the beautiful speech-patterns come under the vachikabhinaya, one of the four abhinayas, which comprehend the entire field of ancient Sanskrit drama. In the *Natyashastra* only four figures Upama (simile), Rupaka (metaphor), Dipaka (illuminator) and Yamaka (rhyme) are mentioned in the 17th chapter. But there is again another category called Lakshanas, 36 of which are available in the same 17th Chapter, in two recensions. Although the Lakshanas as such gradually faded out, some of them like Hetu, Lesha, and Ashis were incorporated into the fold of figures of speech.

A classification of figures that has been accepted by all alamkarikas is of those based on sound and sense (shabda and artha). Bhoja (11th century) added a third type 'Ubhaya', comprehending both shabda and artha.

A more rational classification adopted by Ruyyaka (11th century, Kashmir) based on similarity (samya), superimposition (aropa), apprehension (adhyavasaya), difference (bheda), etc., has been followed by many later writers in the field.

A correct appreciation of the position of early theorists in regard to alamkara is necessary to understand their idea of shabda and artha which forms the starting point for all semantic investigation. Their outspoken emphasis on Vakrokti, or departure from the everyday use of language, as the underlying principle of all alamkaras points to their realisation of the fact that poetic language is fundamentally distinct from everyday speech (varta) on the one hand and the language of science (shastra) on the other; and they happened to give this distinct feature the name of alamkara whose field was theoretically as wide as to embrace all shades of felt beauty in poetry. Naturally, all the possible meanings in daily discourse and scientific writing, viz., the informative or literal, the secondary or metaphorical and, the affective or emotive, were not only included, but imaginatively coloured so as to become aesthetic, in their illustrations of arthalamkara. In their scheme, Svabhavokti or sensitive description of nature as it is, can be termed alamkara only by way of exception; and emotional states (chittavritti) become alamkara only when they are rasa, i.e., when they have undergone imaginative transfiguration.

Anandavardhana (9th century, Kashmir) made an epoch-making analysis of the functions of language on the one hand and the content of poetry on the other in his monumental work *Dhvanyaloka*. He formulated the theory that dhvani or suggestion is the soul of poetry, and such an expression can apply to the idiom, form, matter-content and emotional context. Under this scheme the figure of speech became a term of denotation (abhidha). The figure in a great poet is an inevitable incarnation in which ideas embody themselves.

By its very nature the figure too, like the decorations for a young girl, may be only external. Anandavardhana therefore formulates some rules for the proper employment of figures so that they enhance the intrinsic beauty of a poem: (a) alamkaras shall be intended to suggest rasa; (b) it shall be born along with the poet's delineation of rasa; (c) it shall be naturally and easily introduced; and (d) the poet shall not stop to make a fresh and extra effort to effect it.

A perusal of figures may give an impression that they are somewhat artificial, elaborate and intellectual exercises requiring some effort in turning them out precisely. But they are not so difficult of effecting for a master-poet. With him as emotion increases, expression swells and figures foam forth. Only then the figurative expressions become significant.

S.S.J.

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ALAOL (Bengali) has given all relevant information about himself in his work. His father was a courtier of Majlis Qutb, the independent ruler of Fathabad (near Faridpur, Bangladesh). Once, while travelling by river, he and his father were attacked by the Portugese pirates. His father was killed, but he escaped. Then he went to Arrakan, where he got a job in the royal cavalry. Alaol's high pedigree, scholarship and musical talent made him famous within a short time. Magan Thakur, the chief noble of Arrakan, began to learn music from him. At the request of Magan, Alaol wrote *Padmavati* in about 1645. This work is a free translation of an Avadhi poem named *Padmavat*, written by Malik Muhammad Jaysi. In Alaol's *Padmavati*, we get a rare combination of romantic and spiritual elements. This is the best work of Alaol. In it, he has displayed his deep knowledge of Hindu mythology, Sanskrit literature and Vaishnava Padavali.

After *Padmavati*, Alaol began another work, *Saif-ul-Mulk Badi-uz-Zamal* (a translation of a Persian work of the same name) at the instance of Magan Thakur, which remained incomplete for sometime after the sudden death of Magan. Meanwhile, in 1659, at the instance of another noble, Suleman, Alaol completed *Sati Mainamati*, the famous unfinished poem of Daulat Qazi. Daulat's writing was of a high order. The portion written by Alaol did not reach that standard. At Suleman's request, Alaol also wrote *Tohfa*, which is a translation of an Arabic work of the same name and deals with Islamic rites and practices. Alaol, at the instance of another noble, Syed Muhammad, wrote another work, *Sapta Paikar*, which is the translation of a Persian work named *Hapt Paikar*.

This was the time when the sons of Shah Jehan were fighting for the throne of Delhi. Suja, the second among them, after being defeated by Aurangzeb, took shelter in Arrakan. He soon incurred the displeasure of the Arrakanese king and fled when the latter had sent his men to kill him. Soon after, Suja's followers made a conspiracy against the Arrakanese king, but failed and were all killed. Allegations were made against Alaol that he was in the conspiracy. The poet was arrested. Though he was released after fifty days, he lost all his property. In the midst of poverty and hardship, Alaol completed *Saif-ul-mulk Badi-uz-Zamal*, at the request of a good man named Syed Musa. After eleven years of hardship, Alaol received the patronage of a rich and influential noble, Majlis Nabaraj, who, after removing the distress of the poet, requested him to write a poem which would bear his name. Alaol, though very old and weak at that time, complied with the request of his patron and wrote *Sekundernama*, which is a Bengali rendering of a Persian work of the same name,. written by Nazami. Alaol also wrote a treatise on music, which is entitled *Raganama*. Besides these, Alaol wrote poems on the theme of the love between Radha and Krishna.

The position of Alaol as a poet is very high. Amongst the Muslim writers of Bengali literature in the mediaeval period, Alaol is second to none except Daulat Qazi. But his later works suffer in comparison with the earlier ones, especially *Padmavati*. The autobiographical fragments of Alaol are very important from the point of view of history, because they give us a lot of information not only about the poet but also about the political condition of India and Arrakan during that period.

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S.M.

ALHA (Hindi) also called Savaiya or Vira metre consists of four feet and 31 'matras' (syllabic instances) in each foot with the pause at the 16th and then 15th 'matra'. The last two letters should be long and short respectively viz.:

'Adi sarasvati tumaka dhyavaun, Mata kanth virajau aya.

In Hindi literature, Jaganika's famous work *Paramal-raso* (11th century), was composed in this metre, hence it was popularly known as Alha-khand. Paramanand Das (16th century) one of the poets of the 'Ashtachhap', wrote many of his verses in this metre. The wide popularity of this metre rests mainly on the 'Alha-khand' which created a mass base in the countryside because of its amazing capability to arouse heroic sentiment amongst people at large. The heroic deeds of Alha and Udal are a source of perpetual inspiration to the average North Indian in the countryside.

Sa.C.

ALI ABBAS HUSAINI (Urdu; b. 1897, d. 1969) was born in village Para, district Ghazipur (U.P.) and died in Lucknow. He matriculated in 1915, did his B.A. in 1919, L.T. (Licentiate in Teaching) in 1921 and M.A. (History) in 1924. He joined the U.P. Government service as teacher on 18th July, 1921 and retired as Principal on 30th June, 1954. He taught History and English, but wrote in Urdu.

Husaini's first short story 'Pazmurda Kaliyan' (Withered Buds) was written in 1917–18. His first published work, however, was a novel *Sir Syed Ahmad Pasha* (1919). His first published story Jazb-e-Kamil (Fascination) appeared in the *Zamana* Kanpur in September 1925, to be followed by 'Pazmurda Kaliyan'. Both were urban-based love stories.

On the other hand, *Rafiq-e-Tanhai* (Companion of Loneliness), the first collection of stories, published by Husaini himself in 1931, contained ten short stories with rural background. It won him an award of Rs. 500/- from the 'Hindustani Academy', Allahabad in 1933. It was followed by *I.C.s.; Kuch Hansi Nahin Hai* (Not a

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Laughing Matter), *Basi Phool* (Flowers not fresh), *Mela Ghoomni* (Camp Follower), *Uljhe Dhage* (Tangled Skein), *Hamara Gaon* (Our Village) and *Ek Aurat Hazar Jalwe* (Woman's Thousand Faces).

Husaini wrote four novels: *Sir Syed Ahmad Pasha*, *Shaid Ke Bahar Aai* (Perhaps It's Spring Again), *Hakim Bana* and *Nadia Kinare* (Riverside). He published a collection of nine one-act plays, viz. *Nav-Ratan* (Nine Gems) and one full length play, *Amir Khusrau*. He has three books in Hindi to his credit: *Komal Nagri* (The Sweet Township—Hindi version of *Shaid Ke Bahar Aai*), *Phoolan Ki Chharie* (Wand of Flowers stories) and *Gai Amman* (Mother Cow). Husaini also wrote a number of text books in Urdu. He translated Henry David Thoreau's *Walden* from English into Urdu for the Sahitya Akademi.

In criticism, Husaini's magnum opus was *Urdu Novel Ki Tarikh aur Tanquid* (History and Criticism of Novel in Urdu) published in 1946. In 1967, he was honoured by Uttar Pradesh Government for his services to Urdu Literature and given a cash award of Rs. 5,000/-.

When Husaini started writing, Urdu short story was in its infancy, though three distinct groups had already emerged. The first group wrote under the influence of Tagore, Oscar Wilde and Walter Pater and wrote stories in a style which was nearer to poetry. This school was a votary of art for art's sake. It abounded in words and academic virtuosity. The next school was romantic, and wrote mostly about the privileged or the upper middle class. The third school was represented by Prem Chand who wrote about the poor and the oppressed in a direct unadorned style. Husaini preferred to write about the rural masses and the middle class of which he had direct knowledge, being a member of a Zamindar family, and could therefore, take an unbiased view of the exploitation of poor ryots. In his stories, as in his life, his sympathies were always with the underprivileged, the exploited and the oppressed. At the same time, he clung to the middle class values of honesty, nobility, dignity and self-sacrifice exemplified by Saratchandra Chatterji in Bengali. When the Progressive Writer's Movement started, Husaini welcomed it and attended the first conference held under the presidentship of Prem Chand in 1936.

Husaini, however, believed that while literature could propagate a point of view, it could never become propaganda. Hence, while the Progressive Writers Movement became rigid in its attitudes, he continued on his path of moderation and reasonableness. His approach was almost Gandhian (Sans Ahimsa) for he believed in the innate goodness of human beings. Thus, instead of revolution, he advocated change of the heart through persuasion.

Persuasion depends on knowledge as well as skill in the use of words. Husaini was one of the most well-read writers of his generation. He had also a wide range of other interests, like music, sports and films.

Husaini's most powerful weapon was his command of the language. He could give just the right shade to suit the occasion, ranging and varying from the rustic Bhojpuri to the idiomatic Urdu spoken by the Nawabs and Begums of Lucknow. Viqar Azeem, the famous critic of Urdu literature observes:

"Ali Abbas Husaini adopted this (Premchand's) tradition of realism, romance and idealism and his felicity of expression invested it with a lustre surpassing even that of Premchand".

M.A.H.

ALI AHMAD (Urdu; b. 1910) now a Pakistani national was born in Delhi. He passed his B.A. and M.A. examinations from the University of Lucknow in 1931 and 1932 respectively. He served as Lecturer (Lucknow University) during 1932–33 and again 1936–41; was in between a teacher in Agra College (1933–34) and Lecturer in Allahabad University (1934–36). In 1945 he became a Professor in the Presidency College, Calcutta and served there till he was selected a Visiting Professor by British Council to serve in the National Central University, Nanking during 1946–48. He was B.B.C. Representative/ Director in New Delhi during 1941–44. He became Director of Foreign Publicity, Pakistan (1948–49) and Counsellor/Charge-de-Affairs in Pakistan Foreign Service. Peking and Rabat (1950–60). Since 1970 he has been serving as Managing Director Lomen Fabrics Ltd. Karachi (now in Pakistan).

As regards his association with the world of letters, he served as Editor, *Indian Writings* London, (1939-40), *Tomorrow*—Bombay (1941–42) *Pen Miscellany*—Karachi (1948–50). Before partition he had launched his own independent 'Akrash Press' in Delhi (1940–47) and re-started the same in Karachi in 1963.

He writes both in English and Urdu with equal felicity. His novels include *Twilight in Delhi* first published by Hogarth Press, London (1941) and second time by Oxford University Press, London and New York (1966) and *Ocean of Light* by Peter Owen, London (1964). Its Urdu translation by his talented wife Balquis Jehan has also been published. It depicts life of two generations during the first two decades of the twentieth century going back to 1857.

His short stories in Urdu comprise five collections namely: *Angaray* (Lucknow, 1932), *Sholay* (Lahore, 1934), *Hamari Gali* (Delhi, 1940) *Qaid Khana* (Delhi, 1942) and *Maut se Pehle* (Delhi, 1945). The last three collections were published by (Akrash Press, Delhi).

His translation of the *Falcon and the Hunted Bird* into Urdu verse (Kitab Mahal, 1950) shows that his fame would not have been less if he had remained attached to poetry (his first love) alone. He started writing poetry at the tender age of sixteen. The poems were replete with the anguish of adoloscence.

His first short-story collection *Angaray* (Burning Coal) was a shocking experience in Urdu fiction and gave

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a new turn to the concept of story telling. The book was banned for its ultra revolutionary content.

A product of old Delhi's composite culture, Ahmad Ali is a man of wide interests. Tall, handsome and robust he is endowed with almost a tender heart. Suave and quite effective as a speaker he can converse brilliantly on any subject with confidence and authority of one who knows, be it poetry or fiction, science or art, museum or architecture, woman or nature, religion or politics. A great admirer of the ancient classical arts and poetry, his love for the poetry of Kabir and Mira Bai is one of his life's great passions.

His is indeed a many-faceted personality. The Ahmed Ali of *Angaray* is a person different from the writer of *Twilight in Delhi*. Similarly Ahmad Ali, the University Professor is a class apart from Ahmad Ali the Diplomat, or Ahmad Ali, the businessmen, householder, husband and father.

Speaking of his great gifts as a writer of fiction, the late Professor Kalim ud-Din Ahmad is reported to have once said "we discover the sources of life in the stories of Ahmad Ali. Even with a comparatively brief contribution (to Urdu Fiction) he has acquired a literary distinction which is unique and entirely personal."

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B.V.

ALI HAIDER (Punjabi ; b. 1690. d. 1785) was a Gilani Sayyad and a disciple of Shah Mohi-ud-Din Gilani. His verses reveal his devotion to Farid Shakarganj also. He was a great scholar of Persian and Arabic, a noted saint and a poet though he lived mostly in his village. His available works are five *Siharfis*, one *Baramaha* and an incomplete Kissa of *Hir-Ranjha*. These works were collectively published in 1907 for the first time under the title *Mukammal Majmua Abiat Ali Haider* (complete collections of the verses of Ali Haider). Mian Hidayat-Ul-lah and Mian Muhammad Bakhsh have all the praise for his mystic verses. Since Ali Haider was born and brought up in Multan district, his language is mostly western Punjabi. Being a scholar of Persian, he has drawn profusely on Persian diction, similes and metaphors. At times he quotes from the *Quran* as well. About the contents of his *Siharfis*, he considers them as the treasures of divine knowledge, giving an insight into the mystic experience.

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S.S.K.

ALI, SYED MUJTABA (Bengali; b. 1904, d. 1974). Mujtaba had his early education in the Sylhet Govt. High School, which he left in protest against the wanton behaviour of the local authorities towards his fellow students. He next came to Santiniketan in 1921 and opted for the Visva-Bharati course of study, just propounded by Rabindranath Tagore. On completion of the programme, Mujtaba, for a while, moved to Aligarh, and later to Kabul on a teaching assignment. After some two years, he went to Germany for further studies, and was finally admitted to the Ph.D degree of the Bonn University. For some time he had been at Al Azher University, Cairo on a post-doctoral enterprise.

Mujtaba's diverse academic interest ranged from Philosophy and Religion to Sociology and Linguistics. He had a flair for languages, and acquired easy mastery over quite a number of them including English, French, German, Italian, Arabic, Persian, Sanskrit, Gujarati and Marathi.

Mujtaba started his career in India at the Baroda College, where he taught for some eight years. Then commenced a period of various shifts. For some years, he was associated with the All India Radio, and for a time, he worked even for his alma mater Santiniketan as a teacher of Islamic Studies and German language. However, a major part of his later life was devoted mainly to writing.

He was connected with a number of daily news papers as a columnist and wielded his pen both in Bengali and English under various pseudonyms. *Mohammadi*, a literary journal, published his informative essay 'Misarer Sikshayatan' in 1935-36. But Mujtaba Ali's emergence to the forefront of popularity in Bengali literature was spontaneously augmented as soon as the first series of his belles lettres, *Deshe Bideshe* saw the light of print in 1948 in the famous Bengali weekly *Desh*. These were later collected and published in the book form in 1949 Thenceforth he moved from strength to strength as a writer.

A scholar of wide experience and varied erudition, Mujtaba Ali could forge a rare blending between a somewhat trivial mirthfulness with an innate adoration for life. Thus was paved a distinctive track midway between serious disposition and witty entertainment—a dissertation fused into belles lettres—'ramyarachana' as they are called in Bengali.

Mujtaba Ali was certainly not the pioneer in the line; nonetheless, he brought a new cadence to the genre. And apart from his personal temperament, the very texture, a distinctive style of the author, gave a special character to his writings, and accounted for their final appeal. And in that, Mujtaba's unconventional, at times even unusual, free play with the vocabulary had a very important role.

A master of many languages and animated by his exceptionally intimate association with the heterogeneous strands of life, Mujtaba had rather a fascination for

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making all sorts of queer, even awkward combination of words; mingling the Sanskrit with the Persi-Arabic, the undignified slang with the most sophisticated tatsama. It was as if a game of stimulating the reader, inquisitive or unmindful, with an innocent jolt. The pun and fun of Mujtaba Ali's style had made his writing really 'ramya', pleasant and entertaining.

The theme of his concern ranged diversely from translation of creative literature to the informative, delightful delineations of men and events at once couched with serious thought and witty exposition. At a later stage, Mujtaba took to the art of fiction, all in his own individual way.

Mujtaba Ali primarily wrote for literary journals, later these writings appeared in book form. Apart from *Deshe Bideshe* his other publications are:–

Anthologies: *Pancha-Tantra* Vols I & II (1952, 1959), *Mayur-kanthi* (1952), *Dvandva Madhur* (a collaborative venture—1958), *Dhup-Chaya* (1958), *Chaturanga* (1960), *Bhavaghure O Anyanya* (1962), *Tuni Mem* (1964), *Bara Babu* (1966), *Kata Na Asrujal* (1966) *Musafir, Duhara* (1966), *Parivartane Aparivartaniya* (posthumous publication, 1975).

Novels–*Abisvasya* (1953), *Sabnam* (1960), *Shahriar* (1969), *Tulanahina* (1974), *Prem* (Translation from Russian–1965).

For children–*Jale Dangay* (1956).

All his works have recently been brought under the title *Syed Mujtaba Ali Rachanavali,* and published in 8 volumes from Mitra O Ghosh, Calcutta.

B.C.

ALI, SAYED WAZED (Bengali; b. 1890, d. 1951), B.A. (Cambridge) and Bar-at-Law (England) was a renowned Bengali story writer and essayist. He was one of the highly educated Muslims of his time. He was employed as Presidency Magistrate, Calcutta and worked with reputation till he retired in 1945. He was an energetic participant in the current literary movements of Bengal and was elected President of Bangiya Musalman Sahitya Samiti. He wrote novels, short-stories, travelogues, belles lettres and serious thought-provoking essays. Out of his twenty published books, a list of the most important works is given here: Fiction: *Guldasta* (The garden full of flowers, 1927), *Mashuker Darbar* (The court of the lovers, 1930) *Bhanga Banshi* (The broken flute), *Darbesher Doya* (The blessing of the monk, 1938), *Galper Majlish* (The assembly full of stories, 1944. Essay: *Bhabishyater Bangali* (The Bengalee of the future, 1943). This work includes essays entitled 'Rashtrer Rup' (The nature of the state), 'Rashtra O Nagarik' (The State and the citizen), 'Hindu Musalman', 'Bhabishyater Bangla Sahitya' (Bengali literature of the future), 'Premer Dharma' (The religion of love), etc. Wazed Ali was a liberal democrat in his socio-political attitude and through his writings he always preached Hindu-Muslim unity. Even in his short-stories (better be called story sketches) he spoke highly of the Indian heritage, common to all the religious communities of the country.

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K.G.

ALIBABA (Bengali) is a play written by Kshirodprasad Vidya-binod. It has been described by the author as a rangyanatya (entertainment drama) ; it will be more appropriate to describe it as a musical opera as the play is full of songs and dances. Alibaba is based on the popular story of *Arabian Nights,* entitled 'Alibaba and Forty Thieves'. The gist of the story is as follows. Kasem, a very rich man, spends his time in luxury and comfort, and does not have any sympathy for his younger brother Ali, who is leading his life as a mere wood cutter. Once Ali discovers just by chance a cave full of precious jewels and gold coins belonging to a gang of robbers. Ali is not greedy and brings home only as many gold coins as are enough to end his poverty. Kasem, however, comes to know of this and persuades him to tell him the whereabouts of the cave. In his almost insane desire to bring home the entire riches he forgets the password and is consequently killed by the robbers. The robbers, now bent upon taking revenge on Ali, make several attempts to kill him and his entire family. But all of them get killed by the ingenuity of Margina, a slave-girl in the household of Kasem.

The story of Alibaba was not original ; characterisation and plot-construction do not show any refinement. It is sometimes difficult to find any logical consistency in the sequence of the play. Margina's intelligence and her power of contrivings have been stretched a bit too far, yet she is the most lively character in the whole play, and has the key-role. Her vivacity and laughter contrasted with her hidden pangs of being a slave have made her all the more interesting.

In spite of all these defects, Alibaba was a very popular play of its time and still retains some of its former glory. The playwright probably wanted to write a play just full of fun and frolic which can be very attractive to the common people, and he has been successful in his aim. The diction of *Alibaba* shows a fusion of Arabic, Persian and Urdu words along with Bengali.

Ja.C.

ALIDA MELE (Kannada), is a novel by Shivaram Karanth (1960). If in Karanth's career as a novelist *Marali Mannige* marks the beginning of a new phase of development, *Alida Mele* marks another. In between he had

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written seventeen other novels. The human experience he had depicted in them had gradually led him to ask questions about what made life worthwhile or meaningful. This quest for meaning, implied in novels like *Jaruva-Dariyalli* and *Samikse* become a positive search in *Alida Mele*. The search determines the structure of the novel. It does not tell a story as such. It discovers the making of a story in the author-narrator's attempt to understand the life of a dead friend. What he comes across is desperate and even contradictory fragments which are held together by the fact that they pertain to the dead individual and that they are expressive of the man's basic beliefs and attitudes in his dealings with the world when he was alive.

The man had relationships with women other than his wife. He had dealings with relatives and others of whom some are well-disposed towards him and some not. He had made bequests and intriguing stipulations in his will. All these add up to a complete pattern which can be deciphered only through inference regarding the man behind his actions and appearances. The novel depicts this process of discovery leading to inferences. The reader is left with a body of evidence which he along with the author-narrator is called upon to interpret and evaluate.

The narrative thus becomes a post-mortem investigation by a trusted friend (who is the author narrating the story in his own person) into certain aspects of the life of a self-exiled elderly gentleman, Yasawant. Inheriting the responsibility of fulfilling what the deceased considered his obligations, the author, as much for the trust reposed in him as for his own curiosity, proceeds to unravel not only the circumstances of that man's life but also his attitude to men and matters, in fact his whole outlook on life. It is the reconstruction of the biography of a mind which, when alive, had acted and reacted variously and had left behind records in the form of different memories in different persons, letters, a journal and some symbolic paintings. The author-narrator builds up an account of the deceased's life through his meetings with the men and women who had come into the latter's life. The letters, the entries in the journal and the symbolic paintings either guide or confirm the author's findings. Glimpses of the personality are thus obtained from different and sometimes opposite angles and the picture that emerges is of a person of very large and generous impulses, a mind sensitive and introspective, totally uncommitted yet inquisitive, full of grateful appreciation for all those who were kind to him and an unembittered indifference to others who were not. His self–imposed exile is in itself a comment on his outlook inasmuch as it gave him an opportunity to contemplate and understand the ways of the world.

In thus bringing to life a complex character Karanth as a participant in the narrative brings out also the complexities and contradictions of life. But Karanth the novelist is here less concerned with constructing a fictive biography of a dead character than with attempting to discover what of human worth survived its demise. The novel tries to answer the question : what remains after death ? All that was good in the life of a man like Yasawant is the implied answer. The good that men do is not interred with their bones. All those qualities of tolerance and charity of heart, patience and understanding sympathy, a spontaneous readiness to give back to life more than what one received from it and, above all, detachment, the qualities that made him what he was abide as cherished to the good. That the author continues the good works of the man he set out to understand underlines the power and worth and therefore the influence which the man could exercise even after death. The story starts with the death of a man and ends with the assurance that he lives for ever in the grateful memories of men. That in itself is evidence of the worthwhileness of the life lived. The narrative moves with remarkable ease and naturalness and proves the dictum that fiction most succeeds when it least shows itself as fiction.

V.M.I.

ALIKBABU (Bengali) is a Bengali farce by Jyotirindranath Tagore, the elder brother of Rabindranath Tagore. The farce was at first entitled *Emon Karmo ar Karbo na* (I will not do such a thing again, 1877). It was performed successfully on the stage, both public and private. The main character of this farcical play is a man called Alik (False). He is a fool, and a cheat, and wants to marry a rich man's daughter Hemangini. For this purpose he weaves a network of lies in order to prove himself a wealthy and eligible bachelor. Alik goes on narrating one impossible story after another and they stand on such flimsy grounds that the audience expects that at any moment the edifice of lies will be shattered to the ground, and he will be exposed to Satyasindhubabu, the father of Hemangini. But at the nick of the moment Gadadhar, another character, appears dressed as a Hindustani, Chinaman or an aristocrat Bengali and gives an impression of authenticity to Alik's stories, and saves him from exposure. The situation becomes all the more ludicrous, because Alik himself does not know that he has an accomplice, and he is also as much surprised as the audience at the appearance of Gadadhar. Hemangini, the heroine of the play provides another element of the comedy. She has been brought upon love-lorn heroines of Bankim Chandra Chatterji's novels, and thus behaves almost hysterically in declaring her love for Alik. The story now reaches its climax. When Alik is almost on the verge of success, Gadadhar suddenly exposes him. Though a certain amount of exaggeration is ingrained in the very structure of a farce, *Alikbabu* may be said to suffer from a sense of unreality from the beginning till the end. The characters and incidents do not have any logical existence. It is unbelievable how the same man namely Gadadhar can deceive an experienced person like

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Satyasindhu, not once but a number of times. The story does not have any curves. It consists mainly of situations which are full of long speeches delivered to the point of boredom by the characters. *Alikbabu* also is not able to keep the feeling of suspense which is an essential element for any kind of drama to be successful.

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J.C.

ALIRAJA (Bengali), was a Muslim Bengali poet. Also known as Kanu Fakir he lived probably in the 18th century in Chittagong (now Bangladesh). He was a gifted poet and has the following poetical works to his credit :

Jnana–Sagara, which deals with the philosophy of the dervishes; *Siraj–Kulup*, in which the creation of the earth and its end, accroding to the Muslim standpoint, has been described; *Dhyanamala*, a treatise on music.

He also wrote many Vaishnava padas, a few philosophical songs, and at least two songs on Shyama (gooddess Kali). *Yoga-Kalandara*, a treatise on Yoga, is said to be written by him.

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Su.M.

ALL ABOUT H. HATTERR (English; 1948, revised edition with Introduction by Anthony Burgess, 1970). The only novel of G.V. Desani, and often compared with Joyce's *Ulysses*, *All About H. Hatterr* is unique in Indian English fiction as much for the audacious originality and experimental exuberance of its prose style (rising very occasionally to sheer poetic heights as, for example, in the rhapsody on the Ganga) as for its singular thematic appeal. The protagonist-narrator, H. (Hindustaniwalla) Hatterr, born of a European seaman father and a non-Christian Malaysian mother, sets the tone of the book and comprehends a mini-universe in his experience. A half-caste and a colonial, Hatterr moves from innocence to experience, registering a zig-zag growth, gathering on the way a diversity of lessons in life's department. The style is the man, and H. Hatterr and the quirks of his sensibility and the vicissitudes of his life, determine his fantastic manner of writing. "That's why", says Desani (or Hatterr), "this book isn't English as she is wrote and spoke. No mere verbal contortionism, I assure you." Certainly, the first effect produced by the book on the flabbergasted reader is that of "a sort of creative chaos that grumbles at the restraining banks" (Anthony Burgess). In the wide spaces of the novel, Hatterr meets the Sages of Calcutta, Rangoon, Madras, Bombay, Delhi, Mogalsarai, receives "instructions", formulates "presumptions", and slowly works towards something like a philosophy of living which is the force of 'contrast' that holds the cosmos together: "'Life is contrast. That is my crux-statement ... 'Life' is ups and downs, light and shade ... Take anything, and you will find the opposite. ... If cannot leave anything to posterity, I should like to leave them this self— realised medico-philosophical conclusion as to Life. Life is contrast".

This is like the philosophy of 'snakes and ladders' in which the hero of Salman Rushdie's *Midnight's Children* (1981) finds the clue to existence. While the novel is peopled by a host of characters, typical as well as individual, comprising a whole hierarchy from the dog, Jenkins, through Beliram and Banerji, to Hatterr himself at the top, there is a mystic relationship between Banerji and Hatterr, recalling that between Stephen Dedalus and Leopold Bloom in *Ulysses*. M.K. Naik finds in *All About H. Hatterr* "probably the most complete exploration of the colonial experience in Indian English fiction", but D.V.K. Raghavacharyulu compares Hatterr with V.S. Naipaul's Ralph Singh in *The Mimic Men* (1967) and remarks that both achieve, "by laughing themselves out of court, a certain degree of fictional catharsis", and ultimately both achieve "a greater self-comprehension". A tour-de-force, certainly; and one should perhaps add: but once is enough.

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P.N.

ALLAMAPRABHU (Kannada). The life of Allumaprabhu, a contemporary of Basavanna, is a shining example of how a common man can transcend the limitations of his worldly life. Allamaprabhu was believed to have been born in Ballegavi, a village in Shikharipur Taluka of Shimoga district. His father was egoless, mother an intellectual, and when Allamprabhu came of age, he married Kamalata. Suddenly his wife succumbed to some serious illness and her death caused a stir in his life. Allamaprabhu, who had once taken to lascivious life, now abjured it and turned to be an ascetic. There is an interesting legend connected with this stage of his life. One day while suffering from the fever and anguish due to the death of his wife, he fell in a reverie and dug a patch of ground unconsciously, from inside which suddenly a temple was revealed. None dared to enter the temple but Allamprabhu did and found Animisha Shivayogi, his hand coiled by his Ista-Linga. Allamaprabhu wrested the Ista-Linga from the palm of Animisha-Shivayogi and kept

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it on his own palm and went out roaming aimlessly entering even the deep forests; but wherever he went he found Ista-Linga emitting radiance all around. Allamaprabhu went on worshipping the Ista-Linga and gradually attained "Shivayoga Shiddhi".

Harihara praised Allamaprabhu as the one who attained 'Siddhi' through practice, while some others think of Allamaprabhu as a miracle man who had attained profundity, divine revelation, Siddhi, etc. In his childhood he became an incarnation of renunciation. However, some people doubt whether it was possible to attain perfection without any practice of Shivatathva doctrines. The only answer can be that Allamaprabhu attained his perfection from within and it manifested itself in the form of Siddhi-realisation. Whatever it may be, it is a fact that Allamaprabhu is the one who attained the spiritual height and profundity in a very short period.

Poet Chamarase has extolled Allama as the replica of the Supreme Siva, as Siva in visual form. His contemporaries who were amazed at his devotional fervour, praised him profusely as the one with supernatural powers. He was the one outstanding ascetic of all the Saranas. In one of his own sayings, he tells about himself and the various roles he played in Satya, Treta, and Dwapara yugas and claims that in Kaliyuga, he was born as Allamaprabhu 'Jangama'. Those who study his Vachanas find him born as one, endowed with super-mental power—a totality of the illuminated and uplifted being.

Human body is quite essential for achieving eternal bliss. One of the main desires for Allamaprabhu was to come to this world as a child. He surpassed other Saranas in overcoming human limitations. From his own experience he understood that illusion—Maya—was hidden in the way one looked at a thing; it was hidden in the forefront of mind's desire and not inside anything. Woman, money and land according to him were not illusions—Maya—but the mind's avarice. Through practice he attained the secrets of yoga and proclaimed that 'Shivayoga' was the the best of all the yogas. He experienced within himself the ever-illuminating inspiration which was beyond the reach of mind, knowledge, senses, sounds, words, etc. Emptying himself of the worldly feelings and integrating himself with the Linga in mind and body, dissolving his ego and effecting a complete union with Siva—he became the Light of the Bigger Light. Though not a writer himself, Allamaprabhu inspired many writers with his life and spiritual vision of truth.

After attaining Siddhi, Allamaprabhu took to random wandering in the country to awaken the Sadhakas. He used to advise those who were frustrated and were struggling to attain self realisation through self knowledge.

The very wanderings of Allamaprabhu influenced aspirants of spiritual life and awakened them of the spritual truth. In one of his sojourns, Allamaprabhu happened to meet learned Muktayakka. She was very much grief-stricken due to the separation by death of her brother Ajaganna, who was her spiritual teacher also. Allamaprabhu who syampathised with her, enquired about the cause of the grief, told her that the stage of one's realisation could only be reached by one's own efforts and practices. But being not satisfied Muktayakka told Allama that one required a teacher to guide the correct practices, that now she could not have the guidance of her brother who had become one with the Absolute. Allama then told her that the need of the Guru for elevation of one's life was not necessary when the Sadhaka reached a particular stage in the practice of spirituality. The relationship of the Guru and the Shishya dwindles at a certain stage and self-knowledge becomes the guiding light for further achievement of spiritual order. Though present here, one should be able to be non-present at the same time and that is real Samadhi (Union).

Allamaprabhu met Siddharameshara on the way to Kalyan and an interesting episode is reputed to have taken place when the two met. Sidharama was a Karma Yogi doing his work with all seriousness. He was engaged in the construction works of tanks, canals, temples and such other public utility works. Allama wanted to awaken Siddharama further and so purposely coaxed him by asking, "You mason Ramaiah, have you not yet finished with your construction of tank-work and stone cutting?" Sidaharama was filled with rage on hearing but kept quiet for the moment. But Allama further continued to coax him by saying "though you are a great yogi, you still do not have the quality of doing a job with no ties or attachments. Though you think you have escaped from the worldly desires and aspirations, the worldly life has not left you. Beware Ramaiah, you should better learn to live like a lotus which is born out of muddy water". Siddharama did not tolerate any further the chiding of Allamaprabhu, and being a three-eyed person, opened the fiery eye from which the all-powerful, all-consuming flames were emitting. But Allamaprabhu did not even falter, he just rubbed the flames under his feet and extinguished the fire. Realising the real greatness of Allamaprabhu, Siddharama begged forgiveness. He requested Allama to explain how one could satiate hunger without eating if one went on working throughout the day? Should one not work, for the upliftment of others in this world?" Allama then explained to him by putting a counter questions "O Ramaiah if one goes on working the whole day, when is he going to eat? Where is the time to eat? Of what avail is it if one goes on working throughout own's life till one dies? Our body is a Temple and the life in it is the Linga and whence comes the necessity of another temple being built? The body emptied of its earthly qualities ceases to be a body, and the life in it when it is emptied of its earthly qualities, ceases to be a life, at

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which stage, devotion, turns into "Self-knowledge"—a knowledge which is the highest of all knowledge of this world. What you do now is only of regional nature and yet what you do is useful and applicable to the whole universe. It is, therefore, necessary that your Karma yoga should merge with the Shiva-yoga to achieve perfection. You better meet Basavanna who is doing such important work and let us go together to Kalyan and see him". Thus Allamaprabhu persuaded Sidharama to accompany him to Kalyan.

Allamaprabhu and Siddharama found all-around development in Kalyan—being helped by Basavanna, who was, however, anxiously waiting for the arrival of a great personality with dynamic force. Allama accompanied by Siddharama came to Kalyan at that moment. When they came to the doors of Mahamane, Basavanna was busy with the worship of the Linga, and Hadapad Appana informed Basavanna of their arrival. At the moment Basavanna said "Linga is not different from Jangama; this house is the house of Jangama. Hence, what prevents them from entering Mahamane, their own house?" Allama was annoyed at the behaviour of Basavanna and chided him saying, "Whence comes the obligation of Linga when a Jangama is at the door step?" At this Basavanna realised his mistake and rushed to the door to welcome them.

Enthronement of Allama was done in Basavanna's Mahamane with all the grandeur and pomp, but he was not satisfied. The food prepared was almost exhausted and Basavanna was perplexed. Noticing the mood of Basavanna, Allamaprabhu told him that on account of that egoistic pride hidden in him, he was not able to satisfy "Jangama", like Allama. Basavanna admitted again his fault and bowed down to Allam-saying "The egoism in me has betrayed me and henceforth if ever I think in terms of that let the Shiva's drum torture me and make me awake, O! Allama". Basavanna thus prepared himself to serve Allama personally and to his satisfaction.

It was Allamaprabhu who brought to the light the importance of 'Anubhava-marga' (physical feeling–experience). As long as he stayed in Kalyan, he improvised the 'Satsthala' system of Virashaivism, by holding discussions with various Saranas, and at the same time correcting wherever they needed correction. It was he who satisfied one and all by saying that in Virashaivism, much importance and stress was given on actions, thoughts and character in life. As per the wish of Basavanna, Allama became the first president of Anubhava–Manatap. Even those who had some suspicion about Virashaivism recognised his leadership. He deserved all the credit and honour for carrying out the Virashaiva philosophy to its perfection and thus inspired all great literature on Virashaivism.

M.S.S.

ALLEGORY (Hindi). Being a symbolic narrative, allegory (called 'Kathatmak Kavya-rupak' or 'Rupak Katha-Kavya) in Hindi is a particularly difficult form of literary composition because its author seeks to communicate on two levels–one, the direct or the concrete, which embodies a romantic or a heroic tale or both rolled into one, and the second, a more abstruse or abstract plane whereupon he aspires to concentrate on a deeper and subtler message reflecting his view of life, his *weltanschauung*. It resembles a tight rope-walk because the slightest lapse in organisation of the various ingredients, in its meaningfulness on the twin planes, shatters the whole fabric of the composition and renders the narrative lame and incapacitated. It is, therefore, only such authors as have a deeply spiritual experience to reveal or a philosophical view of life to convey that venture to adopt this risky form of communication. Allegories in any literature are, therefore, few and far between. Allegorists have generally adapted the medium of poetry for their self-expression but the dramatic and fictional forms are also equally powerful and valid.

We come across four different patterns of allegories in Hindi and they may be enumerated as under:-

Where the characters are personifications of abstract ideas, emotions, ideals, values, etc. Prasad's *Kamna* is an example of this category. An essential drawback of this kind of allegory is that the characters so delineated smack of unreality and do, generally, create a credibility gap.

Where the characters, though not personifications, are yet symbolic in their essence. They may have any kind of names, but they essentially symbolize definite trends, characteristics, passions, etc. The episodes, or the action of the plot are also more symbolic rather than materially significant. Where the characters are non-human entities or inanimate objects. This category of allegories has its origin in the ancient Sanskrit works like the *Panchtantra*. It seeks to extend moral or practical counsels or communicate lessons of mundane experiences for betterment of the human lot. Prasad's *Ek Ghunt* and Pant's *Jyosana* belong to this category.

The fourth and last category is the most significant and effective because the characters in this type of allegory are real in nature and the action, too, is materially significant. Its overall impact is profound, symbolic and abstruse. The entire plot is interwoven with incidents and circumstances of real life to conjure a psychological and realistic portrayal but the effort is to convey a subtler and universal truth of human life. In Hindi, the epic tales of romance by the mediaeval 'Premmargi' poets headed by Jayasi (with his classic *Padmavat*) belong to this category. Even Prem Chand's epic novel *Rangbhumi* is an allegorical work of this category because the conflict represented therein between John Sewak and Surdas is, in fact, a confrontation of the spiritual Indian values and the materialistic western

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values. Prasad's *Kamayani*, too, represents the inner conflict of a modern man torn between Shraddha (emotion) and Ida (reason) and his efforts to achieve complete internal harmony to reach the acme of human attainment– – eternal bliss.

Ma.C.

ALLEGORY (Marathi) The heritage of Marathi being the Sanskrit lore, allegories are not unknown to Marathi literature. In the *Panchatantra* or later on in the *Hitopadesha* ideas take the form of animals and birds. Even the epic heroes like Yudhishthira Dharamaraj, Vrikodara, Duryodhana and Dusshasana of the *Mahabharata* and Charudatta, Maitreya and Vasantasena of the play '*Mricchakatika*' are allegorical in essence. These Sanskrit literary masterpieces were rendered in Marathi. Gadkari's plays, as seen from their titles, seem to be allegorical; for instance *Punyaprabhav* or *Bhavabandhan*, wherein the good and the virtuous emotions prevail respectively. The popular play of Khadilkar, called *Manapamana* and its characters are seemingly allegorical. The hero is Dhairyadhar, the very embodiment of courage and endeavour; the heroine is Bhamini (i.e. Bhama, the angry, volatile Sanskrit or classical Nayika). Some other dramatic works of Khadilkar, like *Vidyaharana* are allegorical, but his *Kichakavadha* became very popular wherein Kichaka came to be identified by the spectators with the tyrant British, and Bhima, the hero, with the restless revolutionary activities. In another play *Bhaubandki* the judge Ramashastri became the embodiment of the great Lokamanya Tilak. Incidentally, the actor enacting that role used to wear the dress, similar to that of Lokamanya Tilak. Many more such allegorical touches could be easily found; many times they are symbolically suggestive as in Veer Savarkar's *Sanyasta Khadga*. The earlier playlet by Gadkari called *Garvanirvan* being allegorical is obviously didactic as the aim is the ultimate salvation from or rejection of pride. Banyan's *Pilgrims Progress* was brought to the notice of the Marathi people by Hari Keshavji, a catholic christian, by translating it in 1841 as *Yatrika-kraman*. So many other so-called novels or longer tales appeared during the Missionary domination, of which, some are didactic, but not necessarily allegorical. The novels *Muktamala* (Laxmanshastri Halabe, 1865) and *Manjughosha* (N.S. Risbud, 1865) are definitely didactic, but *Muktamala* is more allegorically didactic, while *Manjughosha* is a didactic fantasy, allegorical to a certain extent.

The Sanskrit drama *Prabodhachandrodaya* (by a Bengali Pandit Shrikrishna Misra) translated into Marathi by Amrapurkar and Bapat is allegorical. The different characters in it are named after the human sentiments and passions and virtues and vices such as Krodha, Ahankara, Viveka etc., the ultimate aim being to establish the Vedanta principles of Shankaracharaya's philosophy.

The beginnings of allegory go back to first writings i. Marathi language. Many Dristantas used by Chakradha. have the seeds of allegory in them. But the Kutagitas and Bharuds of the Varakari saint poets abound in allegorical imageries, thus Jnaneshvara's song of the three villages and the three potters or the Bharuds of Eknath are allegorical. The *Hansa-kakiya Akyana*, a narrative episode in Moropant's rendering of the *Mahabharata*, is an example of a longer verse allegory in which the Swan takes away the pearl necklace, while the arrogant and ignorant crows are left back crowing to their hearts' content. Thus allegory as a genre of writing was developed in Marathi and still continues, but it now takes an analogical and metaphorical turn.

S.S.B.

ALLEGORY (Sanskrit). There are some allegorical works in Sanskrit literature, though Indian literary critics or writers on dramaturgy do not treat allegory as a separate class of literature, because allegorical mode of expression is somewhat alien to the Indian mind. The fragments of a work discovered from Turfan along with those of Asvaghosha's works contain some allegorical material, though the details are not clear.

The *Agamadambara* of Jayantabhatta (Mithila Institute, Darbhanga) is a philosophical play in four acts, containing some allegorical theme. The most important allegorical drama in Sanskrit is Krishnamishra's *Prabodha Chandrodaya* (11th century) in six acts, an allegorical piece of theologico-philosophical purport, in which abstract notions and symbolical figures appear as characters; it is Advaitic in theme. On the same model is Vedanta desika's *Sankalpasuryodaya* which is aimed at glorifying the Vishishtadvaita system of philosophy. Another allegorical drama is the *Jivanandam*, where the characters are taken from the medical field. The *Upamitabhavaprapan chakatha* (436) A.D. of Siddharshi is a great allegorical novel of transmigration from the Jaina point of view. From the tyranny of King Action and Queen Time, the only escape possible is Release. The hero struggles upwards from life to life against evil passions.

K.K.R.

ALLEGORY (Sindhi). In Sindh, the saints and the Sufi poets have also drawn upon the allegory ('Tamsil' Sindhi) as a means of communication to carry their point of view as also to convey their otherwise inexplicable experiences to the people. The earliest traces of the use of allegory are discernible in the poetry of Shah Abdul Karim of Bulri (1536-1622), the great-great grandfather of the premier poet of Sindh, Shah Abdul Latif, who took a cue from the folk-tales of Sasui-Punhu, Suhini Mehar, Mumal-Rano,

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Umar-Marui, Lila Chanesar and Moriro, and composed a few 'byats' to allegorise them in his own way.

Obviously these folk-tales had existed long before these were put into verse. The written record thereof is, however, not available. As was the practice then prevalent, these might have been sung by the bards or narrated by story tellers.

These folk-tales have an under-current of love story of the 'seeker' and the 'sought'. God kindles his love in a human heart which then treads on the path of the seeker. Let there be mighty mountains, dense jungles or devastating deserts, Sasui (the seeker) would not rest until she has found her' Punhu' (the sought). Similarly the swirling waters of the swollen river, its whirlpools, rolling fathoms deep, and the aweful creatures would not deter 'Suhini' to plunge into the river at the dead of night to arrive at the rendezvous on the opposite bank, to see Mehar (her lover). On the other hand Rano (God) tries to remove the cobwebs of illusion woven by Mumal around herself. And when he does that, Mumal is out to get at him at all costs. Marui (the seeker), though kidnapped by Umar (Raja of Sindh symbolising sensual desires) and kept captive in his fort (this world), pines for Malir (her village–God's abode). As a lotus having its roots under water, keeps itself above the surface similarly Marui keeps herself away from all temptations of a comfortable life offered by Umar and she is ultimatley united to her beloved in Malir. However, love for costly and glittering necklace (material things) costs Lila the displeasure of and separation from her dear Lord (Chanesar). Only true repentance was the panacea for re-union. Moriro (Fisherman–the Seeker) kills the devouring whale (self) living in the sea (world) to get the spiritual jewels.

Shah Abdul Karim was followed by Shah Inayat Ullah, popularly known as Shah Inat who titled some of the chapters (Suruds) of his verse after the names of the heroines of these folk-tales like 'Surud Marui,' 'Surud Lila,' 'Surud Sorath.' Other Suruds relating to these folk-tales are Surud Mumal-Rano, Surud Deshi (Sasui-Punhu), Surud Kamod (Nuri-Jam Tamachi) and Surud Todi (Suhini Mehar). There is, however, no reference to Moriro.

It was Shah Abdul Latif (1690-1751) who put them in a dramatic way with extensive clarity. He versified only some of the portions from these seven tales along with those of Moriro which suited his spiritual attainment. He too, titled some chapters (Surs) of his *magnum opus* Shah Jo Rasalo after these tales.

Abdul Wahab, better known as Sachal Sarmast (1739-1829) has also composed poems on these folk-tales. He has, however, added one more tale to the existing stock, the tale being that of Hir Ranjha.

It is not only Sufi poets who brought in the verse the folk-tales, but even famous Vedantic poet, Chainrai Bachomal Ditaramani (Lund) 'Sami' also composed a sloka or two on Sasui Punhu, Lila Chanesar and Hir Ranjha. Most of the other poets, prominent among them being Lekhraj 'Aziz', have made good use of these allegories.

S.M.J.

ALLEGORY (Tamil). In ancient times Tamil poets had not designed their literary pieces clearly as allegories. But in a few of them, there ware only allegorical tendencies. The poets adopted certain literary techniques like Ullurai Uvamam, Iracchi, Siledai etc. which may be closer to allegory but not exactly so. They used symbols which are suggestive but not allegorical.

During the twentieth century there have been a few literary works which are structurally constructed as allegories. Subramania Bharathi in his *Kuyil Pattu* symbolises the nature of love by using a cuckoo as its main character. Bharathi's *Panchali Sabatham* and Swaminatha Sarma's *Abhimanu* may be considered as allegories of political situations that prevailed in India during their time. Both of them used puranic materials and infused suggestive political ideas. Structurally they serve the purpose of an allegory.

S.D. Sundaram's *Kaviyin Kanavu* and Swaminatha Sarma's *Panapurattu Veeran* are created out of imagination with clear reference to the prevailing political problems of the times. So they may be considered as allegorical.

Sundaram Pillai's *Manonmaniam* and A.N. Perumal's *Paalmati* are verse plays carrying with them philosophical thoughts in a suggestive way. Human actions and divine actions interact and deliverance is possible with complete submission to the will of God. Actually this is personified with slight variations in these two plays.

In 'Sivakamiyin Charitam' an ancedote added in *Manonmariam* Sundaram Pillai suggestively instructs the philosophical idea of man's final salvation at the feet of God after self-realisation. The very structure of the story clearly denotes its allegorical significance.

Certain characters in some of the plays are created as personifications of some of the human qualities. They seem to be ideal. Satyavati in *Iru Nanbarkal* (Sambanda Mudaliar) and Panimozhi in *Panimozhi* (A.N. Perumal) are moulded out of ideal love which is rare in reality. Kudilan in *Manonmaniam* (Sundaram Pillai) is shaped as an arch villain. Such characterisations may serve as allegorical representations.

A.N.P.

ALLEGORY (Telugu) has not attained any significant place in Telugu. As in other fields, here also Kandukuri Veeresalingam pioneered the art of allegory and wrote a book giving its true definition. Prior to Kandukuri Veeresalingam, there had not been any allegorical poems.

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Around 1480, Nandi Mallayya and Ghanta Singana–the twin poets—wrote a long narrative poem *Prabodhachandrodayam* basing on the Sanskrit drama of Krishnamisra. Through this epic, philosophy was taught by introducing characters like illusion, mind, nature and concentration. Similarly, during the time of Sri Krishna Devaraya, Pingali Surana kavi's *Kalapurnodayam* also bore shades of allegory. Again these characteristics found place in Rama Raja Bhushana's *Vasu Charitra* which was written by ascribing human qualities to nature.

Kandukuri Veeresalingam's work *Satya Raja Purva DesaYatralu* based on Swift's *Gulliver's Travels* can be cited as the first allegorical work. It is an excellent work satirising the miserable condition of women in 1891 and also the bad traditions and customs. His creation *Lanka Dwipam*, earned him great name and fame and it displays his creative faculties. Kandukuri also translated Aesop's allegorical fables. Chinnaya Suri's *Niti Chandrika* like George Orwell's *Animal Farm* is another great allegorical work conveying a fitting and purposeful message to the society.

Boyi Bhimanna wrote a fine work entitled *Dipa Sabha*, wherein he introduced several lights (lamps) as characters and stressed that all the lamps were the inner core of 'Param Jyoti'. Again Palla Durgayya in his poetic work *Gangireddu* represented the plight of this universe. Vidwan Viswam produced the well-known work entitled *Na Hridayam* and depicted allegorically the conflicts between the good and the bad that arise in human minds. We rarely come across such allegorical works like Viswanatha's *Kinnerasani patalu* (Songs); Undela Mala Kondareddi's *Kanti Chakralu*, Arudra's *Tvamevaham*. Allegorical characteristics are also present in the modern prose poems.

Describing natural sciences as the torch bearers for all matters pertaining to human life, Tekumalla Raja Gopala Rao wrote a novel *Vihanga Yanamu*. Allegorical technique is not, however popular in any form in Telugu Literature.

D.N.S.

ALLI ARASANI MALAI (Tamil). The *Mahabharata*, more than the *Ramayana*, had the greatest fascination for the folk-mind and we find in the Tamil language a score of very popular folk tales in long continuous verse in ballad form composed on imaginary incidents with the *Mahabharata* characters. The first such ballad is *Alli Arasani Malai*, written in the first decade of the 17th century by a poet named Puhalendi the 'Bearer of Fame', who was the third poet of that name.

Alli is a Pandiya princess. the counterpart of Chitra, in Tamil fiction and the poem narrates in 5000 lines in the typical ballad metre the love episode of Arjuna and Alli. Alli is born as the only child of the Pandiya King at Madurai and is brought up as a martial warrior. In time she defeats Nilmukha who was given the administration of the kingdom and crowns herself as the sovereign. She had made the state an Amazonian state, where no male was allowed. Arjuna in his wanderings in the south during the Pandavas' exile in the forests reaches Madurai and, learning of the beauty and might of Alli, falls in love with her.

Krishna assumes the form of a 'kuratti' and reads the hand of Arjuna and her words encourage him. The song of the 'kuratti' is the only part where the metre changes in the long poem. This song is very popular among all balladry. Arjuna however. contrives to get into the city and makes advances towards Alli in many guises. She is infuriated and tries to do away with him. Through the machinations of Krishna, Arjuna comes to no harm. Krishna in the guise of a snake charmer leaves Arjuna as a charming snake with Alli for the night; when assuming his natural form, Arjuna succeeds in tying a magical 'tiru mangalya' round her neck, which she is unable to tear off. Her parents fail to pacify her. Knowing that the culprit is one of the Pandavas, she declares war on them. Every one including Krishna is defeated by her but Sahadeva very cunningly traps her in a cage. Finally Kunti, Arjuna's mother, and Arjun's other wives, Draupadi and Subhadra give her the proper advice and she consents to be married to Arjuna. In time a young boy is born to her, whose love escapades form the subject of other ballads.

The earliest ballad poem in the language, it is replete with references to the customs and beliefs of the day which we do not know from any other source. Drinking a cup of turmeric water at the adoption of a child, standing on a mortar for the 'simanda kalyanam', applying the earth as a protective mark on the central forehead of the child to ward off evil are some of these.

Pancapandavar Vanavasa, Eniyevram, Pavalakkodi malai and *Abhimannan Sundari malai* are some of the more popular ballads (ammanaip-padal) out of the score of such poems written on the model of Alli. All these are said to be by the same Puhalendi III. *Kovilan kathai* is a ballad on a literary story, *Desingurajan kathai* a historical ballad, and *Nallatangal kathai* a tragic ballad on a social theme, all going after Alli's name in the next century. More than 200 such ballads are found in the language.

M.Ar.

ALLMIM (Konkani) by Chandrakant Keni is a collection of thirteen short stories published in 1975. Keni is believed to have ushered in the era of modern short story in Konkani, and rightly so, with his first collection *Dhartari Azun Jiyetali* (The Earth was still living, 1964). Since then he had already published two more collections namely, *Eklo Eksuro* (The Lonely, 1973) and *Ashadh Pavlli* (Rains in Ashadh, 1973). One finds Keni at his most mature and the best in the *Allmim* (Mushrooms). He is a

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journalist by profession but the story writer in him is in no way affected. This is amply substantiated by this book. Unlike most others, the author is more interested in loading his pieces with universality without caring much for the local colour or flavour. Depicting feminine emotions and women characters has always been Keni's speciality. Stories like 'Chembu', 'Rukminn', 'Kashmirantli Kalli' (The Kashmir Bud), 'Bandini', 'Mughda', etc., are good illustrations. Some stories like 'Amle Tor' (Tender Mango) border on personal essay rather than short story. The author has the gift of conveying all that he wants to with precision and economy of words. He is not averse to either pathos or humour. Keni's insight and ability to fathom human mind is evident in stories 'Fatari Pondci Ankri' (The sapling under the stone) or 'Ratichya Dha Varamcher (AT 10 p.m.). He is equally unhesitating while depicting sex or delicate emotions of love. One can easly discern the cultured sensibility of the author behind most of the stories. The author's objectivity is amazing. The volume has an erudite foreward by Ravindra Kelekar.

P.G.T.

ALMAST, DINANATH WALI (Kashmiri; 1908), is a lyrical poet and artist. He was born into a family stricken by poverty and helplessness. After doing his Matriculation he opted for painting. He paints the landscape of Kashmir with faithfulness, sympathy and devotion. The first collection of his poetry, *Balayapari,* (This side of the Mountains, 1955) is in the traditional verse form; however, he is quite successful in sensuous descriptions. His second collection, *Sahravik posh* (The flowers of sands, 1981) is remarkable for its picture-squences and variety of themes which are often progressive and romantic. His poetry is a spontaneous expression of emotions knowing no restraint and economy.

N.M.

ALMAST, PARMANAND (Dogri, b. 1901, d. 1978) was a prominent poet of the romantic school of Dogri poetry. His ancestors hailed from Samba and he was also born there. They were later settled in Jammu where Parmanand spent his childhood. He had hardly passed his vernacular final (8th class) when family responsibilities and financial diffculties forced him to take up a job and he joined as a dispenser only.

Although he had started composing verses in 1931 when he wrote a panegyric on the birth of Yuvaraj Karan Singh (The group who sang the verse composition on the occasion, got rewarded by Maharaja Hari Singh) his talent really blossomed a few years later in the picturesque hills of Dudu Banantgarh in Ramnagar. Here it burst like a mountain spring and started flowing with the speed and vigour and freshness of a mountain stream. The poetic talent lying dormant in him, found a congenial environment here which helped him to develop into a fine poet. Here was a region replete with Dogri folksongs and full of the splendour of natural beauty and the poet awakened to his potential, drank deep in them, drew inspiration from them and wove the sentiments of folksongs and beauties of human form and nature in his lyrics.

In addition to the lyrics and songs of sringara rasa he wrote a number of poems, which embody his ideas on matters like religion, spiritulism, politics and social inequities and evils. He had spiritual inclination but he was not orthodox. He had intellectual affinities with Gandhivad and values of socialism and secularism. He condemned communalism and casteism, false religious dogma and orthodoxy.

In these poems of socio-religious content, he mounted a crusade for social change. Love of nature was ingrained in him and it shines through his poems and lyrics in the pictures drawn from her rich repertoire. There is an undercurrent of deep humanism through his poems and a love of beauty enlivening and illumining his love lyrics.

Some of his compositions first appeared in selections of Dogri poetry, *Jogo Guggar* published in 1949 and *Arunima* published 1959. *Jhunak* is a collection of his poems and lyrics published in 1961. It is in Persian script in which the poet usually wrote. It got an award of the J and K Academy of Arts, Culture and Language. *Ik Boondai gi tarasai Painchhi* is an edited version in Devanagari script of its poems and lyrics published in *Jhunak*.

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Om.G.

ALMEIDA, MIGUEL DE, S.J. (Konkani; b. 1607, d. 1683) was a lexicographer. He was successively a missionary at Salcete, Jesuit Provincial, Vicar of Chicalim, Rector at St. Paul's Catherdral, Goa. His *Onvllancho Mallo* (Garland of flowers, 1658) a five volume publication in prose is a rare specimen of 17th century Konkani. The first volume has 557 pages, the second and the third also have like number of pages. Volumes four and five are lost. The volume is preceded by seven unnumbered pages containing permission and no objection certificate from the then religious censors. It is followed by an eight-page prologue dedicated to the readers in Konkani and Portuguese. The prologue speaks of the triple Garden of Heaven, Eden and the Catholic Church. The main treatise, an elaborate explanation of the Christian doctrine, a series of Sermons on Our Lady and Saints, contains innumerable Portuguese and Marathi words. Most of Miguel's work has complimentary letters from contemporary writers like Manuel Baptista, Ignatius Arcamon and others. *Cinco Praticas sobre as palavras exurgena Maria* (Five Homilies on the

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words of Mary's setting out) and *Sermoes de Santos e do Tempo Quaresmal* (Sermons on saints and Lenton season) are two undated and missing manuscripts by Almeida which are believed to be fine specimens of modern oratory. *Vocabulario da Lingua Canarina em versam Purtuguese* (Vocabulary of Canarin Language in Portuguese version) Published in photo-copied edition in 1973 by Board of Overseas investigation, Lisbon is regarded as a joint venture by Almeida and Antonio Saldanha, both contemporaries working on vocabularies already compiled by earlier Jesuits.

A.P.S.J.

ALPHABET (Dogri) Dogri alphabet has passed through three distinct phases-(1) Ganamat which is a form of Takari letters current in the entire region of the Punjab, Duggar and Kashmir from around the tenth century onwards, (2) New Dogri or Dogri Akkhar, a modified form of *Ganamat* promulgated by Maharaja Ranbir Singh of Jammu in the later half of the 19th century and (3) Devanagari adopted by Dogri Sanstha as a regular measure in 1944.

The exact date when Ganamat began to be used is not known. It was used in title deeds, lette, and inscriptions, on water spouts and step-wells (baolies). A printed copy of the *Ganamat Varnamala* is reported to be available in the J K State Government's Research Department Library at Srinagar; it begins with an invocation to Lord Ganapati in the words *Ganamat Om Swasti* Siddham. Sir George Grierson who conducted the first linguistic survey of India has said that "Dogri has an alphabet of its own which is allied to Takari current in the Punjab Himalayas." Sanskrit scholars of Jammu, however, termed Dogri language as Durgart Bhasha and Dogri alphabet as Dwigart Akshar. This is borne out by the preface of the Dogri work *Lilawati* printed at Vidya Vilas Press, Jammu in 1873.

Maharaja Ranbir Singh who ascended the throne of Jammu and Kashmir in 1857 got reforms made in 'Ganamat' and introduced New Dogri Letters evolved on scientific and phonetic principles from the old letters. Mr. (Later Sir) Frederic Drew termed this alphabet as 'New Dogri' which soon became popular with the backing of the State Government. In his book *The Jammu and Kashmir Territories* published in 1875, Drew records "The New Dogri is used for the petitions that are read before the Maharaja and for this purpose it has replaced persian in which petitions were written when I first came to Jamoo". The third edition of this *Dogri Varnamala* printed at the Vidya Vilas Press, Jammu, in 1871 has a preface which contains an order of Maharaja Ranbir Singh, printed in both Devanagari and Dogri characters which gives legal sanction to the use of this alphabet. It says: "This alphabet has been approved by His Highness the Maharaja. Any person changing the approved form of letters or using a different set of letters (for writing Dogri) shall be liable to punishment."

Type for printing of Dogri books, using this alphabet was got prepared in various sizes and the publication of Dogri books began in the Vidya Vilas Press and Sri Raghunathji Press, Jammu. A number of books thus printed are extant. This new Dogri alphabet was also used in official publications, on the state P and T stamps, and on Judicial and non-judicial stamp papers. The alphabet assumed great importance as it was used for teaching Sanskrit, Persian and Urdu and Primers for the purpose were printed in Dogri alphabet.

There had been intermittent use of Devanagari alphabet in writing Dogri in the 18th and 19th centuries, for example by the poet Dattu, by Tehaldas who wrote *Rajayali* and by the Christian missionaries who translated the Bible and published it under the title *Dharma Granth* in 1818. In 1944, Dogri Sanstha Jammu, the pioneer of Dogri Literary movement, decided to adopt Devanagari letters for Dogri. In 1953, the J and K State Government appointed a Dogri language committee, to report, interalia, whether its old script should be retained for the printing of text books in Dogri. The Committee recommended both Devanagari and Persian alphabets for Dogri. In recommending the Devanagari script, the Committee was guided by an appeal made by Jawaharlal Nehru commending Devanagari as a common medium for all regional languages in the country. Persian script was recommended in view of the local needs. The recommendation was accepted by the State Government and at present both the scripts are officially recognised. But Dogri literature is being written mostly in Devanagari script. Dogri has recently been introduced as a subject for Higher Secondary classes and at the post-graduate level. The first text book for Higher Secondary *Marwe Diyan Minjaran* and books for M.A. classes are in Devanagari letters.

B.P.S.

ALPHABET (Kannada). Kannada alphabet has its origin in the Brahmi-script, particularly the southern type of Asokan inscriptions of the third century B.C. It is well known now that ten inscriptions of Asoka have been discovered from the present area of Karnataka state, *viz.* Raichur District-3 (Maski-1, Koppal-2), Ballary District-4 (Nittur-2, Udegollam-2), and Chitradurga District-3 (Siddapur-1, Jatinigaramesvara-1 and Brahmagiri-1). This well developed Brahmi script used for Prakrit writing was also adopted by other dynasties, like Satavahana Vakataka, Chutu, Pallavas, Kadambas and others too, which ruled this tract of land after Mauryas, for both Prakrit and Sanskrit records. It is curious to note that even the Kannada language has been called as Prakrit in an

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inscription of Badami Chalukyas dated 696 A.D. (K.I., Vol. I, No. 1), and as such, leaves no doubt regarding its origin. Alphabet, when, strictly defined, indicates by written symbols of a set of speech sounds. Therefore it has to be dealt from two aspects: with audible sounds and visual figure.

From the angle of visuality it is seen that all the letters that are used in writing the Brahmi have been adopted in toto with two more letters: ra (-Sakata repha) and la (-rala) in the ancient Kannada language. Ra and la are very peculiar in sound and shape. The great poet of Ragale, Harihara (1220 A.D.) discarded the usage of la. Yet these letters are found written almost up to 19th century either in the MSS or in the inscriptions.

The visual symbols are studied after dividing them into four categories: Svaras (Vowels), Vargiya Vyanjanas, Avargiya Vyanjanas (Consonants of two types) and Yogavahas. Svaras are: a, a, i, i, u, u, ri, ri, e, ai, o, and au = 12. But in Kannada and other sister languages like Telugu there are two more vowels, viz. hrisvae (w) and hrisvae O (ṇ) which are audible and do not have visual symbols. They are written with their respective dirgha symbols in the ancient Kannada script. They came into visual existence only after the advent of printing in the modern Kannada. The symbol (the sign of dirgha) is used in respect of i, e and o in the right side of the bound forms (ki, ki, ke, ke and ko, ko) in the modern Kannada. As such it should be remembered well that there was a confusion while pronouncing them, i.e. their audibility is deceptived. These svaras when they conjoin with a consonant have specific shapes and are known as 'medials'; which shall have their place at the top side or at the bottom of the letter–'siromatrike' 'parsva-matrike', and 'prishtha-matrike'. Vargiya Vyanjanas are 25.

(ka, kha, Ga, Gha, Na)
(Cha, Chha, Ja, Jha, Na)
(Ta, Tha, Da, Dha, Na)
(Ṭa, Ṭha, Ḍa, Ḍha, Ṇa)
(Pa, Pha, Ba, Bha, Ma)

Avargiya vyanjanas are eleven (ya), (Ra), (ra), (La), (Va), (Sa), (Sha), (Sa), (Ha), (La) and (Rala).

Yogavahas are four in number: O (Bindu) : (Visarga), X (Jivhamuliya) and (Upadhamaniya). These actually form parts of Sanskrit Varnamala. But the above has been used extensively in Kannada, which is used in place of all the nasals (anunasikas) in modern Kannada. In the ancient Kannada language, particularly upto 10th century A.D. nasals were used in their proper places in conjoined places like Kantha, Anjana, etc.

The first Kannada record, Halmidi inscription, is of the 5th century A.D. and pertains to the Kadamba period; which shows full development of both the script and the language. In the field of visuality when one stands and gazes back from the modern period to the horizon, the Asokan Brahmi Characters, the galaxy of the 52 letters, it is seen, have undergone many changes through the ages during the reign of Kadambas, Chalukyas of Badami, Gangas, Rashtrakutas, Chalukyas of Kalyani, Seunas, Hoysalas, the Vijayanagara Kings and the chieftains of small kingdoms, who ruled at different places after the downfall of the Vijayanagara empire.

From the angle of audibility these alphabets may be divided into eight divisions on the basis of their origin in the mouth-cavity from where they take their birth i.e. the point and manner of the articulation viz Gutturals, Palatals, Nasals, Dentals, Labials, Gutturo-palatal, Guttaro-labial, Dento-labial etc.

All this has been explained by Kesiraya in his *'Sabdamanidarpana'* in one sutra (I-13).

Si.J.

ALPHABET (Maithili). Maithili alphabet is known as Tirhuta. Earlier it was called as Mithilakshara, Maithilakshara, Vaidehi or even Magadhi. The growth and development of Tirhuta has been discussed by Umesha Mishra in his essays published in 1911 in *Mithilamoda* (No. 167) (a monthly published from Varanasi) and in recent years by Rajeshwar Jha in *Mithilaksharak Udbhava O Vikasa* (1971).

The Maithili alphabet is derived from an Eastern alphabet current in what is now Eastern Uttar Pradesh, Madhya Pradesh, Bihar, Orissa, Bengal and Assam, from the 6th century onwards. This Eastern alphabet was the immediate origin of Bengali, Assamese, Maithili and Oriya alphabets. Bengali-Assamese-Maithili are almost identical. Assamese and Maithili alphabets do not differ from each other even in those features in which they differ from Bengali alphabet.

In subsequent years a form of Devanagari, known as Kaithi, spread to Mithila as well by way of the Bhojpuri area, and among the less educated, it was popular owing perhaps to the monopoly of the Kayasthas in maintaining village records and teaching the illiterate the three r's as private tutors in the villages.

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J.M.

ALPHABET (Malayalam). Almost all linguistic sounds in Malayalam are represented on the alphabet by separate letters. The number of letters vary with the number of sounds recognised by different scholars. A.R. Rajaraja Varma posits 53 sounds and hence 53 letters. Bnt George Matten has 48 sound and 48 letters, Seshagiri Prabhu has

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54 sounds and 54 letters, and Kovunni Nedungadi has 55 sounds and 55 letters.

The Alphabet as recognised by A.R. Rajaraja Varma is given below.

Vowels						
	short	a	i	u	r	l
	long	a	i	u	r	l
dipthongs	short	e	o			
	long	e	o	ai	au	

Consonants	Voice less stop	aspirated stop	Voiced stop	aspirated stop	Nasal
glottal	K	Kh	g	gh	n
palatal	C	Ch	j	jh	n
cerebral	t	th	d	dh	n
dental	t	th	d	dh	n
labial	p	ph	b	bh	m
Glides	y	V			
alveolar stops	r	l			
fricatives	s	s	s	h	
continuants	l	l			
trill	R				
alveolar nasal	n				

Though the alphabet is representation of the sound system there are some peculiarities to be noted.

Malayalam does not have the sounds represented by r, l, l, except l in the word klptam (limited). And although A.R. Rajaraja Varma has posited a letter for alveolar nasal, the language does not use it on the alphabet. Instead the dental n is used. Dental n occurs in the initial position of a word and alveolar n elsewhere. So also the voiced stops and a, y, r, l in the initial position of a word take e in pronunciation, but not in writing.

Thus Malayalam has practical use of only 49 letters, 36 consonants, 13 vowels. Malayalam language began using this alphabet from the 13th century onwards.

P.V.V.N.

ALPHABET (Manipuri). Manipuris have a distinct alphabet of their own preserved in the old texts of various kinds and the existence of which had been known to the outside world through Damant's writings. Although Bengali-Assamese alphabet replaced the original Manipuri alphabet for writing modern Manipuri in the year 1925, the study of Manipuri alphabet is still a must for those researchers who want to make an incursion in the field of old Manipuri literature, history, language, genealogy, astrology, numismatics, etc. However, the old Manipuri alphabet is still used by the royal bards and pundits in the palace of Manipur.

Origin: The old Manipuri alphabet is of Indian origin. It writes from left to right and uses matras of a, i, i, u, u, e, o, ai, ai, au, au, oi, ui and anuswara. The use of seven unreleased consonant letters p, t, k, m, n, l, ng at the end of syllable or word is typical Manipuri.

There is only one vowel letter in old Manipuri alphabet and the other vowels are written by using different matras with the vowel letter as is done in the Tibetan system of writing, except for the letters u and i in which case the u-matra and i-matra are added to consonant letters W and y respectively.

There were fifteen consonants-six stop sounds (p, t, k, ph, th, kh), three nasals (m, n, ng), three fricatives (c, s, h), one labial (1) and two semi-vowels (w, y) only at the beginning. Then five more sounds (b, d, g, j, & r) had developed. Through the contact with Bengali and Sanskrit four more sounds (bh, dh, gh and jh) had been in active use. Besides, there are ten more consonant letters (chh, n, t, th, d, dh, n, s, sh, ksh) which are in the old Manipuri alphabet purely for writing loan words.

Emergence of the alphabet: Who introduced the old Manipuri alphabet or when it was introduced is not known. The local belief is that it is very old and has been there before the Christian era. But the presence of Anji, the symbol of Tantric divinity, has rendered the belief untenable as the earliest evidence of this symbol is recorded as 405 A.D. in Nowgong Copper plate.

Yumjao (1935) remarked that the old Manipuri alphabet might have been introduced during the reign of Khongtekcha (763—773), but it is not accepted on linguistic ground. The coins of Urakonthauba (568—653) and Ayangba (821—910) in the Mutua Museum, Imphal bear evidence of early existence of old Manipuri alphabet.

The earliest stone inscription at Khoibu (now in Government Museum, Imphal) is believed to be of Urakonthauba's time. But no one can prove the authenticity.

Damant (1877) opined that the old Manipuri alphabet was introduced from Bengal by some wandering Sanyasis during the reign of Charairongba (1697—1709), *Cheitharol kumbaba* (1967: 24), the royal chronicle, records that Khagemba (1597—1652) caused mass production of books in the year 1616. This shows that the existence of old Manipuri alphabet is much earlier than 1700.

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M.S.N.

ALPHABET (Punjabi) Punjabi Alphabet is known as Gurmukhi. Since its characters were used for writing and

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transcribing the biography and hymns of Guru Nanak, it was given this name by the second Sikh Guru, Guru Angad Dev. It is a misnomer to call the Guru as the inventor of its characters, because before the advent of Guru Nanak, their usage had been prevalent according to in a tablet found at Athur in Ludhiana district. Even Guru Nanak himself based one of his poems entitled "patti" on its characters. This Alphabet is also called "Paintis Akhri" because it contains thirty-five letters. The first three characters Ura, Aira and Iri are vowels. Sassa is sibilant, Haha is aspirate. There are twenty-five mutes, which include five Gutturals (kakka, Khakkha, gagga, ghaggha and ngannga, five Palatals : chachcha, chhachchha, jajja, jhajjha and nyanya, five Cerebrals : tainka, thattha, dadda, chaddha and nana, five Dentals : tatta, thattha, dadda, dhaddha and nanna and five Labials : pappa, phappha, babba, bhabbha and mamma. The last five letters are consonants like mutes, but they are also called semi-vowels. They are : yayya, rara, lalla, wawa and rara. The vowels, that is, the first three letters are made to represent ten vowel sounds with the aid of additional signs, which are known as laghan matran. These are the short *a* inherent in each consonant, *aa, i, ee, u, oo, ey, ai, o* and *au*. These 'laghan matran' : are mukta, kanna, siari, biari, uankar, dulainkare, lan, dulaian, hora and kanaura respectively. When used with consonants, these signs represent the three vowels. There are three additional signs, viz., tippi, bindi and adhik. Tippi is a nasal sound and is joined with mukta, siari, uankar and dulainkare. Bindi is also nasal and is joined with kanna, biari, lan, dulaian, hora and kanaura. Adhik is placed between two letters, indicating the reduplication of the second. The sha sound of Sanskrit and Persian are represented by putting a dot under khakkha, gagga, jajja and phappha respectively. Compound letters are avoided in Gurmukhi, with the exception of haha and rara, which are joined with consonants at their foot with the signs.

Gurmukhi script is an evolute from the old Brahmi script like Devanagari and other scripts of the area like Sharda, Takri, Mahajani etc. Gurmukhi characters are even older than Devanagari.

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S.S.K

ALPHABET (Sanskrit) The Sanskrit alphabet is fairly phonemic; all the basic sounds of the alphabet have well arranged signs. According to the normal, traditional arrangement first come the simple vowels with their short and long forms to be followed by diphthongs. Then follow the gutturals, palatals, cerebrals (retroflex sounds), dentals and labials, divided into five groups of stop-non-aspirate, aspirate, voiced-non-aspirate, voiced-aspirates and nasal. Then there are four semi-vowels, three sibilants and one aspirate.

a	a	i	i	u	u	r	r	l	l
e	ai	o	au	m	h				
k	kh	g	gh	n					
c	ch	j	jh	n					
t	th	d	dh	n					
t	th	d	dh	n					
p	ph	b	bh	m					
y	r	l	v						
s	s	s	h						

Now the Devanagari script is considered as the main alphabet for Sanskrit; but Brahmi, the most ancient script of India (found during Asokan times) served as the national script for long. Brahmi can be considered as the mother of Indian scripts and also the scripts of Nepal, Tibet, Pakistan, Ceylon and Burma—all derived through a process of evolution. The Brahmi developed into Sungan-Brahmi in the 2nd century B.C. and Kusana-Brahmi in the first century. The Gupta script came into being during the 4th and 5th centuries; and the Siddha-matrika script during the 6th and 7th centuries. The earliest manuscript of the Siddham script is found in Japan in the 6th century, and was also called Kutila. The Nagari style of writing came into being from the 7th century onwards—Devanagari in the north and Nandinagari in the Deccan. The Gupta script developed into two forms—eastern giving rise to Bengali and western giving rise to Sarada, Gurumukhi, etc. In South India Brahmi developed into the Pallava script in the 6th century from which arose the Telugu and Kannada scripts, as well as the Grantha and Malayalam scripts. Sanskrit is used in all these scripts in the respective regions, but now Devanagari is the accredited script for Sanskrit. Western Indologists use the Roman script with necessary diacritical marks for Sanskrit. In Nepal Newari was used to write Sanskrit.

K.K.R.

ALPHABET (Sindhi) An alphabet is an arrangement of letters representing the sounds used in a particular language. The word owes its origin to the Greek system of writing in which *alpha* (A) and *beta* (B) are the first two letters. Significantly in a large number of oriental language including Arabic, Persian, Urdu and Sindhi 'alifs' and 'be' form the beginning of their alphabets.

The reason why this Sanskrit based language came to acquire Perso-Arabic script is not far to seek. Long and continuous spells of Arab, Persian and Afghan rule shook the very foundation of the state and its culture. Apart from the influence that the language of the rulers weilded, a large population of the province embraced Islam. As a result of these changes people started writing in a number

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of scripts. Muslims and Hindu scholars wrote in Arabic or Persian. The Hindu merchants used Hindu-Sindhi or Vanika characters. The Brahmins, on the other hand, preferred Devanagari script. Later on, under the influence of Sikhs, some religious-minded men and women took to Gurumukhi letters for writing Sindhi. After the conquest of Sindh by the British in 1843, Bartle Frere, who was appointed as Commissioner of Sindh in 1851, desired to give Sindhi writing a definite shape. Consequently, a committee of eight persons, eminent in the field was appointed under the charge of Assistant Commissioner, Ellis. The Committee decided (1853) in favour of the present alphabet consisting of 52 letters.

It may be pointed out that Sindhi in Perso-Arabic characters is written from right to left.

It is interesting to note that in the first half of the present century, attempts were made by some Muslims, especially in poetry, to add one more letter (zh) of Persian character to Sindhi alphabet. Certain Hindus also followed suit. However, the latter did not gain popular support and could not find its way to Sindhi dictionary. When the Sindhi language is written in Devanagari script, it follows almost the same alphabetic pattern as in Hindi.

S.M.J.

ALPHABET (Telugu) Though the influence of Sanskrit and Prakrit is obvious on it, Telugu language has its own special alphabet—thirty six (36) in all, divided into the categories: vowels and consonants.

1. Vowels: They are fourteen: a, a, i, i, u, u, e, e, ai, o, o, au, am, ah ('a' followed by a half zero 'c', this is unique and peculiar to Telugu; no other Dravidian language has this).

i. Among these a, i, u, e and o are the basic vowels which have their corresponding long forms and o. From e and o we get ai and au. These are nothing but diphthongs, a combination of 'i' and 'u' with 'a'.

a+ i= ai and a+ u= au. In the modern times these diphthongs have given place to two separate syllables 'a', 'i' and 'a', 'u'.

ii. In usage one vowel becomes another vowel: Vacchina vadu—Vacchinodu; manchivadu—manchodu. We see here o displacing 'va'.

iii. It is not for nothing that Telugu is called the Italian of the East; 'u' comes both at the beginning and at the end of a word. This is a speciality of the Telugu language, namely vowel ending of words (ey) Voor-Vooru; neer-neeru; Vaaral-Varalu.

iv. Nasal sound: The half zero, besides the zero, is a speciality of Telugu. After a long vowel a zero melts and becomes a half zero. (eg) Vandu-Va c du; thonta-tho c ta.

But this half zero has slipped out of the words even where a difference in meaning exists. (eg) Vandu—va c du—Vadu that fellow; vadu=use; wither, wilt.

Vindu–vi c du= vidu=this fellow; Vidu=go away; house; town.

e ndu–e cdu–=year; edu=cry; etc.

2. Consonants: Consonants in Telugu are twenty two: ka, ga, cha, cha, ja, ja, ta, da, na, tha, da, na, pa, ba, ma, ya, ra, la, va, sa, ha, la.

i. ga, ja, da, da, ba frequently displace ka, cha, ta, tha, pa. At times 'ja' and 'ba' are displaced by 'sa' and 'va'.

ii. The sounds cha and ja are dentalised only in Telugu. This is suggested by keeping the mark–',' on the letter. Of course today it has completely vanished in writing, though obsessed in pronunciation. 'Cha' and 'Ja' are affricates in the singular but turn dental in the plural–a peculiarity unique in Telugu language.

(eg) sanchi+lu= Samchulu (plu)
(sing)
Jail+lu–jajulu (plu)
This ,has an influence even on Sanskrit words.

(eg) vaji+(horse) lu–vajulu (Houses) raji (row)+lu–rajulu (rows)
Raju (King) is the single exception, it appears to have a dental sound in the singular.

iii. Ya, ra, la, va: Among these 'ya' and 'va' have a second form, only heard, not visible. When two words are joined, we get 'ya' necessarily and 'va' at times.

(eg) Hari athadu–hariyathadu raka+pokalu–rakapokalu/rakavokalu. Words ending in ra, da, la get la (at times) in the plural form. (eg). thadu (rope)+thandulu/thallu (ropes), simi-larly niru+lu–mirulu/mullu; palu+lu–pallu (parts).

Of course we have la originally in the word in Telugu (eg) thalam, gubalinchu, aluku, virali.

In the same way ra (different from ra) comes at times in the place of 'da' and 'la' in the plural.

(eg) Chelikadu+lu–chelikaru. Cheyuvu+lu–cheyuvuru

The two ra's bring difference in meaning.

niru=water niru=ash

aru=dry up aru=six (6)

The 'sa' sound comes both initially and medially in the place of 'cha' (eg) chagu/sagu; athadu chaniye–athadu saniye.

The sound 'ha' often comes in the middle of a word in the place of another letter. (eg) Okati–ohati; Sagamu–Sahamu. It can also come at the end of a word (eg) ika–iha; poga–poha. (our) (half) (now) (smoke) respectively.

In words depicting numerals, when a vowel follows the word (ten) 'padi' we get 'ha' sound.

(eg) padi+yenu–padihenu
padi+aidu–padahaidu+padi aru–padaharu: padi+edu–padihedu

When an adjective is followed by a vowel too, we get 'ha' sound.

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(eg) puli+o (gi) ra (mu)–pulihora (lemon rice)/ pulihara.
(sour) (food)

3. Apart from these vowels and consonants (36 in all) in Telugu, we have nineteen more sounds imported from Sanskrit. They are: four vowels, ten consonants: kha, cha, tha, tha, pha, gha, jha, dha, dha, bha; two nasals two sibilants–sa, sha and one 'visarga' ':'.

4. Telugu does not have certain characters to suggest the sound–

i. Certain words in conjunction get a third vowel different from the two. (eg) thati+aku–thataku. But this 'a' is not the normal a, it is ae, somewhere between 'a' and 'e'. Certain original words too have such sounds (eg) meka, chipa (ae). Certain verbs have the same problem. (eg) Vacchadu, thecchadu, poyadu, chesadu (ae).

5. Another peculiarity of the Telugu language is double sounds written one below the other. (mma), (nna), (lka), etc.

Such a variety of sounds and characters lend beauty to Telugu. And especially vowel-ending gives a tilt and charm to the words, making the language deserve the description, the 'Italian of the east'. One last and most unique feature of the language is that it is the only syllable language in India, and perhaps in the world.

P.H.R.

ALUR VENKATA RAO (Kannada; b. 1880, d. 1964 is acclaimed as the Karnataka Kula Purohita (High-priest of Karnataka) by the people for his pioneering the Karnataka-unification movement. Born in an orthodox Madhwa Brahmin household, he graduated in Philosophy-Hons. (1903) and in Law (1905) from the Bombay University. An active journalist, he contributed articles to some Kannada weeklies of the time (1907–1911) and during the Non-co-operation movement, he was an officiating editor of some weeklies (1921). He edited *Vagbhusana* a journal of Karnataka Vidyavardhaka Sangha, Dharwad (1906) and for several years the research journal *Prachina Karnataka*, a half-yearly of the Karnataka Itihasa Samsodhana Mandala (1914) initiated by him. He ran the famous *Jayakarnataka*, a monthly, for eight years (1922-1929). These three journals ushered in the dawn of the cultural and literary revival of Karnataka. His books on Karnataka history had a deep impact on the Kannada people. His booklet *Vidyaranya Charitre* (1907) and *Kannadigara Bhrama Nirasana* (1915) were the forerunners of his celebrated work *Karnataka Gata Vaibhava* (1917). His *Karnatakada Viraratnagalu* (1930), a collection of pen-pictures of the heroes of ancient Karnataka was a literary feat for its powerful Kannada prose style after the heroic language of inscriptions. His *Karnatakatwada Sutragalu* (Aphorisms of Karnatakatwa-1950) and *Karnatakatwada Vikasa* (evolution of Karnatakatwa-1957) were written to clarify his concept of Karnatakatawa. Amongst his translated works the *Gita-Rahasya* (1918), a Kannada rendering of the Marathi classic by Tilak, was an event in the field of Kannada Publications. The five books on the *Gita* (1934-1938) and the six on the Madhwa philosophy (1946-1960) are his own contributions. While reinterpreting the latter he differs from the traditional stand-point, stating that Madhwa philosophy is Purna Brahmawada and not Dwaitawada. Venkata Rao pioneered several cultural and literary institutions. He was elected the 16th President of All Karnataka Annual Literary Conference in Mysore (1930). On his 60th birthday at Dharwad, his autobiography, *Nanna Jivana Smritigalu* (Reminiscences of my life, 1941) came out. The work is a virtual history of modern Karnataka. He was honoured on the 8th State Formation Day (1963) in Bangalore, a few months before his death which closed an era in the history of modern Karnataka.

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S.R.M.

ALVAR' KULASEKHARA (Tamil) was born in Tiruvenchikkulam in 767 A.D. as a prince of Kerala. He was remarkable for his devotion to Vishnu. In course of time he retired, leaving the throne to his son. He came to Srirangam and engaged himself in the construction of same portions of the Ranganatha temple. He was called Kolli Kavalan (The Kind of Kolli), Kolikkon (The Lord of Uraiyur) and Kutal Nayakan (The Lord of Madurai). Though this Alwar has sung about Tiruvenkatam, Tiruvarankam, Tirukkannapuram, Alinakar and Tillaichitrakutam in the Chola country, he has not mentioned any sacred shrine in the Chera country, which belonged to him.

The Alvar has written only one poem namely *Perumal Tirumoli* consisting of 105 verses in six metres. This poem has been divided into ten decades. Since the *Ramayana* is his favourite theme, he narrates the story of Rama in three decades. And in the last (tenth) decade of the poem, he gives in a nutshell the story of the *Ramayana* by mentioning such important episodes which appealed to him very much. It is to be mentioned that the verses on Krishna make for a also delightful reading.

N.G.

ALVARES JOAQUIM SANTAN (Konkani; b. 1915) is a novelist and journalist. Educated upto intermediate at St. Aloysius College, Mangalore, he proceeded to Bombay to

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join the Railways where he worked until 1965. He started writing during his college days. *Angel* (Angela, 1950) a novel depicting the social life of Christian community residing in coastal Karnataka was his first venture. *Agnes Mausi* (Aunt Agnes, 1952), *Abolem* (Scarlet Flower, 1954), *Ritacem Karbar* (Rita's Adventures, 1955) *Avilacem Zait* (Avelina's Triumph, 1956), *Basilacem Sopon* (Basil's Dream, 1958), *Alsacem Daiz* (Alexander's Bequest, 1959), *Chedum Tem Chedumch* (A Girl is a Girl, 1961) are some of his popular novels. They narrate the lives of ordinary men and women of Mangalore Christian community and highlight the social evils with a view to reforming. Some of his novels in romantic vein include; *Kavi Ani Rosemary* (The poet and Rosemary, 1965), *Bombay Mary* (Bombay Mary, 1967), *Motlibai Monica* (Motlibai The Shrew, 1968), *Nouro Zai* (Wanted A Bridegroom, 1970), *Jose Ani Severin* (Jose And Severin, 1970), *Hildachi Katha* (Hilda's story, 1972), *Teech Sodunk Aili* (She Came Searching, 1973), *Evak Teravi Soirik* (Thirteenth Proposal To Eva, 1973). His detective novels are *'Novya Gharantli Khun'* (Murder in The New House, 1974), *Theresa, Chotrai* (Beware Theresa, 1976), *'Hanv Apayant Asam'* (I am in Danger, 1976), *Lipoilelem Dirvem* (The Hidden Treasure, 1976), *Ghatant Konaco Hat* (Who is Responsible For the Crime, 1976), *Tum Falyam Asconai* (You Will Not See The Tomorrow, 1976).

M.V.

ALWARU SWAMI VATTIKOTA (Telugu; b. 1915, d. 1961) was a novelist and freedom fighter of Andhra. Coming of a poor Vaishnava family which has no pretensions whatsoever to distinction, Alwaru Swamy is like his hero Kanthirava 'a man of the masses' (*Prajala Manisi*). Though he did not have the advantage of formal education, he developed the habit of reading quite early in his life. He turned a new leaf when he arrived in Hyderabad in search of a job and joined as proof reader in the prestigious newspaper of the day *Golaconda Patrika*, founded and edited by the veteran leader Suravarapu Prataparedi. Hyderabad was to Alwaru Swamy what London was to George Bernard Shaw. He had ample opportunities to meet and mix with the mighty minds of the day, to read and widen his horizon of knowledge. His marriage with Yasoda Devi, a Vaishnavite girl fostered by a rich Vaisya family, gave him necessary economic freedom and unleashed his creative energy. His native genius flourished and flowered amidst the stresses and strains of the peoples' movement for the liberation of Telangana on the one hand and the National Movement on the other. The stormy sessions of Andhra Mahasabha stirred his spirit. He participated with great éclat in the eighth Conference of Andhra Mahasabha in 1937 and 1938 along with Kaloji and Kodati. Plunging into the Quit India Movement of Mahatama Gandhi, he went to jail. On his release, he threw himself headlong into Andhra Movement in which communists played a leading role and won the hearts of the people. During these days, he came into intimate contact with some dedicated communists and ultimately embraced communism. In 1946, he courted arrest on behalf of the communist party of India and served a term of imprisonment in the jails of Sangareddi, Gulbarga, Warangal and Hyderabad. He resigned from the party after his return from the jail, but on second thoughts he rejoined the party which he served. Whatever his political stance, he stuck to the constructive programme of Mahatama Gandhi. His services to the library movement are memorable. Out of his respect for Desoddharaka Kasinathuni Nageswara Rao, he founded a library named after him and made it the hub of all his activities. Under the banner of Desoddharaka Granthamala, he published some fifty books of immense value. He opened a reference section too in the library for the sake of research scholars. His fame rests mainly on his two novels, *Prajala Manisi* (1964) and *Gangu* (1965). His short stories collected under the title *Jailulopala* (1950) are memorable. Mostly autobiographical, his novels hold a faithful mirror to contemporary reality. In his writings a graphic, account of the horrible life in Telangana under the tyrannous rule of the Nizam is given. The atrocities of the time-serving, bootlicking Desmukhs; the miseries of the helpless bonded slaves, the forced conversions of Harijans to Islam, the spine—chilling conditions of prison life, the heroic fight of rustic men and women for their land, and the gradual growth of political consciousness among the unlettered people resulting in an irresistable mass movement are etched in great detail and sombre colours in his writings. He will be remembered as a great pioneer in the field of political novel in Telugu. A socialist realist, he has drawn typical characters like Rambhupala Rao, Komarayya, Annamma, Prajala Manisi, Venkata Rao, Viswanatham, Sujata, Nagabhusanam and Gargu in his novels. They are also sufficiently individualised. He caught the very rhythm of the people's language as spoken in the region of Telangana. His descriptive and narrative passages too are interspersed with dialectal words of Telangana origin, which lends a peculiar colour to his style. Simple plots, racy and homespun language, life—size characters and faithful description of historical events make his novels documents of social and political life in Telangana during the dark days of the struggle for liberation. *Prajala Manisi* is a perfect political novel while *Gangu* is an unfinished saga of the same heroic struggle. Telugu knows no better chronicler of the people's movement in Telangana than Alwaru Swamy.

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G.Sr.

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ALWARS (Tamil) The Alwars, twelve in number, were great minstrel-saints who sang the praise of Lord Narayana in Tamil and launched the Vaishnava Bhakti movement in the first seven centuries of the Christian era in the Tamil land. Before their advent, the people were practitioners of the Karma or Mimamsa school or feebly trying to comprehend the subtle philosophies: at another end of the spectrum were barbarous sects which enjoined human sacrifices and other terrible rites upon their votaries. There were also, in practice, religions like Buddhism and Jainism. The Vaishnavism preached by the Alwars furnished an attractive, practicable method of worshipping a personal God who is the repository of all good qualities, enshrined in the numerous temples in the country: the language of their hymns was Tamil and their musical quality was a major attraction. The Alwars taught people to love and set a wonderful personal example of a selfless, ecstatic devotion which was another major factor which attracted the masses to the movement, despite the fact that few miracles were associated with the lives of these saints.

The hymns of the Alwars unfortunately, did not receive the attention they deserved and on account of the indifference of the people, they were not recited and recorded and they were lost to the world. Nathamuni, the first of the acharyas who came after the Alwars chronologically, accidentally came across a decade of these and was struck by their beauty and devotional content. It is said that he performed penance and as a reward thereof was able to collect all the four thousand hymns sung by the twelve Alwars. He arranged to have them taught to hundreds of devotees who began to recite them at home and in temples and their popularity grew steadily thereafter. Today these hymns are recited on all important occasions in Vishnu temples, lectures are delivered explaining their inner meanings to eager audiences and books are written discussing their import for the devotee and for the academician.

The greatest of the Alwars is Nammalwar who showed distinct signs of special grace even at birth. He stayed all his life under the shade of a tamarind tree in Kurukur and it is said that the Lord in the forms enshrined in the 108 sacred places appeared before him so that he could sing of them. The poetry contained in his four works is marked by a fervant all-pervasive love of God and is wholly sincere and authentic and of a high literary quality.

Tirumangai Mannan who was a warrior earlier, composed six works whose literary quality is of the highest order in this class of works. He was a born poet, at home in all the verbal tricks and could plumb the depth of devotion and sing deeply emotional quatrains. King Kulasekhara and Andal also composed hymns of a very high literary quality. Andal's poetry has the authentic stamp of a privileged lady who rules the Lord's household and His consort.

Perialwar composed simple hymns in which he assumed the role of Krishna's mother and expressed his devotion in the form of a mother's love for her child. In this respect he differs from the four Alwars mentioned above who preferred to assume the role of a beloved of God. Tiruppan Alwar, the Harijan, sang only ten verses but they are of the deepest devotional quality. The hymns of the rest, though high in their devotional content, are not marked by high literary excellence.

A.V.S.

AMANAT, AGHA HASAN (Urdu; b. 1815, d. 1859) was born into an Iranian family of Muslim divines which migrated to Lucknow. He received education for twenty years, when suddenly, due to some illness, he lost speech. He visited Iraq on a pilgrimage after which although speech was restored, but some organic defects continued. He had started writing poetry at the age of 15 and had become a pupil of the famous marsiya-writer, Dilbir.

His writings include his Diwan, *Khazain-ul-Fasahat* (1868), his 117-stanza *Wasokht Whatt* was later expanded to 307 stanzas was read publicly in 1846, but published in 1859. Another poetic collection *Guldasta-i-Amanat* was published in 1853. Amanat's *magnum opus Inder Sabha* pioneered Urdu Drama tradition and inspired the Parsi Theatre a great deal. An amalgam of classical songs, ghazals, dances and literary anecdotes, this great play offered a cultural synthesis of Indian and Iranian traditions and introduced a new area of entertainment and aesthetic delight. Although Amanat as a writer is highly ornate and full of artificiality, his *Inder Sabha* (Allahabad, 1914) combined various classical and popular folk art forms into an enjoyable spectacle.

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M.H.

AMAR DASS GURU(Punjabi; b. 1479, d. 1547) was born in the village of Basarke near Amritsar. It was at quite an advanced age that he became a Sikh of Guru Angad Dev, the first successor of Guru Nanak, and then succeeded him as Guru. Influenced by the practice of his predecessors, he started composing his own hymns of which 5122 stanzas are found in the *Guru Granth*. But the style of his hymnology is markedly different from that of Guru Nanak. Guru Amar Dass is less critical of the Hindu tradition and more devotional in the way of bhakti. His poetry partakes more of the style and spirit of folk songs of the country west of Lahore so that some of his lines trail more rythmic units behind than others. His diction also is more markedly Punjabi. Of his longer compositions the

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most famous is *Anand* which occupies a special place in Sikh ritual and is recited or sung at the end of every sacrament.

He has condemned many prevalent Hindu customs like idol worship, fasting and the burning of widows on their husbands' funeral pyres. He has used mostly the same imagery as used by Guru Nanak, that is, the imagery of wedded life in singing of man's relation with God, of peasant and petty traders in relation to the moral and social duties of life, and of the commonly noted events in nature, the onset of the rainy season and the advent of spring in framing his emotions.

He lays great stress on the institution of the Guru whose word has, according to him, divine inspiration behind it. The worship of the Guru is looked upon as service for which the devotee is promised all worldly comfort and spiritual wealth.

S.S.S.

AMAR JIBAN (Bengali) is the autobiography of the Bengali poet Nabinchandra Sen (1847-1909). Although we find quite a number of autobiographical writings by the Bengali men of letters in the nineteenth century, Nabinchandra is the first among the Bengali poets to write a comprehensive autobiography in prose. The first part was published in February 1908, the only part to get published during the author's lifetime. The subsequent parts—the second part in August 1909, the third part in December 1910, the fourth part in April, 1912 and the fifth and final part in September-October 1913—were all published by his son after the poet's death. Dedicated to the memory of his grandmother, this autobiography is more than two thousand pages long. But despite its length it is quite readable.

It contains several pages of charming description of natural beauty and some vignettes embodying poetic sensibility. But although the autobiography of a poet, in *Amar Jiban*, unlike in Rabindranath's *Jiban-Smriti*, the emphasis is more on the activities of the civilian and public man and less on the evolution of the poetic self and on the interpretation of life. As a civilian he worked in the districts of Bengal, Bihar and Orissa. We find vivid descriptions of the writer's personal experience of the social customs and religious practices as he had noticed them in the course of his official duties. We thus get a vivid idea about the nineteenth century officialdom. Many facts regarding the ferment of the larger social life of Bengal find its place in this book. Many famous Bengali men of letters make their appearance in these pages—Iswarchandra Vidyasagar, Krishnadas Pal, Bankimchandra, Rabindranath, Hemchandra Bandyopadhyay, Isanchandra Bandyopadhyay, Chandranath Basu and others. And the author, without inhibition, gives expression to his strong views about many of his contemporaries.

However, despite the myriad variety of its subject matter and its readability *Amar Jiban* cannot be assigned a superior position among the Bengali autobiographies. It fails to achieve artistic excellence mainly on two counts. An autobiography as a piece of art can succeed when the author knows not only what to include, but also what to exclude. That rigorous artistic conscience apparently was not in operation while the author was engaged in writing *Amar Jiban*. Moreover, Nabinchandra never misses an opportunity to publicise himself—his personality and his achievements. Readers can only be amused when faced with such unabashed, far from sublime, egotism.

As. S..

AMAR KATHA (Punjabi) by Gulzar Singh Sandhu is a collection of twenty-one short stories. It bagged him the Sahitya Akademi Award for the year 1982.

The locales selected for these stories are beyond the boundaries of Punjab, connected with Kashmir, Andaman Island, Kerala, Maharashtra, etc. But the characters mentioned in these stories are mostly Punjabis—a reality of life which demonstrates their adventurous spirit for achieving their economic prosperity and cultural integration. Thus these stories present a widened canvas of life.

Sandhu is not a slave of any ism for his artistic expression. His stress is mainly on the human behaviour of his characters. The title story—*Amar Katha*—is the best story of this collection. The author lauds the secular and constructive approach of the hero Natha Singh by christening his progressive gesture as an eternal tale. Natha Singh corrects his earlier blunder of keeping mum over the communal killings that abruptly took place in his own village at the time of the partitioning of the country in 1947, by saving the honour of a muslim girl and helping in the butchering of her kidnappers, inspite of the fact that they belonged to Natha Singh's own community.

In some of these stories, children play a prominent role by exhibiting their natural habits and sporting spirit. They are capable of deducing pleasure out of the most critical and trying moments of life.

Generally he selects psychological themes for his stories and also treats these problems psychologically. These relate to rural as well as urban characters engrossed with complexities of modern sensibility.

Subtlety, found in some of these stories, adds to their effectiveness.

All the stories of this collection are not of the same standard. Some of these are very weak with no climax and undeveloped plots. These can hardly be termed as short stories.

S.S.U.

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AMARAKOSHA (Sanskrit) also called *Namalinganushasana* by Amarasimha, a Buddhist writer, is the most popular and one of the earliest lexicographies in Sanskrit. It is metrical and mostly arranged synonymously, and also arranged into semantic areas, under three Kandas with an appendix on homonyms, indeclinables and genders. Amarasimha is held by tradition to have been one of the nine gems of Vikramaditya, and is, therefore, not later than the 6th century. There are commentaries by Kshirasvamin (11th century) and Sarvananda (1159) and an important supplement to the kosha is *Trikandashesha* of *Purushottamadeva* (1300).

It may be noted that Rogets' English *Thesauras* was inspired by *Amarakosha*.

Different editions of the book are:—

Poona Oriental Series (1943), with Kshirasvamin's commentary, with Vyakhyasudha commentary by Bhanuji Dikshita, N.S. Press, Bombay, 1915, with commentary by Sarvananda, Trivandrum, Sanskrit Series.

K.K.R.

AMARKANT (Hindi; b. 1925) whose real name is Shriram Verma, as a young lad was deeply influenced by the writings of Saratchandra and by the fervour of the nationalistic independence movement which had gained unprecedented momentum by that time. His membership of the Congress Socialist Party introduced him to the works of authors, like Premchand and Rahul Sankrityayan and the autobiographies of Nehru and Gandhi, and opened up his vision of the Indian Society at large.

Amarkant's fictional characters have a curious presence, which is exclusively Indian. They are members of a society where the economic class is often in conflict with the traditional social class system. This makes the oppressed, often ironically, an oppressor, and vice-versa. Stories like 'Zindagi Aur Jonk' show the human tenacity for survival in the face of extreme squalor, and have a dual ethical structure, beneath their surface simplicity.

Perhaps as a reaction against the sentimentalism of the preceding generation, Amarkant ends his stories on a note of pathos. The mixed tone of mockery and awe, which the author uses, suits this structure. In *Sukha Patta*, a novel about teenage love, Amarkant deals with the characters with the same mixture of ironical indulgence and pity. Though not overtly political, all these novels and short stories make clear, by inference and subtle hints, the forces that shape lives and ideologies and the destinies of men in our times.

Collected short stories: *Desh Ke Log, Maut Ka Nagar.*
Novels: *Gram Sevika, Kantili Rah Ke Phul, Akash Pakshi, Kale Ujle Din, Parai Dal Ka Panchi, Diwar Aur Angan.*

M.P.

AMARUKA (Sanskrit) is the author of the fascinating love lyric named *Amarukashataka* (Hundred stanzas by Amaruka). His name is recorded differently in different places. For instance, Amaru (Aufrecht, Z.D.M.G. XXVII. 7), Amaraka (Kshemendra, *Kavikanthabharana*, II), Amaruka, Amraka, Amara, etc. Ravichandra, the commentator of the eastern or Bengali recension gives the name Amaru while Arjunavarmadeva (Introductory verse of the Commentary— Rasikasanjivani), Rudramadevakumara (Colophon to his commentary) and Vemabhupala (Introductory verse to his Commentary—Shringaradipika) name him Amaruka, which is made out of the former. Vamana quotes from *Amarushataka*. Anandavardhana praises Amaruka's stray verses. Dhananjaya, the Dasharupakakara (last quarter of the 10th century) cites numerous verses from what he calls the *Amarushataka* and since then the tradition is uniform among rhetoricians of referring to the poems of Amaru as *Amarushataka*.

We know nothing about the date or life or personality of king Amaruka, except that he is earlier than the 9th century, since he is quoted by Vamana and Anandavardhana. Tradition says that he was a king of Kashmir. There is a legend connecting him with Shankara.

The story is that Shankara entered into the dead king's body and experienced different aspects of love and later was able to discuss on *Kamasutra* also. He was definitely a past-master in the art of lively depiction of various emotional states of lovers in bliss and dejection, anger and devotion. The various stages of estrangement and reconciliation depicted by him stand unsurpassed by any poet in Sanskrit literature. The world depicted by him is a world of natural impulses in which there is not the slightest trace of misgivings or morbidity. His style is marked for its chastity, brevity and economy in the use of figures of speech.

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D.D.S.

AMERIKADALLI GORURU (Kannada), which literally means Gorur in America, is the travelogue by Gorur Ramaswami Iyengar which won the Sahitya Akademi Award for 1980. Popularly known as Gorur, he is famous for his stories and sketches from rural life as well as novels, essays, translations and other Gandhian writings. His most characteristic writing is to be found in his

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sketches from rural life which are noted for their insight, observation and humour. His recent visit to America provided ample opportunities for his inquisitive outlook, his detached observation of men and matters, his friendly disposition and sense of humour and his capacity for vivid portrayal, all of which combined to produce one of the finest travelogues to be written in recent times.

Factual details of places visited or things seen are a necessary part of any travelogue but by themselves they would make dreary reading unless the descriptions are informed by a personal point of view or enlivened by the human touch. Gorur excels in both. He visualises whatever is to be described as a situation and makes himself a part of it so that the factual details get naturally interwoven in the personal narrative. The situation generally is viewed with amused detachment and the account becomes vivid and holds the reader in continuous thrall. Particularly engaging become the episodes describing the embarrassing situations as when in New York the automatic lift landed him in the basement car park where he remained confined until rescued by the accidental arrival of a lady for her vehicle; or when automatically timed oven in the apartment started whistling and not knowing what it meant or how to stop it he rushed out for help to a school in the neighbourhood where his dress and deportment scared the children away. Such things make the narrative vivid, entertaining and intimate and the reader gets into a feeling that he too is travelling in the company of the author.

There is no aspect of modern American life that escapes his observant eye and nothing fails to attract his curiosity even while his essentially Indian background ever remains awake to provoke comparisons and contrasts. The vertical growth of large cities, the comforts and conveniences of transport and travel, the innumerable gadgets, the rat race of living, the work ethic, the civic virtues and sense of self-reliance, the zest for living and attitudes subservient to living and enjoyment, the natural beauties, the parks, lakes and mountains and, more than all these, the men and women themselves with all their strengths and weaknesses, their affluence and their affections and afflictions, all engage Gorur's attention and spread out before the reader the varied panorama of modern American living. His ever friendly disposition drew him to men as much as they were drawn to him. Continual contacts with them and his inquisitiveness about their lives, pleasures and their problems, provided the human grist for his narrative which remains entertaining and informative from beginning to end. The author's interest in men and matters, his personal approach to both and his ever entertaining manner of narration endow it with the literary charm of an individual character's response to the experience of the new world which fascinates him as much as it sets him thinking. One finds in these pages the entire complex of contemporary American living or as much of it as is available to a visitor faithfully and delightfully described. Gorur never fails to entertain and this he does in the present book as well.

V.M.I.

AMIQ HANFI (Urdu b. 1928), is a well-known writer, critic and poet of Urdu. Though he started composing poetry in 1952, Amiq Hanfi made his mark as a poet with his controversial long poem, *Sindbad* (1964), a poem in which he uses the legendry figure of Sindbad in the modern perspective and portrays him wandering in search of a new faith which leads him to Greek and Hindu mythology, thus symbolising the existence of the past in our beings, howsoever, we may desire to be liberated from it.

Born at Mhow Cantt. (M.P.) Abdul Aziz Khan Amiq Hanfi received his primary education at Indore and then studied at Dewas (M.P.) from where he passed his High School (1946) and Intermediate (1948) Examinations. Then, again, he went to Indore for higher education and took his M.A. Degree in Politics (1950) and History (1952). He began his career as a teacher. Later on, in 1956 he got employed as a Hindi script writer at All India Radio, Bhopal. He gradually rose to the position of Station Director, which post he has held since 1977.

Amiq Hanfi started his literary career by writing in Urdu and Hindi simultaneously. His work which first came to be published in book form was a collection of Hindi poems, entitled *Sanson Ka Sangit* (1955). Apart from *Sindbad*, Amiq wrote another long poem, *Salsalatul-Jaras* (1974), which is a unique experiment of employing Urdu free verse for rendering Nat (a poetic form written to eulogise the Prophet) and expressing the relevance of the *Quran* and *Hadith* (the sayings of the Prophet) in the context of the modern complex world. Amiq Hanfi's other works are *Sang Payrahan* (Poetry)–1958, *Shab Gasht* (Poetry)–1969, *Shajar-i-Sada* (Collection of Nazms)–1975 in Urdu and *Aine Ka Chorus* (Plays)–1979, and *Ustad Rajab Ali Khan* (Biography)–1982 in Hindi.

M.H.K.

AMIR KHUSRAU (Urdu; b. 1253, d. 1325). Abdul Hasan Yamin-ud-Din, better known as 'Amir Khusrau' whose ancestors hailed from Transoxiana, a Central Asian Turkish tribe of Hazara Lachin, was born in 1253 at Patiali, (district Etah) in Uttar Pradesh. His father, Safi-ud-Din Muhammad (Amir Saif-ul-Din Mehmud) came from the Kush city of Turkey and was the chief of his tribe. He was forced to migrate to India due to the onslaughts of Chengez Khan, and held a place of honour in the court of Sultan Muhammad Tughlaq. Khusrau's mother was the daughter of Umad-ud-Malik (Amir

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Amur-ul-Mulk), also one of the royal courtiers of the Sultan.

Khusrau was a great Persian poet and a creative writer. He composed verses in an amazing style with new idioms and metaphors. He influenced many generations of writers with his mysticism, romanticism and psychic realism. The pathos in his Ghazals are relevant even today, so are his Masnavis, which for their epic elements and themes, have influenced generations that followed him. A great Indo-Aryan mystic, he was deeply influenced by Khwaja Nizam-ud-Din Aulia and remained attached to him till his death. When Khwaja Nizam-ud-Din Aulia died, Khusrau was away. Learning about what had happened Khusrau almost turned mad and lived thereafter for only six months.

A Sufi of high order, Khusrau is held in esteem throughout Central Asia. Most of his Masnavis have been edited and published by the Academy of Sciences of USSR.

Besides being a celebrated poet, prose writer and a Linguist, Khusrau was a peerless musician and possessed intimate knowledge of the musical traditions of the Indian, the Arab and the Persian systems. He revived the Indian Ragas, was a great vocal singer-superb both at high and low pitches. His Ghazals are still in vogue at the various Dargahs of India. Many of the top most musicians of his time looked to him for instructions. His writings on music alone comprise three volumes.

Khusrau, almost throughout his life, was connected with the various royal courts of India and his life style was always plain and simple. He was a prolific writer and, according to Jami, wrote ninety nine books, the more important of which are : *Dewani Tufat-ul-Asgar*; *Dewani Wast-ul-Hayat*, *Gaurat-ul-Kamal*, *Bukia Nohia*, *Nihayut-ul-Kamal*, *Qaran-ul-Sadin*, *Mutla-e-ul-Anwar*, *Sharin Khusrau*, *Ain-e-Sikandari*, *Laila Mujnu*, *Hashat Bihesht*, *Taj-ul-Fatih*, *No Sepaher*, *Dawal Rani*, *Afzal-ul-Qawaid*, *Aizaz-e-Khusraui*, *Tughlaq Nama*, *Khazian-ul-Fatuh*, Manaqibi Hind and *Tarikh-e-Delhi*.

His couplets are estimated between four and five lacs in number.

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Sh.R.

AMIR MINAI (Urdu; b.1829, d.1900), also Amir Ahmad, was a noted Urdu poet and scholar. His father Sheikh Karam Muhammad Minai was a direct decendant of Shah Makhdoom Minai, the renowned Muslim Saint of 15th century. Orphaned at the age of seven, Amir was educated at Farangi Mahal, Lucknow. Beside being a scholar of Urdu and Persian, he had a thorough grounding in Arabic, Sanskrit theology and mediaeval logic. At fourteen, he became a pupil of Aisr Lucknawi and started participating in the Mushairas. He entered the service of Nawab Wajid Ali Shah in 1853. During the 1857 Revolt, the poet, alongwith his family had to proceed to Kakori. By that time, his reputation as a prominent poet had been well established. On an invitation from Nawab Yusuf Ali Khan, he went to the Princely State of Rampur and was appointed as 'Mufti' (magistrate). His association with the Rampur State (1859 to 1887) was the most fruitful period of his life both from the point of view of employment as well as his literary output. After the death of the Nawab, he left Rampur and paid several visits to Bhopal and Patna in search of patronage. Incidentally he could meet Mir Mehbub Ali Khan, the VIth Nizam of Hyderabad, at Banaras in early 1900. The Nizam appreciated his 'Qasida' and invited him to visit Hyderabad, where he was warmly received by a large number of court officials, friends and admirers and stayed with Dagh Dehlavi. His health had been indifferent since 1880, and further deteriorated. He died in October, 1900.

A prolific poet, writing several pieces a day, he is believed to have written more than forty books, many of which have remained unpublished. His manuscripts are mostly preserved in the Reza Library, Rampur (U.P.). Though, he was a mystic by temperament, training and family background, his poetry reveals a sharp awareness and enjoyment of the physical world as well. The main works that depicts his religious fervour and mystical approach are *Mahamid-e-Khatimunnabieen* (The Virtues of the Last Prophet, 1872), *Subh-e-Azal* (The Dawn of Eternity, 1872), *Sham-e-Abad* (The Evening of Eternity, 1872) and *Lailaltul Qadr* (The Holy Night-describing the Prophet's ascension to God-1876). Even though he kept a firm hand on various genres of poetry, his fame rightly depends upon his ghazals included in *Mirat-ul-Ghaib* (The Divine Mirror, 1868), *Gauhar-e-Itekhab* (The Chosen gems, 1896), and *Sanam-khana-e-Ishq* (The Temple of Love, 1896). His lyrical poetry proves beyond doubt his mastery over the language and confirms the romantic affection and affirmation of the classical traditions. It is simple appealing and accomplished but some couplets obsessed as they are with sex, often become somewhat pornographic. He was no doubt, a very prominent literary figure during the last forty years of the 19th century. His most ambitious prose work *Amri-ul-Lughat* (A Urdu Dictionary, Vol.I, 1891, Vol. II, 1893) to which

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he was committed since 1884, remained unfinished till his death.

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F.J.

AMIYANIMAI CHARIT (Bengali) is a modern biography of Sri Chaitanyadev, the great Vaishnava saint (regarded as an incarnation of God) written in Bengali prose by Sisir Kumar Ghosh. This work consists of six volumes of which the first three were published in 1885-86 and the rest in 1896. Since then these volumes had undergone many editions.

In the preface to these volumes, the writer has written about the source of the work from which it appears that finding no easy appeal in Jnanamarga, the path of knowledge, he had chosen the path of Bhakti, the path of devotion. And he got this devotional inspiration from his second elder brother who himself was a worshipper of Sri Chaitanya. His faith in Vaishnavism was so deep that he started studying Vaishnava literature as well as Vaishnava philosophy with great earnestness. In fact, Sisir Kumar Ghosh had dedictated his life at the altar of Sri Chaitanya who inspired him to write this biography.

Amiyanimai Charit is a life-sketch of Nimai or Sri Chaitanya, which aims at the exposition of Vaishnava faith in the modern age. And to justify this mission, the author, with the help of a well-knit theme, has divided the whole life-story into six stages. All the six volumes deal with the different stages of the life of Sri Chaitanya.

After narrating the historical background of the age of Sri Chaitanya in the introduction, in nineteen chapters of the first volume, the writer depicts the incidents starting from the birth of Nimai upto the redemption of Jagai and Madhai. The second part in twenty-one chapters along with an appendix, deals with Sri Chaitanya's Sannyas and his journey towards Vrindavan. The third part ends with the episode of Sri Chaitanya's life in the Deccan and Nilachal, in eight chapters. The fourth book starts with the follow-up of the former episodes and ends with the departure from his wife Vishnupriya. This volume has ten chapters. In the fifth, the writer covers the incidents relating to Sri Chaitanya's journey towards Vrindavan on the one hand and his return to Navadwip on the other. The sixth part of eighteen chapters, describes the last period of Sri Chaitanya's life at Puri.

Although this book is in prose, a few verses have also been incorporated in it. As for the prose-style of this book, it is written in an elegant style. The author has quoted many passages here and there from the Medieval Vaishnava literature in support of his narration.

Sri Chaitanya, during his age, deeply influenced Bengali literature by his remarkable personality. Even after his death, the entire Vaishnava literature sang the glory of his noble life. It gave birth to a new form of lyric on the one hand and biographies on the other. Above all, as an incarnation of Sri Krishna, Sri Chaitanya gave new impetus to the Vaishnava cult. And this was evident from the biographies written on him. The present work, *Amiyanimai Chairt*, is also a remarkable example of it. That Vaishnavism has its deep root in life and society, is perhaps evident from the biographies of which *Amiyanimaicharit* is one of the best.

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Pr. K.

AMMAN MIR DEHLVI (Urdu) was an eminent Urdu scholar. Although details regarding the dates of his birth and death are not known he belonged to an affluent family of Delhi. His ancestors had provided him well and had also left behind sufficient landed property. An honoured member of the intellectual community of the metropolis, he was leading a fairly carefree and contended life till the pilage of Delhi by Ahmad Shah Abdali and his property was usurped by the forces of Surajmal Jat. Rendered penniless he was forced to leave Delhi to seek fortune elsewhere. He first went to Patna, but finding no suitable opening migrated to Calcutta. Here he got employment as a tutor of Nawab Zada Mir Muhammad Kazim Khan. While he was thus engaged, he was introduced to John Borthwick Gilchrist, the Principal of the Fort William College by Mir Bahadur Ali Husaini. The Fort William College was then hardly a year old (it was established in 1800). This institution was created with the sole object of training the British Civil Servants of the East India Company in the lanugages, laws, history and customs of the people of India. It was a busy centre of literary activity and had several scholars of the Orient on its pay roll. While the College made no original contribution to literature it did produce a number of good translations and adaptations of many an important writings. Since the primary purpose was to impart working knowledge of Urdu and other Indian languages to the employees of the Company, the emphasis was on the preparation of translations and adaptations in simple and straightforward style.

Gilchrist who had enough experience of the Indian scholars took no time to recognise the merits of Mir Amman and entrusted to him almost at once the job of preparing a simple prose translation of the great Persian classic *Qissa Chahar Darvesh* (Tale of the four mendicants). The book *Bagh-o-Bahar* which resulted was considered by far the best production of the College. This task was originally assigned to Mir Ata Husain Khan

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Tehsin who produced 'Nau Tarz-e-Murassa' which on accounts of its old conventional and rather difficult style was not approved by the authorities. Mir Amman thus had both the original and the translation (of Tehsin) before him and to produced a better work. His style was pure, direct, smooth and interesting. The author of this book, according to Syed Ahmad Khan, enjoyed a status in prose similar to that enjoyed by Mir Taqi 'Mir' in Nazm (poetry).

The book caught the imagination of its British readers and soon became the first amongst the most popular ones produced by the Fort William College. Its historical significance lies in the fact that it enables the contemporary scholar to determine the changes in the grammar and usage the Urdu language has undergone since it was written.

Bagh-o-Bahar contains five stories written in a single framework and is structurally akin to the *Arabian Nights* and numerous other books similarly conceived and designed. The four darveshes who relate their experiences had once been men of high standing but had to renounce the world on account of misfortune befalling them. Their encounter with the good king, himself a disappointed man, restores to them all that was lost and forgotten including their beloveds. It is its mediaeval optimism that makes the reader believe in the ultimate justice of Providence.

Mir Amman was rewarded not only by the College authorities, but by his own countrymen also. It is, however, noticeable that while he has acknowledged gratitude to Gilchrist in the preface of *Bagh-o-Bahar* he has made absolutely no reference to the groundwork done by Tehsin.

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B.V.

AMMAN SONGS (Malayalam). 'Ammanayattam' is a game in which a person, a girl or woman as a rule, throws up into the air, one after another, the three light painted wooden balls called ammana fruits, one from one hand and two from the other, and catches them when they come down. The processes are repeated so dexterously that all the balls appear to be bobbing all the time. Sometimes the game is played with a pot full of water placed on the head. The songs sung by the player and often by the onlookers while the game is in progress are called ammana songs. The themes of the stories are taken from the puranas. In certain songs there is end-rhyme while in others the first syllable in a line rhymes with that in the next. Sitaswayamvaram song, supposed to have been composed by Kannassa Rama Panikker, is a typical example of this type of song.

K.S.N.

AMPASAYYA (Telugu) is an experimental novel by Navin, opening new vistas in Telugu literature. Navin portrayed the life of a student in a University hostel. He described the events of one day in the life of a student, Ravi in a University hostel in the technique of 'Stream of consciousness'. This technique was successfully introduced in the novels of James Joyce and Virgina Woolf. This technique is not entirely new to Telugu literatue. For Srirangam Srinivasa Rao, Britichi Babu and Racha Konda Viswantatha Sastri had already experimented with this technique in their writings. But there is no novel completely written in this vein. Navin made a successful attempt of the stream of consciousness techinque in *Ampasayya.*

Navin did his post-graduate course in Economics at the Osmania University, Hyderabad, during 1963-64. He observed the living conditions in the University hostel. He has a knack of observing men and their minds through their behaviour. He believes in social justice. So he described the Univeristy hostel life in a realistic manner and suggested the way to achieve social justice.

The rich, the middle-class and the poor boys coexist in a hostel as the wild and gentle animals live in a zoo.

Ravi, the hero in *Ampasayya*, has a mother fixation. He thinks about his mother in his distress, sorrow and happiness. He has self-respect. He is a poor boy. But he does not like to beg or borrow from other students. Owing to this self-respect he suffers a lot. He does not like to share his sorrow with other students. He opens his wounds in his dreams.

He comes across various types of students in his hostel life. A homo-sexual boy is one among them. This boy tried to take advantage of Ravi's poverty and exploit him sexually, but fails because of Ravi's resistance.

Ampasayya describes the way of the world through the narrow life of a University hostel. This novel is a unique and interesting experiment in Telugu literature.

K.R.R.

AMRIT RAI (Hindi; b. 1921). Amrit Rai's literary personality has many facets as he has been a prolific writer, translator, dramatist and editor with thirty five published works to his credit. He has received the Education Ministry's Government of India Award. Sahitya Akademi's translation Award in 1963, the Soviet Land Nehru Award in 1971 and the Nehru fellowship from August 1977-1979 to work on sociolinguistic research enquiring into the earliest origins of Hindi, and its

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subsequent division into modern Urdu and modern Hindi. His command over English, Bengali and Urdu apart from his mother tongue Hindi, naturally enriches his expression and his grasp of different shades of meaning.

Like his celebrated father Premchand, Amrit Rai is primarily a novelist and short story writer (though he has received awards for translation and biography). Amrit Rai belongs, by conviction, to the out and out idealist group of Marxist ideology. His work generally seeks to bring out the social and economic tensions as revealed in class struggles and he believes that the very structure of the family and its economic and emotional equations need a drastic change in order to stop exploitation at the very basic roots of social structure. Old phobias and fears along with time-honoured tradition which might actually be regressive are exposed skillfully, as in *Sukh-Dukh*. Other problems reveal satirically the clash between the modern and old idealism as in the play *Chindiyon Ki Jhalar*. In *Beej* his marxist ideology is clearly discernible as he presents it as a panacea for all evils inherent in the socio-economic exploitation-oriented structure and their reflections in the family squabbles and generation gap. Here again his satirical humour scores. An excellent writer of memoirs and of a biography, based on memoirs as well as recorded evidence deserves special mentions. Entitled *Kalam Ka Sipahi* this authentic and readable biography of his father Premchand won for the author the Sahitya Akademi Award in 1963. An undertone of humour and satire lends credibility to his assertions. The best of his satirical self can be sampled in his essay collection *Meri Shreshtha Vyang Rachanayen*. The author has a number of translations to his credit including *Adividrohi* (Spartacus-1957), *Hamlet* (1963) and *Samargatha* (1973). His major published works are: *Sahitya Mein Sanyukta morcha* (1950), *Subah Ka Rang* (1950), *Lal Dharti* (1952), *Nayee Samiksha* (1952), *Nagphani Ka Desh* (1953), *Hathi Ke Dant* (1956), *Agnishikha* (1954), *Phansi Ke Takhte Se* (1951), *Kasbe Ka Ek Din* (1953), *Gili Mitti* (1955), *Katghare* (1954), *Jungle* (1969), *Sahchintan* (1967), *Bhatiali* (1969), *Adhunik Bhavbodh Ki Sangya* (1972), *Batras* (1973) *Chaturang* (1973) *Sarang* (1977), *Dhuan* (1977). *Hans* (1942-52), *Nai Kahaniyan* (1967-71), Premchand's hitherto lost and unpublished works-Two volumes of short stroies, one of his early novels, two volumes of letters and a translation of Maeterlinck's play.

R.L.

AMRITHAM KURISINA RATRI (Telugu) is a collection of Balgangadhara Tilak's poetic prose works. It is his master-piece. In his hands prose-poetry has been shaped and moulded into a powerful form of poetic or literary expression. He has touched the pinnacle of his poetic excellence in the *Amritham Kurisina Ratri* (That Night when it raised Nectar).

He writes: 'my words are the divine elephants of victory bearing the power of the people; my words are beautiful maidens playing in moon-lit meadows'.

This book contains pieces like 'Na Kavithvam' (my poetry), 'Arti gitam' (Song of Yearning), 'Nidalu' (Shadows), 'Musalivaru' (Old Men), 'Prarthana' (Prayer), 'Nava Kavita' (Modern poetry) and others.

We see the poet's progressive ideas couched in beautiful style. His works like *'C.I.D. Report* and *Gongali Purugulu'* (caterpillars) portraying the miserable life of an average clerk in India, can be cited as examples. His poetic sensitivity blossomed into pieces of beauty. In *'Arti Gitam'* he says:

> I have seen a good old man die of hunger under the bunyan tree;
> I have seen a little boy, an orphan without a father or a mother, without a morsel to eat, wiping his streaming eyes with his clenched fists, sleeping by the way-side gutter;
> I have seen the old peon Viranna, who has bought a little rice and cooked gruel and offered the same to his only child and come to attend duty in the office with hunger in his maws, tears in his eyes and fire in his heart.

Thus in his work *Amritham Kurisina Ratri* Balagangadhara Tilak has achieved a happy blending of modern and romantic poetry.

K.S.S.

AMRITANUBHAVA (Marathi). This philosophic treatise is better known as *Anubhavamrita*, and it is likely that this title *Anubhavamrita* is taken from *Yoga-Vasistha*. While *Jnaneshvari* is considered to be the epitome of Marathi poetic expression, *Amritanubhava* on the other hand is considered to be the epitome of Marathi philosophic discourse.

A popular legend holds that Jnandeva offered his *Jnaneshvari* at the feet of Nivritti his elder brother and, Guru, and anxiously awaited his comment. Nivritti, it seems, did not much appreciate this work on the ground that it was merely a commentary on a Sanskrit work and so he advised his disciple to write something original on the lines of Mukundraj's original composition *Paramamrita*. *Amritanubhava* was the result of that significant advice. This legendary story may be based on hearsay or an after thought, but the truth remains that *Jnaneshvari* is after all a commentary on the *Gita*, while *Amritanubhava* is original in its conception, design and execution.

While *Jnaneshvari* like the *Gita* consists of 18 Adhyayas and about 9,000 *Ovi* stanzas, *Amritanubhava* is a much more concise treatise containing 10 short Adhyayas and about 800 *Ovi* stanzas. The related work, *Changdeva Pashasti*, as its title denotes, is still more concise, consisting, as it does, of 65 *Ovi* stanzas only. The *Changdeva Pashasti* sums up the entire Adwaita philosophy of Vedanta. Jnanadeva himself has asserted in

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Amritanubhava that he has never transgressed the limit laid down by the 10 Upanishads, suggesting thereby that he is merely being an exponent of the traditional Vedanta and hence has nothing new to add to it.

This modest attitude of Jnanadeva is however challenged and defied by numerous critics, who strive to expound various coflicting theories about the contents of *Amritanubhava*. So *Amritanubhava* has turned out to be a controversial thesis, and there are as many interpretations of *Amritanubhava* as there are interpretative critics.

The reason for the conflicting attitudes of the critics towards *Amritanubhava* are obvious. What is called Vedanta itself has so many divergent theories about creation and the relationship of the creator with what is created, and each sect is vehement in the expression of its doctorine. *Amritanubhava* offers a fine opportunity for all these learned Pundits to thrash out each other's credentials.

It is equally true that *Amritanubhava* differs from *Jnaneshvari* in many respects. It is said that Jnanadeva, while composing his critique of the *Gita* was by the very nature of his task guided by fidelity to the *Gita*-text, and that he had to take into consideration the various implications and interpretations of the *Gita* offered by the revered Acharyas. Moreover, the *Gita* was said to be a scripture wholly consistent with the concepts of the Vaishnava philosophy, Lord Krishna being its exponent; while *Amritanubhava* at the very outset appears to define the Shaiva philosophy in its opening invocation.

The very first and perhaps the most significant Adhyaya of *Amritanubhava* is entitled Shivashakti Samaveshana. The *Gita* uses the Sankhya terms Purusha-Prakriti and then, Brahma-Maya. *Gita*, as is well-known, is not only philosophy; it is ethics also and a guide to the conduct of life; and this ethical aspect of the *Gita* is emphasized by Lokamanya Tilak in his famous *Gita-Rahasya*. So the *Gita* has to deal with human relationships as expressed by the terms Chaturvarna, Karma-Yajna, Punarjanma, Sthitaprajna-Laksana and such other allied topics. *Amritanubhava* being Sidhanuvada deals with the very essence of philosophic concepts, and its distinction lies in that it attempts the ultimate expression of the supreme realization or Sakshatkar. So the terms used carry with them a certain semantic complexity. The couple Shiva-Shakti in *Amritanubhava* is unlike the couple Brahma-Maya. Shakti does not represent Maya. The author equates Shiva-Shakti with Devadevi, which is again different from Purusha-Prakriti in the sense that Shiva and Shakti are Samavishta, allied together so absolutely that the two are one.

The *Gita* lays great stress on Jnana, the knowledge of the self and its utter identification with God. As opposed to this Ajnana, the Ajnana concept is not only the antithesis of Jnana, but is a distinctive and separate entity. Jnana is the condition-precedent of Moksa. *Amritanubhava* maintains that self-realization is beyond the concept of Ajnana and Jnana for Jnana itself is a kind of Ajnana. Moreover, Jnana breeds Ahamkar, which is the sworn enemy of the things that lead towards self-realization. *Amritanubhava* lays down with special emphasis the principle of Chitvilasa, which means that the creator and the creation are not two distinct entities, but that the creation is identified with the creator, and hence the creation need not be despised. The creation itself is the expression of the playful mood of Chit, Chaitanya, the life-force.

Thus according to some eminent critics the *Gita* and hence *Jnaneshvari*–is the expression of the Vaishnava ideology, while *Amritanubhava* is the expression of the Shaiva ideology. It is well-known that Nivritti, the elder brother of Jnanadeva was also his preceptor. Nivritti himself was a disciple of Gahininath and as such was visibly influenced by the philosophy of the Nath Panth, which is devoted to Shiva and the Shaiva ideology. Jnanadeva himself has attested to this in so may words, when he says that *Amritanubhava* is the expression of whatever was narrated by Shiva. *Amritanubhava* is Shivanuvada first and Sidhanuvada afterwards.

One particular distinction of *Amritanubhava* is the author's stress on the meaning of some relative terms in Vedanta, which had always confused the seekers of truth. *Amritanubhava* says that the concept of Sat does mean the absence of A-sat and that the concept of Ananda does not mean the absence of Dukkha. The same is the case with Jnana which is not merely the absence of Ajnana; and moreover the acquision of Jnana is likely to make one boastful of his knowledge and consequently ruin all his chances of salvation. Hence if Avidya khandana is necessary, Jnanakhandana is also equally necessary, if one has to have complete understanding or self-realization. This is the reason why *Amritanubhava* has devoted so many separate chapters to Jnana Abheda, Sabda Khandan, Ajnana Khandan, Jnana khandan and Satchidananda-padtraya-vivarana. Ultimately *Amritanubhava* goes on to define the Jivanmuktadasha, a condition of mind, which alone can enjoy the experience of supreme bliss.

The philosophical content of *Amritanubhava* appears to be at variance with that of *Jnaneshvari* mainly on two counts: *Jnaneshvari* is, according to its author, the Bhavartha Dipika (commentary) of *Gita*, but in his interpretation of the *Gita*, Jnanadeva has generally followed the outline of his great predecessor Shankara's famous *Gita Bhashya*. Both these *Gita* commentaries acknowledge the Vedanta doctrine of Advaita, but the Advaita of *Amritanubhava* is more exclusive and absolute. Shankara has to resort to Maya to expound the genesis of creation, while *Amritanubhava* has totally discarded Maya. Shankara explains the Brahma-Maya relationship with the help of the oft-quoted metaphor of

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sarparajju (The serpent and the rope) or jal-mrigjala (the water and mirage). Such metaphors take for granted at least the existence of two separate entities, while *Amritanubhava* emphasizes the complete unity and identification of Shiva-Shakti. The doctrine of Advaita cannot be explained with reference to Dvaita, for Advaita is not merely the simple negation of Dvaita. There is not the slightest sensation of Dvaita, where absolute Advaita is concerned. *Jnaneshvari* has to follow the original *Gita*, which underlines unity in diversity, while *Amritanubhava* has no diversity to negate and only Advaita to advocate. *Amritanubhava* thus seeks to expound the Sambhavi-Vidya of Advayananda, the Bliss of the knowledge of the Unity as imparted by God Shiva.

While discussing *Amritanubhava* one has to take into account the philosophical approach and attitude expressed in this great thesis, for *Amritanubhava* is the distilled essence of a certain philosophical doctrine. *Jnaneshvari* is more poetry than philosophy while *Amritanubhava* has always remained an esoteric philosophical treatise, which has attracted the thoughful attention of a few scholars interested in philosophy. But at the same time it is equally true that if *Jnaneshvari* is sought for its poetry, *Amritanubhava* is sought for its phiolosoply.

M.M.

AMRITARA SANTANA (Oriya; 1949) is a novel which presents a passionate panorama of tribal existence on an epic scale. The story is subordinate to the description of the tribal life with all its fun, frolic, festivals, dance and drink. It depicts the story of a couple, Diudu and Puyu, for whom the successive marital years bring only increasing unhappiness when Puyu loses her earlier charm and Diudu's enchantment is broken. Diudu is captivated by the beauty of Piuti, a girl of another village and this leads to the final estrangement between Diudu and Puyu. Woven into this main plot are innumerable episodes presenting the tribal life in its elemental innocence. Their innocence is exploited by the landlords, the forest officials and the petty businessmen. In their small universe a hundred gods reign. Numerous beliefs, age-old customs and a strong community spirit nourish their existence. Life is supreme to them and this belief sustains them against heavy odds. *Amritara Santana* is the saga of the eternal throb of life, which Gopinatha Mahanti so intensely presents by means of a faithful adherence to the tribal vocabulary and a vivid rendering of the scene. The novel won the Sahitya Akademi award in 1957.

J.K.B.

AMRITARAYA (Marathi; 17th-18th century) was the most eminent among the medieval Kirtanakaras. He was veritably the doyen of them all. Born in 1698, Amritraya soon became a brilliant versifier and conversationalist. But he also became a wayward youth, passing cynical and blasphemous remarks against the pious and the respectable. Madhwamuni, then an established saintpoet of the Vaishnava cult, was one of the victims of his jibes and shafts. But the patient sage exhorted him to be humble in the name of God and to start employing his indisputable poetic talents in the service of the Almighty! The young poet was deeply impressed by the sincerity and earnestness of Madhwamuni and became his disciple. Then he started his career as an earnest exponent of Vedanta and devotion to Krishna. In his fifties, Amritraya renounced the world and ended his life by immersing himself in the holy waters of a river near Pimpaleshwar.

A writer with inimitable lyrical strain, Amritaraya soon became a very favourite poet of the myriad Kirtanakaras of Maharashtra and was fondly called 'Rayji' by all of them. Scores of the songs he composed on various occasions became hit-songs and are still popular with the middle class Marathi readers. His name will be cherished by the Marathi-speaking people as a pioneer of certain new trends and verse-forms. The most famous of them was the appearance of the 'Katava' compositions. They were essays in rhymed running-on verse, with basic beats of Padakulaka metre, which is akin to the 'chaupai' of the Vraja Bhasha compositions. There are no stanzas as such in the Katava but only long-drawn verse paragraphs called 'Katavas'. There were two variations of this newly introduced form of composition. The origin of this new verse-form is difficult to trace, but it might have been suggested by the traditional long-drawn 'Savais', or 'Savaiyas' as they were called in medieval Vraja prosody. Katavas were also termed 'Kadaka' compositions. 'Katava' is also called 'Katibandha', but it is only a Sanskritization of Marathi, 'Katava'. Another type of verse-form introduced by Amritaraya into Marathi was the Ghazal. The oldest extent Ghazal in Marathi is the one in which Amritaraya emphasizes the existence of the all-pervading spirit of the Creator. This Ghazal was a direct outcome of Amritaraya's deep acquaintance with the Multani dialect. He had travelled widely in the northern part of India and had stayed at Multan, where he picked up this sweet dialect. He was very proud of this achievement. He has actually composed some pieces in this Multani tongue. He also introduced some North Indian forms of poetic composition, like Baramasi and others.

Amritaraya is said to have penned a caricature of his shrewish wife who was a dissatisfied soul, always demanding more and more of worldly things. Perhaps this portrayal of a shrewish and hankering woman was an objective and ironical piece of writing, just 'tour de force', full of catchy, rhymed words and phrases, intended to be a diversionary episode. It must have added a pinch of salt to an otherwise tiring discourse on Kevala Advaita with a

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song like "Aji Mya Brahma Pahile"–(Oh, I have had today a glimpse of Almighty Brahma, the Ultimate Reality). Whether, in reality that caricature was an expression of his deep resentment that ultimately led him to renounce the world is the moot point.

Two other Prakaranas are recorded as the creations of one Amriteshwara, but he was most probably another (and a later) author bearing the same name.

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N.G.J.

AMUKTAMALYADA (Telugu) is a prabandha written by Sri Krishna Devarya, the greatest of the Vijayangara Emperors. It is named after the heroine, Godadevi who is otherwise called Amuktamalyada, which name means a girl who offers to god a garland of flowers first worn by her. Krishna Devaraya narrate in the introduction of the poem, the circumstances in which he wrote this prabandha. While going to conquer the Kalinga country, he stayed for some days at Vijayawada and went to Srikakulam in the Krishna District to worship Andhra Vishnu whose temple was constructed there. God appeared before him in a dream on one Ekadashi night and, describing the poems that he had written in Sanskrit, asked him to write one in Telugu also. He himself suggested that the theme of the poem should be the marriage of Srirangeswara and Godadevi. The emperor told the story of the dream to the scholars and poets who followed him in the morning and they encouraged him to write the poem as suggested by God. He wrote the poem and dedicated it to God Venkataeswara. Some ciritcs are of the opinion that the poem was written by either Allasani Peddana or some other Vaishnava poet in the name of Krishnadevaraya. But this view is not accepted by many who have proved by internal and external evidence that the poem was written by the emperor himself who was a scholarly poet. The poem is also called *Vishnuchittiyamu* as it narrates the story of Vishnuchitta (Periyalwar in Tamil), the father of the heroine. The verses describing the genealogy of Krishnadevaraya written by Peddana in *Manucharitra* are reproduced in *Amuktamalyada* also as it will not be proper on the part of the emperor to describe the greatness of his ancestors himself. The emperor wrote a verse at the end of each Aswasa (canto) saying that he has written that Aswasa and described his conquests in it. This is helpful in knowing the historical details of his various conquests.

The Prabandha contains six cantos but the late Vedam Venkatarayasastri who wrote an exhaustive commentary on it divided it into seven. It beings with the description of Sri Villuputturu where Vishnuchitta worships God Mannaru Swami daily offering garlands of flowers to Him. The second and third cantos deal with the victory of Vishnuchitta over other scholars belonging to different religions. He establishes the supremacy of Vishnu over other gods to his cousin brothers Khandidya and Kesidhwaja, to indicate the greatness of Visistadwaita. The fourth canto describes the story of Yamunacharya, a young scholar, who defeats other scholars as Vishnuchitta did and converts the Pandya king who is a staunch Saivite into a Vaishnavite. The king gives him his youngest sister in marriage along with half the kingdom and advises him to conquer the enemies. He completes the conquest of all the quarters and forgets devotion of Lord Vishnu, having been attracted by wordly pleasures. Sriramamisra reminds him of his previous state and initiates him into Visistadwaita. He realises his faults, becomes a Sannyasi, gives away the kingdom to his son and explains to him the important principles of Rajaniti.

People wish good for the king who heartily desires the good of the people. One should not say "What is the benefit from this". The unanimous desire of the four castes of the people, Brahmins etc. will certainly be granted by the supreme being who dwells in their souls".

In the fifth and sixth cantos, is described the marriage of Godadevi with Srirangeswara, which is the main theme of the poem. Incidentally the stories of Maladasari and Somasarma, a Brahmin who became a brahmarakshas, are also narrated. Vishnuchitta was childless. One day he saw a baby girl in the Tulsi garden and thinking that God was pleased to give her to him took her and gave her to his wife who was overwhelmed with joy. After attaining age, the girl used to wear the garlands prepared by her father for offering to God, see her reflection in the waters of the well and put them again in the basket. The father used to offer them to god without knowing that his daughter had already worn them. God was extremely pleased with those garlands worn by Godadevi who was an incarnation of goddess Laksmi herself. (She was stated to be Bhudevi at some place and Satyabhama at some other place). Along with her were born on the earth Nagakanyas also in the houses of other Vaishnava devotees. While playing with idols they used to sing songs relating to the marriage of Laksmi and Narayana. On hearing them Godavdevi used to remember her previous birth, feel pangs of separation from her lord and censure him saying that he made them suffer from pangs of separation. She experienced all stages of separation and became very much emaciated. Her maiden friends were afraid that she might die and told her father about it. He was too innocent to know the seriousness of the suffering of Viyoga. One day when he went to the temple of God to offer garlands to Him, he explained to Him the state of his daughter and prayed to Him to protect her. God told him that what was required was a kind of penance in the form of Sankirtan bhakti and asked him to take her to Srirangam and everything would

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be all right. In this connection He told him the story of Maladasari to impress upon him the efficacy of Sankirtana. The Brahmaraksasa, who became a Vaishnava when he touched the feet of Maladasari, narrated to him the autobiography of his previous birth when he lived a sinful life with the name of Somasarma. Vishnuchitta took his daughter to Srirangam as advised by God and when the palanquin was placed before the temple, God Sriranges-wara took her in His arms, and placed false Godadevi in it. Vishnuchitta could not see his daughter in the palanquin after going home and cried out aloud that God deceived him by taking away his daughter. Then God consoled him and asked him to search for her carefully in the house, putting her there without being seen by anybody. Vishunchitta was surprised to find her in the house and was living happily. As God Srirangeswara wanted to marry Godadevi, he sent Brahma, Rudra and their wives to Vishnuchitta as mediators to request him to give his daughter to Him. Vishnuchitta was pleased to see them and told that he would give his daughter to Srirangeswara if he would come to his town and marry her. They went and informed Srirangeswara accordingly. God went to Srivillurutturu along with Brahma and other Gods. The marriage was performed with pomp and Srirangeswara took Godadevi to Sriranga.

Krishnadevaraya took the stories of Godadevi and Yamunacharya from *Guruparampara Prabhava*, the story of Khaindidya and Kesidhwaja from *Vishnupurana*, and the story of Maladasari form *Varahapurana*, made some changes here and there and knit them together into a prabandha. He was a staunch Vaishnavite and his main aim in writing this poem was to establish the supremacy of Vishnu and the greatness of Visistadwaita. He collected such stories as would fulfil his aim and introduced them here and there. The stories which he wrote in the first four cantos have no close connection with the main story except that Vishnuchitta is there in the first three cantos. That is why the prabandha appears to be a small *Vishnupurana* lacking unity of plot. Moreover, he is fond of descriptions and introduced descriptions of grishma, varsha, sarat and vasanta which occupy 200 verses, Rajaniti which occupies 100 verses and upakhyanas which occupy 200 verses. The main story does not occupy even one third of the poem. Though the descriptions and the upakhyanas are excellent when separately taken, they interrupt the continuity of the story and spoil the unity of the plot.

In spite of the these drawbacks there are many merits in *Amuktamalyada* that give it a high place in prabandha literature. The viraha of Godadevi described by Krishna Devaraya in it differs greatly from that found in other contemporary prabandhas. It does not display physical passion which is of a low standard but expresses pure and hearty affection mingled with madhurabhakti. It is surprising to note that when poets of the age described lustful sringara, Krishnadevaraya gave expression to chaste and exalted sringara. He has described in his poem four ritus or seasons which are too long for the poem. But they contain all the details and the phenomena of the various seasons and make the readers feel, as if they are experiencing them. They display the emperor's power of observation of nature, which appears to be extraordinary. His description of rajaniti appears to be very natural as it is not taken merely from old Sanskrit books but written from long experience.

Krishnadevaraya displayed great skill in narrating the story of Khandikya and Kesidhwaja, and the story of Maladasari speaks much of the art of story telling of the author. His skill in characterisation and writing dialogues, can be described as excellent. The main rasa in *Amuktamalyada* is santa in which bhakti is also included. Though he was an emperor, he could portray the domestic life, the joys and sorrows of the common people and the psychologies of the human beings and various other living being in nature. *Amuktamalyada* is a mirror of the contemporary life. This is why some critics doubt the authorship because it is not generally possible for great emperors like Krishnadevaraya to go so deeply into the life of the common people.

Amukamalyada displays the acquaintance of the emperor with Vedic literature, upanishads, *Brahma Sutras* sciences like astrology and astronomy and the various puranas. It seems that he made a thorough study not only of the Prasthana Traya but also of the divya prabandhas in Tamil.

The style of *Amuktamlyada* is grand and very high sounding. The emperor not only made use of long and complicated Sanskrit compounds but adopted Sanskritic syntax also here and there. A few Tamil and Kannada words are also found in the poem. There are many places where he tried to express complex ideas in small compounds and sentences. That is why his poem is unintelligible even to scholars. Scholars describe his style as narikelapaka.

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V.

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ANAMIKA (Hindi) is the first collection of poems by the renowned Hindi poet, Suryakant Tripathi 'Nirala'. It was a slim volume comprising forty pages when first published in 1923 in Calcutta. The poems of this volume reveal the budding genius of the poet and indicate the various directions his thought was taking. The philosophy of 'Chhayavad'. in its different facets is clearly reflected in *Anamika*. 'In Juhi Ki Kali', for example, the poet reveals a complete break from traditional form and content of Hindi poetry. It was written in blank verse and through delicate and sophisticated imagery, it presented a picture of love which was at once earthy and ethereal. The mystic tone of 'Chhayavad' surfaces in 'Tum aur Main', which has overtones of Vedantic philosophy and expresses the relation between Brahma and Maya through a string of exquisite metaphors. The sheer music of words and flow of language carry the profundity of thought and with felicity. The poet's humanistic ideology asserts itself forcefully in 'Adhivas'. Panchavati-Prasanga' is a lyrical drama based on an episode in Rama's life. Rather weak as a drama, this work impresses by its poetic content.

The so-called second edition of *Anamika* (Allahabad, 1938) was an entirely different work with different poems. The 'Chhayavad' era has reached its fag-end and a quarter century has passed since the first volume of *Anamika* appeared. The poems of this later volume show greater maturity and depth, wider vision and better command over language. This volume contains 56 poems including six translations–three from Tagore and three from Swami Vivekananda. The poems in *Anamika* (1938) cover a wide spectrum of ideas and emotions. There are romantic poems depicting divine love and ecstatic visions of beauty ('Preyasi' and 'Rekha'); poems revelling in the beauty of nature ('Vasant Ki Pari Ke Prati', 'Utsaha', and 'Varida-Vandana') as well as poems dealing dispassionately with the hard realities of life and the plight of the oppressed sections of society ('Vah Torati Patthar'). Sometimes this callousness and injustice invokes bitter irony and pungent sarcasm from the poet ('Dan', 'Vana-Bala'). 'Saroj Smriti', 'Hindi Ke Sumanon Ke Prati', 'Jeevan Chira-Kalika-Krandan', 'Anutapa' and 'Sach Hai' are essentially autobiographical in content. While touching on the cruel injustice the poet had to suffer at the hands of the society, these poems do not recede into self-pity. There is a note of calm sadness in 'Saroj Smriti' written in the memory of the poet's daughter. Through this sadness flashes of the indomitable spirit of the poet are closely discernible. 'Ram ki Shakti-Pooja' is also a document of the untiring and indomitable spirit of man. The theme of this 'Khand-Kavya' is taken from an episode in the life of Rama but his defeat, his despair and the courage to fight again find their echo in the poet's own life. Sublime theme and characters, classic imagery and dignified treatment lift this poem to the heights of an epic. The poet's feelings for the glorious past of the Indian culture surface also in the poems like 'Khandahar Ke Prati' and 'Dilli'. In 'Dilli' he traces the history of Delhi from the *Mahabharata* era to the times of the British as a backdrop for small but illuminating pictures of Indian culture. The mystic-philosophical mood of 'Chhayavad' lingers in poems like 'Preyasi', 'Rekha', 'Pyala', 'Nargis', 'Marana-Drishya' and 'Aparajita'. The poet's humainism finds expression in hailing Vivekananda's mission to serve humanity ('Seva-Prarambha'). Nirala's humanistic attitude is also revealed in 'Vah Torati Patthar'. Without slogan-mongering or principle-peddling, this poem set the scene for progressive writing in Hindi.

The variety of content in *Anamika* is matched by variety in form and treatment. It contains poems in different metric forms, both rhymed and unrhymed. Nirala has remarkable mastery over the medium. He has a natural feeling for the nuances of words and the knack of always choosing the right word for a given situation. The sounds of words also fascinate him and by the use of a particular sound in a given context he builds up a living picture. 'Ram ki Shakti Pooja' is a supreme example of the power of words and their sound. Nirala's poems are rich in audio-visual imagery and simile, metaphor and personification, alliteration and onomatopoeia are his favourite figures of speech. in general, Nirala's language is soft, Sanskritized and sophisticated in this volume.

Anamika (1938) is a representative poetic volume of Nirala. Various facts of the poet's personality and the different levels of his experience are unfolded in this volume. It was a period of transition from the romantic to the realistic—mainly 'progressive' thought in Hindi literature. This volume, thus, marks the end of an epoch and is a turning point in the career of the poet.

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K.B.

ANAMIKACHI CHINTANIKA (Marathi) was written by P.Y. Deshpande, a novelist of early forties. The first six chapters of this book were written from July, 1953 to May 1954. Then a lull of six years and the last seventh chapter was written between 9.2.61 and 23.3.61.

This 'Anamik' is not the real 'self' of Deshpande, but an imaginary 'self'–though there is a deep resemblance between his meditative personality and the personality of 'Anamik.' It is imagined that 'Anamik' was suffering from serious backache and his spine was under plaster for four years during which he was facing the agonies of death every moment. Basically an athetist and a strong believer in communist doctrines, 'Anamik' though a materialist,

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started thinking about the inner life. This suffering inspired him to meditate on self and ponder about the significance of life. Gradually he realises that the modern sciences, in spite of their miraculous development and progress are unable to discover the real significance of 'existence'—on the contrary, their new inventions are bringing this existence on the threshold of total destruction. 'Anamik' no more has faith in materialistic world and realises the basic truth of the teachings of 'Sankhya' and *Ishavasyopanishad*.

The duality of the soul and the universe can be removed when one experiences life with consciousness, choiceless awareness and passive alertness. This experience is nothing but the experience of time and the timelessness.

'Anamikachi Chintanika' is a book which will help the reader who wishes to know himself through meditation and introspection. Deshpande received the Sahitya Akademi Award on this book in 1962.

C.V..

ANAND KAUSHALYAYAN, BHADANT (Hindi; b. 1905) was born at Sohna, Distt. Ambala. (Haryana). He became a Buddhist monk and studied Pali intensively in Srilanka. He devoted a great part of his life to the propagation of Hindi. He was associated with Hindi Sahitya Sammelan Allahabad (U.P.) and its offshoot Rashtra Bhasha Prachar Samiti Wardha (Maharashtra) for a long time. He travelled extensively all over India. This gave him a deep insight into the life of the people. In all his writings, his wide experience of travel and profound knowledge of people and places is discernible. Eventually, he took up teaching job in Srilanka for a while.

Two of his famous reminiscential works are *Jo Bhool Na Saka* (1945) and *Rail Ka Tikat*. His other works are Hindi translations of the *Jatak* (Six volumes) and *Mahavansha* and collection of essays *Sach Sang Na Ho, Kahan Kya Dekha, Dharma Ke Nam Par, Tulsi Ke Teen Patra Buddha Vachan, Pachiswan Granth* and *Bhikshu Ke Patra*.

Sur.G.

ANAND, MULK RAJ (English, 1905) is a distinguished novelist in English and art critic. He graduated with Honours from Panjab University in 1924 and obtained the Ph.D. degree of London University in 1928. Involvement with the freedom struggle at an early age, exposure to the influence of Marxist dialectics in the 'thirties in England and participation in the anti-fascist movement during the Civil War in Spain in 1936 resulted in Anand's firm commitment to socialism and democracy. *Apology for Heroism* (1949) is a clear statement of his intellectual and ideological position. Though he had published five books before 1935–*Persian Painting* (1930), *Curries and Other Indian Dishes* (1932), *The Hindu View of Art* (1933), *The Golden Breath* (1933) and *The Lost Child and Other Stories* (1933)–it was with *Untouchable* (1935), his first novel which carried a preface by E.M. Forster, that Anand won world-wide recognition. This novel, translated into many languages and by now acknowledged a classic, broke new ground in Indian fiction by presenting an archetypal tension between individual and society from the point of view of a protagonist drawn from the down-trodden classes. Bakha, the 'Hero' of the novel, is a prototype of the protagonists of several novels which Anand published before 1945–*Coolie* (1936), *Two Leaves and a Bud* (1937), *The Village* (1939), *Across the Black Waters* (1940) *The Sword and the Sickle* (1942), and *The Big Heart* (1945). Not all these novels possess the high artistic integrity of *Untouchable*, but they reveal a remarkable understanding of social exploitation inherent in the class and caste structure of colonial India and the growing conflict between the forces of tradition and modernity in Indian society. They also present an accurate graph of the struggle of the outcast and the oppressed to find an identity for themselves in a hostile society, from Munoo's in *Coolie* to Lalu's commitment in *The Sword and the Sickle*. Anand's novels of the sixties, *The Old Women and the Cow* (1960), *The Road* (1961) *and Death of a Hero* (1963)–are novels of affirmation. The protagonists of these novels, who show an awareness of new directions and are able to achieve a certain degree of fulfilment, illustrate Anand's humanistic faith in man's ability to reconstitute himself. *Private life of an Indian Prince* (1953) highly rated by some critics, is an unusual work. It choose its background material from recent Indian history and its protagonist is drawn from the privileged class of Indian princes. *Seven Summers* (1951) is the first part of a projected seven volume autobiographical novel to be called *Seven Ages of Man. Morning Face* (1969), which won Sahitya Akademi Award in 1972, and *Confession of a Lover* (1976), are the other two parts published so far. Anand's ambition in writing this novel of epic proportions is to demonstrate, by using his own autobiographical insights, man's capacity to be truly human. Krishan Chunder, the hero, is a fictional image of the author himself. Anand is also an accomplished practioner of the short story and has published eight collections: *The Lost Child and Other Stories* (1934), *The Barber's Trade Union and Other Stories* (1944). *The Tractor and the Corn Goddess and Other Stories* (1947), *Reflections on the Golden Bed and Other Stories* (1954), *The power of Darkness and other Stories* (1959), *Lajwanti and other Stories* (1966), *Lament on the Death of a Master of Arts* (1968) and *Between Tears and Laughter* (1973). Anand's stories illustrate a variety of mood, theme and character but they are integral parts of his humanistic vision and spring from the same vital concerns which charaterise the novels. Anand has made valuable contributions to the study of Indian art. He has been the editor of the influential art-journal *Marg* from its inception in 1946. He was the President of Lalit Kala Akademi

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from 1966 to 1971 and held the Tagore chair of Art and Literature at Punjab University in 1973-74.

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G.S.A.

ANANDAGIRI (Sanskrit) alias Anandaghana, is the pre-sannyasa name of Janardana. (1260-1320). He was an advaita wirter, pupil of Anubhuti Svarupacharya and Suddhananda and considered to have hailed from Gujarat. According to some, he belonged to Andhra. He was the head of the Dwaraka pitha. Anandagiri has commented on most of the Bhashyas of Shankaracharya; a biography of Shankara is also ascribed to him.

K.K.R.

ANANDAKKUTTAN, V. (Malayalam; b. 1920) is a versatile writer born at Kottayam in Central Kerala. He took his M.A. degree from Kerala University and became a lecturer in Malayalam in University College, Trivandrum from where he retired as Professor. He has also worked in the Madras University as a research scholar. He was associated with newspapers like *Pauraprabha* and *Pauradhvani* while he was a student.

He started his literary career as a poet and published three volumes of poems including a long piece named *Gita*, (1948) written in the form of a dialogue. He is better known as a writer of humorous literature and has brought out light humorous plays and there are six collections of essays of that nature. *Kazhchabanglavu* (1960), *Teranjeduppu* (1960) and *Kathanayika* (1961), are some of his successful plays, while *Mullukal* (1950) and *Amrutanjanam* (1957) and *Etirelpu* (1960) are his best collections of essays. He is a literary critic also and has published a short-story collection and three biographies.

K.S.N.P.

ANANDAMATH (Bengali) is a novel, written by Bankimchandra Chatterjee, published in 1882. It was serialised first in the journal *Bangadarshan* edited by Sanjibchandra Chatterjee in 1880-82. The book had five editions during the life-time of its author and the last edition was published in 1892.

The story of the book is about a group of young men dedicated to the cause of the liberation of their motherland from the tyranny of the foreign rule. They call themselves Santans (children) of Mother and the Mother is none but the motherland. The Santans are members of a secret organisation. Anandamath (the Abbey of Bliss) is their secret headquarter hidden in the heart of a forest, and Satyananda, a spirited and patriotic Sanyasi is their leader. Although the novel derives some of its background materials from the Sanyasi insurrection of Bengal in 1773, it is not a historical novel. The Sanyasis in the novel are creations of Bankimchandra's imagination. The novel presents a vivid and realistic description of the great famine in Bengal in the late 18th century and analyses the causes and conditions which led to the armed revolt of the Santans against the English as well as the inefficient Muslim government of the day.

Like most of the novels of Bankimchandra, *Anandamath* too, is exciting to read and full of thrilling incidents and dramatic situations. It is a story of human love and passion interwoven with a story of sacrifice and patriotism. At the end of the novel, Bankim pleads through a character the importance and necessity of British rule in India as an instrument of social change and regeneration. But its theme is intensely patriotic. The famous song 'Vandemataram' is in the novel. The phrase 'Vandemataram' (I salute the mother) became the war-cry of the whole of India in her struggle against a foreign power and the song 'Vandemataram' became the most popular patriotic song in the country and now has been accorded equal status with the national anthem of India.

Because of certain references to the eighteenth century Muslim rule in Bengal and because of certain changes in the text in its subsequent editions, a section of the Muslim community was offended by the tone and spirit of the book and at one time the Muslim community reacted very strongly against this novel. As a literary work this novel cannot be rated very high. It has many loose ends, its characters are flat and flamboyant, situations often unconvincing and unrealistic, and its execution is far from logical. But it is a great work of patriotism, notwithstanding its artistic limitations, and it inspired thousands of people during the Indian freedom movement. It is a peculiar mixture of history and romance on the one hand, and of brilliant realism and obscure idealism on the other. There is a glaring contradiction between the ideals of patriotism and the apology for the British rule in India. Inspite of its inconsistencies and abrupt end the novel has a powerful message and a powerful narration which made it so popular and so inspiring.

Important English Translations of the book are: *Anandamath*, tr. by Aurobindo and Barindrakumar Ghosh, Basumati Sahitya Mandir, Calcutta 1910; *The Abbey of Bliss*, tr. by Nareshchandra Sengupta, Calcutta, 1910.

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S.D.

ANANDARAM DHEKIAL PHUKANAR JIVAN CHARITRA (Assamese) is the first biographical work in the

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modern Assamese prose by Gunabhiram Barua (1837-94), published in 1880. The Second edition of the book, published in 1915 was reprinted by the Publication Board, Assam in 1971. The biographer who wrote a famous history of Assam entitled *Asam Buranji* (1884) made the introductory chapter of the biography exhaustive with the historical facts of the time interspersed with the family history of a great man of Assam. Besides historical the biography has some other very important aspects such as linguistic and autobiographical. The prose of the book testifies to the fact that it was born of the old Assamese Vaishnvite and Chromicle prose styles. There are some phrases and idioms in the biography that have the echo of the old styles. The biographer, only eight years junior in age, was a near relation of Anandaram Dhekial Phukan who was his guardian in life and education. So, while writing about the life of Anandaram, Gunabhiram had to write about himself in most cases, and the biography appears to be partly autobiographical. As the writing was done from a close angle of vision, the narrative is extremely factual, very accurate in details and replete with minute observations of the person described. In the history of Assamese literature this biographical work is, therefore, compared with Boswell's Life of Samuel Johnson.

Besides the Introductory chapter there are eight chapters and an addendum. The Introductory chapter may be taken as a page of the socio-political history of Assam made lively with the story-like descriptions of the origin of the family of Anandaram Dhekial Phukan. Through the eight chapters the eventful life of a great Assamese who was born of noble parents–Haliram Dhekial Phukan and Prasuti Devi on the 24th September, 1829 is narrated till he died a premature death on the 16th June, 1859.

The first and foremost characteristic of Anandaram's greatness was his love for his mother tongue Assamese, the traditional Assamese culture and Hinduism, without the least disrespect or hatred for English or Bengali speaking people or for people having other faiths like Islam or Christianity. As a matter of fact, his guides who made him acquire higher education in Calcutta of that time, were two English gentlemen–Messrs Mathei and Jenkins. And without the insistently persuasive efforts of these two Englishmen, it would have been simply impossible for the brilliant Anandaram to go to Calcutta and to have his education in the newly established Hindu College there (1841-1844). He acquired the method and the content of Western education through English and Bengali. But his learning of these two languages, instead of diminishing his love and respect for Assamese ways and culture, made him seriously feel, think and work for their preservation.

Coming back from Calcutta and entering into the service career of law, Anandaram started writing a series of articles in the first Assamese monthly *Orunodoy* published from Sibsagar (1846).

Anandaram also wrote a book in English, explaining the status of the Assamese language and advocating its learning for the Assamese people. He showed in this book the difference between the two languages–Assamese and Bengali. He also showed how in Assamese there were books of literature, drama, arithmetic, medicine and history. He also wrote a book of law in Assamese entitled *Sadar Adalatar Nispati*.

It is also stated in the biography that Anandaram used to write letters in Assamese in reply to letters written in English or Bengali. He also put on Assamese costumes–a silken dhoti, a long shirt and a turban even when he attended the law court as the Sub-Assistant Commissioner. He was a god-fearing man and faithful to the social and religious traditions. He was a lover of education. He encouraged students for higher education and wanted that women should also be educated. He taught his wife Mahindri Phukanani at home. He never indulged in corrupt practices like taking bribes. As a superior officer he did not have any vanity. He was the saviour of many orphans including the biographer Gunabhiram himself. Besides these, the biography contains minute details of the daily routine and personal habits of Anandaram.

The biography gives us an idea about the sufferings of the people of the time. As there were no rail, road or steamer communication, the people had to travel on foot or by boat, and Assam was practically cut off from other parts of India. As most of the epidemic diseases were incurable, the mortality rate was very high. Even he died of choleric dysentery while serving in Nowgong under quite pathetic circumstances. In chapter VII the death of Anandaram is described in details. And in the last one (chapter VIII) all the ideal qualities of the great man are beautifully depicted. In the Addendum the biographer writes about the condition of Phukan's family after his death.

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Pu.S.

ANANDAVARDHANA (Sanskrit), a contemporary of king Avantivarman (855-883) of Kashmir and possibly of Shankaravarman (883-902), was a great literary critic and author, enjoying the coveted title Rajanaka. Although he is most famous for his *Dhvanyaloka*, a treatise that virtually revolutionised the main stream of Sanskrit literary criticism, several other works are also ascribed to him. *Vishamabanalila*, a poem in Prakrit and *Arjunacharita*, an epic, both known from references, in *Dhvanyaloka* and *Devishataka*, also known as *Devistotra* (published in Kavyamala with the commentary by Kaiyata) were among his literary works. His commentary on Dharmottara's *Dharmottama* or *Dharmottari* and on Dharmakirti's *Pramanavinishchaya* and an independent treatise *Tattvaloka* focussing his attention on the Absolute are some of his other important contributions. He did compose certain other works as several verses from them are available in quotation. It is very strange that Anandavardhana's poetic compositions in Prakrit and Sanskrit fall

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short of his own model of excellent poetry.

His most important work *Dhvanyaloka* is variously styled as *Sahridayaloka* and *Kavyaloka*. The view that Anandavardhana is just a commentator, i.e. vrittikara on the *Karika* text named *Dhvani* probably written by an earlier author (probably by some Sahridaya) does not seem to be correct, since Abhinavagupta himself quotes some *Karikas* as those of Anandavardhana.

The oldest commentary Chandrika on *Dhavanyaloka* was written by an unknown writer who was an ancestor of Abhinavagupta. Abhinavagupta's Lochana the celebrated commentary is available in several editions.

N.R.

ANANDGHAN (Gujarati b. 1604; d. 1674) was an eminent mediaeval poet. His original name was Labhanand. He was a Jain sadhu belonging to Tapagaccha but mostly stayed in Rajasthan and Gujarat. Many myths are prevalent about his life. He died in Medata. Upadhyayashri Yashovijayji has written a 'Shatapadi' in his praise.

Anandghanchovisi is supposed to contain twenty four (chovisi) verses by Anandghan. but actually twenty-two verses by the poet are available, whereas two verses have been added by others. Probably these verses were written during the later years of his life. Instead of going for conventional poetic modes he created outstanding trends through the philosophical content of his verses.

Anandghanbahoteri is a collection of seventy-two verses by Anandghan though different manuscripts show different numbers of verses. The works of Kabir, Surdas, Banarasidas, or Bhaktakavi Anandghan are sometimes shown under Anandghan's name. His spontaneously formed saintly verses match with the verses of Kabir, Narsinh and Mira. Though largely influenced by Gujarati the style and the format of diction adheres to Rajasthani.

He wrote the verses (stavana) at Ghyanavimalsuri (Vikram Sanvat : 1769) and Ghyansar (Vikram Sanvat, 1866). He preferred to be a guide to the knowledge-seeker, rather than remain confined to a particular religious sect. His verses offer a deeply philosophic content in the guise of Jainism.

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K.D.

ANANDIBAI JOSHI YANCHE CHARITRA VA PATRE (Marathi), published in 1889, is the first Marathi biography written by a woman, Kashibai Kanitkar. The subject of the biography is Anandibai Joshi, the first Indian woman to get her M.D. degree from America. Her premature death at the age of 22 shocked the Marathi speaking people: for her name had become a household word on account of her letters from America.

The biography begins on a heavily didactic, moralistic note. The narrative in the third person is cluttered with the biographer's obiter dicta, over-weighed with her moral homilies on subjects like man's cruelty to women, sorrow at the birth of a daughter in Hindu homes, superstitious beliefs of Hindus etc. She is also unduly sentimental and liberally intersperses the narrative with her ejaculations and exclamations. And yet so great is her love of the subject that she succeeds in giving a loving portrait of a tomboyish, healthy girl, who plays truant from schools, gets a severe thrashing from her mother. Her father is poor and she is now 10 and looks even older. She is at last married to Gopalrao Joshi, a postal clerk, who was several years her senior, and who later achieved notoriety for his eccentricity and his trait of practising jokes on the celebrities of the day in order to expose the contradictions in their characters.

Gopalrao, after delaying the wedding ceremony for a long time at last submits and immediately after marriage decides to educate his wife inspite of opposition from relatives. He gets himself transferred to Alibag, Kolhapur, Bombay and even Calcutta to give her better opportunities for education. She attends Mission Schools, putting on boots and stockings and succeeds in getting facility in English speech and writing.

Gopalrao now conceives the idea of going with his wife to America but later decides to send her alone. He corresponds with missionaries and succeeds in his object.

At this stage, the biographer makes a welcome shift in her narrative technique. She stands aloof from the narrative for the most part and lets and story reveal itself through letters written by Anandibai to her husband. This is very refreshing and adds dramatic value and authenticity to the narration since the heroine herself speaks her mind. Through her letters, Anandibai comes out with her accomplishments and virtues. Extremely sensitive, good natured, cultured and keenly observant of the social scene she appears to be astonishingly mature for her 18 years. Every letter displays her love and devotion for her husband, and yet she has occasions to rebuke him, gently but firmly for his frequent bouts of jealousy. Gopalrao, explains the biographer, revelled in ironic taunts and once actually accused her of being unfaithful to him. Her reply shows the agony of her heart and her firm conviction of the justness of her case.

Apart from this personal note, her letters are on diverse topics. She describes the places she visits in America–New Jersy, Boston, Philadelphia, where she reads for her medical degree and later Pennsylvania. She has wide interests and her thirst for knowledge is insatiable. She refers to the American presidential election, has words of praise for American courtsey and consideration for woman. She also notes with delight the passing of Ilbert bill in India. She is indignant at the uncalled for overtures of an Indian student, who intrudes on her privacy. She gives a likeable picture of the household of her hostess Mrs. Carpenter, whom she calls Mavashi (Aunt). She endears herself to young and old

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alike on accout of her playful, affectionate nature.

As a diversion, she dresses her American friends in Maharashtrian garb and gives them a feast where typically Maharashtrian dishes are served. All this is narrated by Mrs. Carpenter with great appreciation. The biographer devotes a special chapter to Anandibai's religious views. She is a devout though liberal Hindu and finds fault with Pandita Ramabai for her conversion to Christianity. She disagrees with the Christian faith in its insistence that only those who follow Christ would be saved, although she has great reverence for Christ and his teachings.

After successfully completing her medical education at Pennsylvania, Anandibai returns to India and immediately falls dangerously ill and succumbs to T.B. within a few months. The biographer cannot refrain from adding her comments on the cruelty of fate and the helplessness of the individual before it. The biography is followed by specimens of Anandibai's verse which is of poor quality, and some poetic tributes to her by contemporary women.

A.K.B.

ANANDI GOPAL (Marathi) is a biographical novel on the lives of Anandibai Joshi, the first Indian woman to get her M.D. from America and her husband Gopalrao Joshi, a noted eccentric, whose pranks to expose the contradictions of his contemporaries–Reformers, Orthodox people, and Missionaries–made him a celebrity. It was first published in 1968.

Kashibai Kanitkar's biography of Anandibai Joshi is the main source of the novel. The tragic story of Anandibai's heroic efforts to educate herself in medicine first in India and then in America and her premature death when barely 22, touched a sympathetic chord in Mararshtrian society . Her life became symbolic of suffering womanhood. S.J. Joshi's novel is a significant contribution to the newly awakened interest to analyse interaction of society and individual in a given time-frame.

The novel moves on several planes, the personal-psychological, the domestic and the socio-cultural. The biographer could have perhaps concentrated on Anandibai alone for better effect with Gopalrao in the background, though he plays a dominant part in moulding her character and intellect. The novel, however, with interest divided between both the characters is more diffused and loosely knit. Gopalrao usurps all interest, being the stronger character. Anandibai remains a passive sufferer. Interest is centred in the first part of the novel on the tensions in mutual relationship of the couple. These arise from differences in their ages, educational and cultural gaps between them, his sexual aggression after she attains puberty, the fear complex that she develops as a result, strange bouts of cruelty and compassion between them. Like most husbands of the day he is a wife-beater. He conceives the strange idea of giving her English education and later plans to send her to America with the help of American missionaries. Though an ordinary postal clerk, Gopalrao has reserve of secret, inner pride of his, which makes him defy those who are superior to him in economic and social status. Anandibai too achieves this self-confidence in America.

The emphasis of the story that occurs in India is on the personal, domestic, and psychological aspects related to the couple. The strange way in which he, like a ghost, possesses her projecting her suppressed self adds to the charm of the novel. Here it is the husband who plays the dominant role.

During her four years' stay in America, with the Carpenter family, Anandibai becomes the central figure and she blossoms to full maturity. She shows a keen sense of observation, her intellectual interests widen, she shows a capacity for theological analysis particularly when she assails Pandita Ramabai's conversion to Christianity. Again, she is able to analyse objectively, although sympathetically, the strange streaks of Gopalrao's jealousy on her success and her deep sense of anguish at his suspicion of her fidelity. Gopalrao's arrival in America and his disapproval of her liberal ways distress her and her state is appropriately described as that of a person jammed between two cultures–Eastern and Western. However, the novelist appears to be less concerned with socio-cultural aspect of their relationship. The mutual love and regard that arise between Anandibai and the Carpenter family, transcending all barriers of country, creed or colour is the most fascinating part of the novel as it is of the biography. *Anandi Gopal* is considered as one of the significant biographical novels in Marathi.

A.K.B

ANANGAHARSHA AMATRARAJA (Sanskrit), was a well known playwright, probably identical with Mayuraja (8th century). He was the son of king Narendravardhana and referred to by Damodaragupta as a patron of actresses. The view that Anangaharsha is only a titular name of Harsha, the playwright, is hardly acceptable. His *Tapasavatsaraja*, in six acts, presents a variation of the theme of *Svapnavasavadatta*. King Udayana, on learning of Vasavadatta's supposed demise, becomes an ascetic (hence the title), Vasavadatta also, turning incognito, becomes a parivrajika (nun). Padmavati, on seeing Vatsa's portrait sent by the ministers, becomes enamoured of him. Finally, both Vatsa and Vasavadatta, unable to bear the pangs of separation any more, reach Prayaga to commit suicide, but a happy turn of events reunites them. Rumanvan's report of victory completes the usual happy end. The play has many elegant verses portraying pathos, but hardly any dramatic action.

Another drama of his, well known through citations

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in dramaturgical texts but still unpublished, is the *Udattar-aghava*.

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R.N.

ANANTHA MURTHY U.R. (Kannada; b.1932) spent his first years in and around his place of birth, a village in the Malanad area of Karnataka. His first contact with city life was when he entered the University of Mysore. After obtaining a First Class M.A. in English Literature, he went to Birmingham for his Doctorate. The subject for his dissertation was the fiction writers of the thirties.

A Bhabha Fellow in Creative Writing between 1972 and 1974 he went to Iowa as a Visiting Professor at the World Writers' Meet. He is now a professor of English at the University of Mysore and edits *Rujuvatu*, a literary quarterly in Kannada.

His works include four collections of short stories, three novels, two volumes of critical articles, a stage play and a slim volume of poems. He has recently translated 17 poems of W.B. Yeats. One of the fine writers of prose, Anantha Murthy is a distinguished writer of short stories. He uses the medium to explore the relevance of some of the traditional values in the changed context of today. Generally, he employs the method of point and counter-point and creates characters to personify opposing value systems. Some of his stories sag under the weight of his intellectual preoccupations but even his failures are significant because of the purpose and intensity he invests into the writing. He draws heavily from the rich background of his childhood and adoloscence to build his stories. 'Prakriti', 'Kartika' and 'Ghata Shraddha' are among the finest stories in the language.

Of his three novels, *Samskara* is easily the finest. Made into an award winning film and later translated into English by A.K. Ramanujan, it has for its starting point the problem of cremating Naranappa, a renegade Brahmin. The novel succeeds preeminently in drawing the entire village community into the vortex of the problem and portrays the spiritual struggle of the priestly Praneshacharya. The final resolution in terms of the urgency of life's demands is achieved in a masterly fashion.

The other two novels, *Bharatipura* and *Avasthe*, are good but not of the same class as *Samskara*. At places they are contrived and give the impression of having been written to serve as vehicles for the novelist's thinking.

Anantha Murthy's role as a critic has been of seminal importance in shaping the direction of modern Kannada criticism. He has generated a few original constructs and ably used his vast knowledge of English literature to assess the present literary output. His influence on younger critics has been considerable. Anantha Murthy believes in political action as a means of social change and has actively involved himself in politics. His political thinking is leftist. Anantha Murthy is a writer-intellectual with a genuine concern about the cultural values of our society.

R.S.

ANANTHAN PILLAI P. (Malayalam; b. 1886, d. 1966) was an educationist and a writer representing the transition of the Malayalam literature from the days of traditional scholarship to the modern age. He had his higher education in Maharaja's Arts College, Trivandrum. There he became the beloved student of the renowned writer A.R. Rajaraja Varma (1863-1918). After working as a school teacher for a short period, he took his M.A. degree in Malayalam from Madras University, joined the Maharaja's College as a tutor and retired as the head of the Malayalam Department of the College.

His biography of his guru A.R. Rajaraja Varma, entitled *Kerala Panini* (2nd Ed. 1930) is one of the first books of its kind in Malayalam. He wrote a biography of Milton, one of Sir Walter Scott and several other short biographies, which have been collected in two volumes.

FURTHER WORKS: Vichara Vithi (1920)., *Matipratima (1930)*., *Sahridaya* (1939)., *Sahitya Santanam* (1942) and five other collections of essays on various topics.

K.S.N.P.

ANAR DANA (Sindhi) is a collection of 28 popular essays by Naraindas Ratanmal Malkani published in 1942. The essays collected in the book have been selected from the author's books *Kashmira Jo Sairu* (1926), *Gothani Chahira, Gujarat* (1929) and *Jaili Jivati* (1933).

The essays are the result of his pre-partition travels to Kashmir, Gujarat and the interior of Sindh. Some of these narrate his experiences in the prison where he was sent for his participation in political movements. The beauty of Kashmir's snow-clad mountains, tall green trees, running waters and the lush green fields inspired him to write to recapture those moments at leisure *(Kashmira Jo Sairu, Mughlan Ja Bagh, Agiyan Anja and Afrut Parbatu)*. The author's power of observation and eye for beauty are evident from his two essays 'Gujarati Nariyun' and 'Gujarati Garbo.' Maitani Ja Haka Ain Paresiriyuni Jun Javabdariyun teach both the civic sense and gentlemanliness which is found in Europe. Malkani had opportunities to remain in prison but he saw only the bright side of it enough. He compares prison with an 'Ashram' with the difference that prison rules are observed more in letter than in spirit. It is a pity that a convict is punished twice—once by the law and then by the society which considers prison as a stigma on him (Jailu kina Ashram and Rula-i-rula).

The real beauty and importance of the book lies in the essays in which he has depicted the life of the rural Sindhi folks, their pains and pleasures, their poverty and sufferings, their innocence and ignorance, their condition

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in floods and famines, theft of cattle and forest wood etc., besides their charming and idiomatic language which has its literary value and for which this book is a good addition not only to the genre of essay writing but also to the literature as a whole.

S.M.J.

ANARKALI (Urdu; 1922) is by far the best known three-act play of genuine merit in Urdu literature. It does not, as Imtiaz Ali Taj the writer, says in his preface, represent history. His investigation led him to a categorical disbelief of the popular story furnished by the Archaeological Department at the tomb of Anarkali at Lahore to evoke the interest of visitors. The civil station of Lahore, known as Anarkali was named after a favourite slave girl of Mughal emperor, Akbar. From a mirror, the emperor once saw Nadira (Anarkali) responding with coquettish smiles to the amorous glances of his son, Prince Salim. She was ordered to be buried alive for her insolence. Prince Salim was much aggrieved on her death and when he succeeded his father to the throne, he brought up a magnificent tomb over her grave. To the grave, he got fixed a rare marble in a single piece, showing the following Persian couplet he wrote himself:

> Ta kiyamat shukr geom kardgate khwesh ra
> Aah gar man baz beenam roo-e yare khwesh ra.

> I am eternally indebted to my Maker; Yet I wish I could see the face of my love once again.

The author developed his play from the legend of desperate love between a Prince and a slave girl. The play was not acceptable for many years to contemporary theatrical companies which were used to Agha Hashr Kashmiri's high sounding and alliterative devices in rhyming prose and blood curdling melo-drama. It however earned the admiration of many a successive generation of readers. The diction employed in the play is so lucid, self-contained and picturesque that a perceptive reader experiences the story actually happening before him.

The opening scene is spaciously laid at a rendezvous for slave girls, adjacent to the royal harem. One of them, Dilaram, who is at once noticed for her superior airs is also introduced here to make the story grow right from its outset. Foremost till recently, she has been demoted to the second rank amongst the girls, the first having now gone to Anarkali. Dilaram is shown frankly determined to eliminate her rival and one is filled with sympathy and apprehension for the poor girl, Anarkali, even before one sees her on the stage. The opening scene sets the story impressively and the reader marks a sensitive and discreet exposition through slave girls gossiping with long tongues.

The incidents that follow dexterously weave the story of the blinding love of Prince Salim for Anarkali and his fear of the outright disapproval of Akbar. The emperor would rather have the Prince learn to love challenges of his responsibilities as a would-be emperor than pine for slave girls. The adroit Dilaram exploits all opportunities and brings Anarkali to her doom, the Prince fidgeting and fuming helplessly.

The sequence of events towards the ending, that is, after the Festivity Episode, appears managed rather than natural. The long conversation between the Maharani and Salim at the beginning of the last act betrays patchwork of moral rhetoric in the play that had been proceeding almost amorally toward tragedy. In fact, the play manages to live on this final stage not for what is now happening but for what has already happened. In his effort to do the final accounting neatly, Taj has chosen rather to judge the situation that he should have unpretentiously presented, as in the earlier acts. A legend such as this can truly be contained only by itself.

Except for the character of Maharani, the Rajput queen of Akbar, which the playwright draws insipidly probably because he fails to feel the natural verve of the Rajput woman, Taj has conceived and delivered all characters with commendable plausibility. Mahabali (Akbar) is regally firm; Dilaram, elusively intriguing; Anarkali, constant in her love though frightened; Prince Salim naive in spite of his restiveness. Whether or not the story is historically true, these characters do live in the play and provide us with an insight into the times. *Anarkali* has not gone on the stage much, but it has delighted the readers, if not the spectators, for over 50 years.

J.P.

'ANCHAL' RAMESHWAR SHUKLA (Hindi; b. 1915). Anchal's first poem 'Us Kshan' (That Moment) appeared in *Madhavi* in 1932 while he was still studying for his B.A. Before being known as a poet, he had written five short stories but later on, he almost abandoned that area and devoted himself to writing poems and novels. Initially, he was under the spell of 'Chhayavadi' poets like Jaya Shankar Prasad, Sumitranandan Pant, and also drew inspiration from Rabindranath Tagore and Sharat Chandra.

Three phases of Anchal's literary development are quite distinct. The first is the formative phase when he is attracted by the romantics, and tries to absorb their romantic attitudes into his own individualistic experience. This phase is marked by his collections of poems *Madhulika* (1938) and *Aparajita* (1939). The second phase is marked by his lucid individualistic treatment of the themes of love. These qualities raised his stature and he was ranked as high as Narendra Sharma and Shivmangal Singh 'Suman'. His inner agony and passion made him sound like a rebel. His collection *Kiran Bala* (1941) and *Karil* (1942) represent this phase. In the third phase, he widens his personal experience into the realm of social

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reality. His later collections *Lal Chunar* (1944), *Varshant ke Badal* (1955), *Viram Chihn* (1957) and *Pratyush ki Bhatki Kiran Yayavari* (1964) and others signify this trend. His other major works include: *Tare* (1937), *Yah Veh Bahutere* (1941) (Collections of short stories.); *Charhti Dhoop* (1945), *Nayi Imarat* (1946), *Ulka* (1947) (Novel), and *Maru Pradeep* (1951) (Novel).

Na.M.

ANCHALIKATA (Hindi) may be represented by the word 'regionality' in the absence of a better equivalent. For it is different in nuance from the word 'local colour and regionalism'. In the novels of Premchand, Vrindavanlal Verma and Nagarjun we also find the regions like Benaras, Bundelekhand or Mithila serving as a backdrop for the events and episodes that are interwoven into the plot. In the 'Anchalik' novel or short story, however, the author through his close and intimate observation of the soil, the people, their way of living, culture and problems gives a vivid and graphic picture of vegetation, folklore and folk-arts of a backward tribal community little known to the world outside. There is no hero in the traditional sense, the region or the community itself emerges as the focus.

The word 'anchalika' acquired a literary technical term status in Hindi after the publication of Phanishwar Nath Renu's celebrated novel *Maila Anchal* in 1954 in whose preface he termed it as 'anchalika'. Though Nagarjun had already written *Balachanama* and *Varun Ke Bete* focussing on the problems and culture of the people of Mithila region and they had all the characteristics of an Anchalik novel, yet the word came into vogue only after the publication of Renu's *magnum opus*. Among the Anchalik fiction-writers of Hindi the first to be reckoned with is Nagarjun. In his works, he tells the woeful tale of the poor, penury-stricken, exploited and the uneducated backward people of Darbhanga and Purnea regions of Bihar. Balachanama is the son of the soil and the author by his graphic descriptions of the fields, the ponds and their cultural activities dances, songs, tales, their dresses, customs, orthodox beliefs and superstitions gives a vivid close-up of the life of the region. *Varun Ke Bete* presents the life of the fisherman of Malahi-Gondhiari region in the midst of their varied and complicated social, economic and political problems.

Devendra Satyarthi in his two novels, *Brahmanputra* and *Rath Ke Pahiye* gives a vivid sketch of the miserable life of the people living on the banks of the river Brahmaputra in dense forests and that of the Gond Community living in the Karanjia region of Madhya Pradesh. By giving graphic pictures of the 'Karma' dance and 'Lamaseni' he has elaborately acquainted us with their cultural life.

Renu is, by far, the most celebrated among the Anchalik novelists. His two novels *Maila Anchal* and *Parati Parikatha* attract the reader not only by the social, economic and political problems that have gripped the region of Marriganj and Purnea in Bihar after independence but more so by the graphic descriptions of the soil, changing seasons along with the changes that occur in the routine-life and cultural activities of the people, their superstitions and their religious beliefs. 'Vidapad' dance, the drama of Jat-Tattin, the folk-tale of Saranga-sadabrija, the burlesque enacted at the festival of Holi, the songs sung by the farmers at the time of sowing and the reaping and the songs sung by the village-belles at the swing, on the occasion of the festival of colour or of wedding ceremony add to the charm of his works. He has used the dialect of the people and this has not only deepened the regional colour but has also opened up potential avenue for enrichment of Hindi.

Kaka and *Kab Tak Pukarun* by Rangeya Raghava are two other important works in this field. In the former the author has bitterly criticised the corruption, immoral activities and the sham prevalent among the religious heads presiding over holy places: the latter deals with the social and cultural life of a dancing tribe called 'Karanat' who earn their living not only by such risky acrobatics as dancing on the rope but also through sexual links of their wives and sisters with the rich and well-to-do people.

Ramdarash Misra has chosen the backward region of Gorakhpur for his novels. In his works, *Pani Ke Prachir*, and *Jal Tutata Hua*, Misra has picturised the woes of the people in the wake of floods and famines. Shailesh Matiyani's *Hauldar* presents the cultural life-style of the hilly people inhabiting the Kumayun region. The local dialect, folk-songs and the geography of the region have given a colour to the novel which differentiates it from other novels. Rajendra Awasthi's *Jungle Ke Phul* paints an authentic picture of the 'ghotul' system practised in Bastar in Madhya Pradesh by the young girls and boys through which they choose their life-partners.

Udayshankar Bhatt's *Shesh Ashesh* too is an 'Anchalik' novel because it deals with the life of a community- the so-called Sadhus living at places of pilgrimage. The author has not only observed their life closely but has peeped into their hearts and minds too and has successfully analysed their aspirations and disappointments, their weaknesses and their cravings for worldly charms.

A few works like *Sagar Lahren aur Manushya* by Uday Shankar Bhatt, and *Bund aur Samudra* by Amrit lal Nagar have been described as 'Anchalik' novels by some, but they are not Anchalik because the canvas, the scope and the problems discussed and analysed therein pertain to a wider segment of society and are not limited in their scope to a particular region or community.

The short-story writers, too, have written stories about the life and people of the region which they have observed at close quarters. The locale of their stories is the village or region where they were born and spent their

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childhood. If Renu, in his 'Thumari', has selected the waste land of Bihar for his stories, Madhukar Gangadhar in his 'Tin Terah Range' has drawn the vigorous black and white pictures of the people living there. If Shani and Rajendra Awasthi have focussed their attention on the trible people of Bastar, Shailesh Matiyani and Panu Kholiya have painted the hilly regions in their stories. If Markandeya and Shivaprasad Singh have chosen eastern Uttar Pradesh for the locale of their stories, Ramesh is drawn towards the culture and simple life of the people residing in the backward regions of Malva. The main subjects of their stories are the life of the poor, ignorant but innocent and simple rural-folk, their attitudes of life, their way of thinking and their emotions born of superstition and orthodox beliefs, conflict between the new and old generations, impact of the import of urban values on rural people etc. The story-writers too give vivid pictures of the regional environment and cultural life of the people in their stories.

S.S.G.

ANCIENT BALLADS AND LEGENDS OF HINDUSTAN (English) is a collection of the poems of Toru Dutt (b. 1856 d.1877). In 1878, having read Toru's papers, her father Govind Chunder issued an edition of *A Sheaf Gleaned in French Fields* which contained about 200 pieces of writing on about 80 French poets, and included 30 pieces from Victor Hugo. Govind Chunder, himself a keen litterateur, who had already published *The Dutt Family Album* (1870) in London, and read and researched Toru's pieces in Sanskrit, issued *Ancient Ballads and Legends of Hindustan*. The collection published by Kegan Paul & Co. London, in 1882, carries an introductory memoir by Sir Edmund Gosse. The collection was subsequently published by Kitabistan, Allahabad in 1961 with an introductory note by Amarnath Jha. The other works of Toru Dutt include an unfinished novel *Le Journal de Mademoiselle D'Arvers*. *Ancient Ballads and Legends of Hindustan* has a title that speaks for itself. It is in English verse, sometimes exquisite and at other times spoilt by the infringement of the rules of prosody.

Ancient Ballads and Legends of Hindustan shows that Toru is essentially a Hindu, although her family was converted to Christianity when she was six years old. She was greatly influenced by Milton's *Paradise Lost*, and the Indian epics–the *Ramayana* and the *Mahabharata*—live in her consciousness. Her reading of Milton is demonstrated in her poetry which abounds in fine phrases and sonority. Her ballads and legends are woven around Savitri, Lakshmana, Dhruva, Prahlada and other mythological characters. Each of these ballads, built around these characters, has a moral to convey. The heroine of the poem, "Savitri", is Savitri, a woman who by her steadfastness, was able to win back her dead husband from the God of the Nether World. The story reminds us of the rescue of Persephone from Hades by Hermes. Very cleverly and artistically, Toru brings out the moral implied in the stories taken from mythologies. She has a fine feeling for nature, and possesses in an exceptional degree the distinguishing sensibility of a poet. This seems to have come to her very early in life. She spent most of her childhood in Calcutta in her father's garden house. In 'Our Casuarina Tree' she refers to the scene of her earliest memories, the encircling wilderness of foliage, the shining tank with the round leaves of the lilies, the murmuring dusk and the vast branches of the central casuarina tree. The poem is more than a highly poetic description of a tree; it is an attempt to recapture the past and immortalise the moments of time so recaptured. The tree is both a tree and a symbol. "Lotus" is one of the finest sonnets in the section "Miscellaneous Poems". It contains an interesting piece of fancy and reveals the poet as a master of the sonnet form.

Toru's range is wide in her retelling of the story of 'Jogadhya Uma' in which she tells how a goddess appeared to a seller of shell-bracelets. It is a moving poem of devotion, and the concluding lines show the poet's determination to make poetry out of what is enduring and lively.

> Absurd may be the tale I tell,
> Ill suited to the marching times,
> I loved the lips from which it fell,
> So let it stand among my rhymes.

This is a charming ballad. Toru Dutt is indeed one of the "inheritors of unfulfilled renown". She, as also her sister, Aru, played a considerable part in the Bengali Renaissance and they gave a characteristic start to Indian creative writing in English.

Aj.G.

ANDAL (Tamil) was a minstrel-saint of Tamil Nadu, the only lady among the twelve Alwars, the minstrel-saints who sang hymns in Tamil on Lord Narayana, the hymns numbering roughly four thousand and collectively called the *Divya Prabandha*. She probably flourished in the 5th or the 6th century A.D.

Andal was a foundling; she was found in a tulasi bush by Perialwar, a major minstrel-saint who, being childless, was delighted at this and brought up the child as his own. The home environs for the growing child were all in favour of deep piety: Andal developed a deep love for the Lord to whom she longed to get married. When her foster-parents were heard discussing their plans to get her married to a suitable boy, she became deeply troubled.

It was Perialwar's custom to collect flowers from his

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garden everyday, wreathe them into garlands and decorate the icon of the Lord in the local temple with them. Every day after the garlands had been wreathed, when Perialwar was busy attending to his duties in the house, Andal would wear them herself and study her image in the mirror anxiously, ever in doubt if her person would be pleasing to Him.

One day Perialwar happened to notice this and was horrified at the sacrilege. He wreathed fresh garlands and put them on the icon: the Lord was clearly discontented at this offering of fresh garlands as He had come to enjoy what had been worn by Andal. He communicated His feelings to the father who was astounded as much as enraptured at what he heard. Then, in obedience to His directions, Andal was taken to Srirangam where she climbed up the coils of Adisesha and became united with Him, with the Lord.

During her very short life Andal composed two poetical works. In one, *the Tiruppavai* consisting of 30 stanzas, she imagines herself to be one of the cowherdesses of Nandagokula and describes the way they observed the 'pavai vrata', their objective being to marry Lord Krishna. The work has justifiably become one of the most popular hymns in all devotional literature: there are many commentaries on it and during the Tamil month of Margazhi lectures on this work are arranged in every city of Tamil Nadu, one stanza being taken up for exposition everyday. Just as its devotional value is very high so is its literary value: the daily life of the cowherds is portrayed in the most vivid colours through very evocative diction.

Andal's other work is called *Nachiar Tirumozhi* and is larger, consisting of 143 stanzas. Here she sings not as a cowherdess but in her own capacity, though the cowherd element is seldom absent from her poems. Andal sings of the love she bears to the Lord who is not, according to her, very responsive, making her pine away, lose weight, get emaciated and display every one of the signs of a virahini (a girl in separation from her lover) listed in classical literature. In these poems, she shows herself as the privileged bride of the Lord, not with the humility of a servant of God which is the role assumed by many minstrels but with the assertive confidence of the lady of the Lord's house. It is great poetry, as it is exalted prayer, throbbing with the imperious love of God that cannot be ignored or denied.

A.V.S

ANDAYYA (Kannada; 12th-13th century) occupies a unique place in Kannada literature on account of his work *Kabbigara Kava*. He is a Jain by birth and his grand-father too was called Andayya, who was an accountant by profession. While paying his tributes to earlier Kannada poets, he refers to the well-known Kannada poet Janna who happens to be the latest, and whose date is 1230. Hence, the scholars are of the opinion that Andayya must have lived later than 1230. There are certain indications in the work that the poet seems to have made an attempt to identify his hero Kama (Cupid) with the Kadamba king Kamadeva (1130-1217) who was his contemporary. On the basis of this evidence, it is supposed that the date of this work is 1217.

The work *Kabbigara Kava* is important from several points of view. In the first instance, it is a 'Champu' work containing 272 poems with prose passages interpersed here and there. It is not divided into chapters. It deals with the victory of Kama (Cupid) over the God Iswara. It is well-known that Iswara became furious when Kama tried to disturb his penance and subsequently Kama was burnt to ashes. Andayya's narration is unlike the usual story. Here, Kama himself wages war against Iswara because he had stolen the moon which is a part of Kama's army. Kama came to know about this through Vasanta (Spring). When Kama went to the Himalayas to get the moon freed from the clutches of Iswara, he found him engaged in a great penance. Subsequently, there was a fierce battle between Kama and Iswara and ultimately Kama was triumphant. He regained the moon. Iswara not only lost the battle but he became Ardhanariswara. Kama too had to pay the penalty in a different way. He incurred the curse of Iswara and thereby he was separated from his beloved wife Rati. The cursed Kama was born as a human being known as Naneyamba in Poovina Polalu. After he underwent this separation for a long time Kama came across an apsara (Damsel of heaven) and he was reminded of his previous birth and its glory. The damsel narrated the whole story most graphically and when Kama was overpowered by grief, she consoled him that his curse was over and that he would regain the past glory and grandeur. Accordingly, Kama was welcomed by his own people and he was happy.

Andayya's preference for this unusual theme is interpreted in several ways. It is argued that the Jains give an important place to Manmatha in their works. Andayya too might have thought of proclaiming the supremacy of Kama (Cupid) over Iswara. Some of the veteran scholars of Kannada are of the opinion that Andayya is bent upon immortalising the victory of Kamdeva of Banavasi over the Hoysal king Veera Ballala who had captured Hanugala. The historical events coincide exactly with the episodes described in the work. It is not yet known whether Andayya had received any patronage from Kamadeva. But this practice of equating a historical event with a mythological story is not new to Kannada. Pampa and Ranna had already set an example. The only difference between those classical poets and Andayya is that in the earlier poets this fact is explicit whereas in Andayya, it is implicit. Although the work is familiarly known as *Kabbigara Kava*, there is an alternative name as *Kavana gella* in the colophon. Here again the name of Kama is upheld. Therefore, one can find some truth in associating

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the whole theme with the historical events.

As a work, *Kabbigara Kava* has an individuality. The poet has written the whole work in chaste Kannada, comprising the native words and the derived form of Sanskrit words known as "tadbhavas" He took this as a challenge to those who advocated that it is impossible to write a work in Kannada without the use of Sanskrit words. Andayya has succeeded in his goal.

This may also be considered as a reflection of the spirit of the age since there was already a move among the poets like Nayasenas not to burden the Kannada language with unnecessary Sanskrit words. Nayasena himself has written his Champu work *Dharmamruta* with such Sanskrit words which fit in with the idiomatic Kannada. Andayya's attempt is thus a great achievement and he has even gone a step further in avoiding Sanskrit words entirely.

Lastly, the scholars have expressed different opinions about the exact title of the work since it is called either *Kabbigara Kava* or *Kavana gella*. As Andayya has disproved the idea of the scholars of his time that Sanskrit is inevitable, the work may be a defence of poets against such statements. In other words, Andayya may be considered as a protector of Kannada poets who were ridiculed by the advocates of Sanskrit. Considering the theme of the work as well as its historical implication, *Kavana gella* seems to be most appropriate and a meaningful title. When one goes through the whole work, the poet's capacity to describe the different facts of Nature is commendable. The dialogues between Kama and Iswara and other characters are lively. The narration is impressive and it keeps the reader in suspense throughout. The poet's capacity to select the native words as well as to coin new words if need be, is astonishing. In a word, *Kabbigara Kava* is a good piece of art although it cannot be classified as a masterpiece in the realm of Kannada classics.

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G.V.R.

ANDHA MAHUMACHHI (Oriya) is the fourth collection of poems of Saubhagya Misra who is an influential poet in contemporary Orissa. The collection contains forty four poems.

The poems in the *Andha Mahumachhi* (Blind Bee) show the full flowering of the poet's mature mind and critical sensibility. The central theme of Saubhagya's poems is love and death. He deals with these themes in all their varieties and complexities. His expression is so powerful that it makes us see these so called common experiences in a new light with a new depth.

The striking feature of his poems is their economy of expression. This economy raises his poetry to the level of incantation where meaning is completely inseparable from its form. In this collection are the poems of a sensible man who seeks truth passionately, preoccupied with the images presented to him by life. 'The Blind Bee' is a living symbol of this attitude. Besides it is the symbol of the poet's hunger for the quintessence of life. The collection is not without speculation of his metaphysical mind, where emotion and thought are fused in a unique manner. The poet very skilfully suggests this delicate amalgam of intimate feelings. He never describes them. 'Sukadei Kanda' (The Weeping of Sukadei) is an example of this type of narration whose directness of expression helps the oblique suggestiveness.

Clear syntax, common language and a natural movement do away with the obscurity other than that which may come from the complexity of images and symbols or from the intense passion attached to it. A tender musical sense prevents the naturalness from becoming loose and above all a delicate sensuous apprehension of beauty prevents discipline from becoming austerity.

The poems are examples of achievement of a poetic form where experience and expression are one.

Sau.B.

ANDHA YUG (Hindi) is a poetic drama by Dharma Vira 'Bharati'. It was composed and published in 1954. No verse play preceding the *Andha Yug*, could claim both to be 'good theatre' and 'good poetry'. The popular war-story of the *Mahabharata* provided the play-wright with ample opportunity for tense dramatic action and condensed poetic images, which could symbolically express contemporary scepticism pertaining to the threat of nuclear warfare.

The story of the most disatrous war of the ancient times between the Kauravas and the Pandavas, leading to the annihilation of the former and to the moral destitution of the latter, has been divided into five acts alongwith a prologue, a curtain-raiser and an epilogue. The playwright has introduced obliquely the horrifying results of the war in the prologue. The first act presents the gloomy atmosphere in the city of the Kauravas, waiting impatiently for the outcome of war. Sanjaya, the messenger, is caught up in a jungle of utter confusion at the beginning of the second act. He escapes the brutal clutches of Aswatthama, blinded by the intense passion of revenge after the treacherous murder of his father. Aswatthama strangles the astrologer,who wrongly prophesied the victory of Duryodhana. The third act depicts the alienation of Yuyutsu from his own brother and the discovery of a plan by Aswatthama, who was appointed the commander in

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place of his father, for the destruction of the rejoicing enemy.

The ghost of the astrologer, after presenting dehumanized Yuyutsu, Sanjaya and Vidura in the curtain-raiser, informs the audience of the impending struggle between the devilish force of Aswatthama and the divine power of Krishna. Aswatthama succeeds in the slaughter some of the sleeping Pandavas in their own camp, according to fourth act, but Krishna revives to life the progeny of Uttara, who was murdered by Aswatthama's powerful missile. The disappointed Gandhari curses Lord Krishna that his divine person would perish like an animal and his entire clan would be destroyed. The fifth act begins with the scene of suicide by tormented Yuyutsu. Infected by this suicidal tendency, Gandhari and Dhritarashtra are consumed in a jungle-fire. After the news of Krishna's imminent exit, bad omens are sensed by the citizens. Anguished Yuddhishthira expresses a desire for the renunciation of the world. Death of Lord Krishna and subsequent conversion of Ashwatthama are depicted in the epilogue. Vyadha, a new name for the ghost of the astrologer whose arrow causes the death of Lord Krishna, reproduces his dying declaration:

But all others
Shall share my responsibility....
My responsibility, rooted firm,
In the centre of every human heart,
Will help them
In transcending all situations
And in reconstructing the devastated world.
In regulated acts, in new creations,
In moments of fearlessness, adventure,
love and pleasure
And I shall re-live actively time and again.

Numerous productions of this verse play during the last decades by professionals as well as amateurs are a proof of its excellence in dramatic technique and poetic quality.

J.K.

ANDHER NAGARI (Hindi) A one-act-play divided into six scenes by Bharatendu Harishchandra is a farce.

The first is an outdoor scene, probably a street-scene where a 'Mahant' (a religious head) makes an entry with his two disciples. The Mahant briefs his two disciples to go to the township ahead and collect alms so that they could have their meal. He warns them not to be too greedy for they may, in that case, come to grief.

The second scene is a market place where every vendor is blatantly advertising his wares. They present a cross section of society ranging from a Kababwala (meat-vendor) to a Brahmin. The vendor's dialogues are in the form of rhymed verse with a biting sarcasm on the contemporary society. One of the disciples arrives at the market place and finds to his bewilderment that everything, ranging from vegetables to sweets, is sold at the same rate.

In the third scene, the disciple returns with a lot of sweets and informs his mentor that this was the ideal place to live in on the earth. The Mahant cautions him saying that one should not stay long in a place where there was no discrimination between good and bad. But the disciple is adamant. The Mahant blesses him and leaves with the other disciple.

The fourth scene presents the whimsical king who is always under the influence of opium and rules, not according to any logic or law, but by whims and fancies. When a commoner complains that his goat had been killed by the collapse of a neighbour's wall, the king wants to hang the wall. He is led on, one by one, to the mason, the waterman, etc. and ultimately, in his curious logic, he decides to hang the Kotwal.

While the disciple of the Mahant is happy about the state of affairs, he is suddenly arrested by the constables who have to find some fat man for hanging as the Kotwal proved too thin and the noose did not fit into his thin neck. The disciple remembers his mentor's warning but is forcibly dragged away.

The last scene is the burning ghat and the disciple is brought for execution. He prays and the Mahant arrives with his other disciple. When the situation is explained, the Mahant wants himself to be hanged because, as he avers, whosoever died at that auspicious moment would go straight off to the heavens. While the disciple and the Mahant are enacting this drama, the king arrives with his retinue. Now, with stupidity rampant in every mind, every one of those present wants to be hanged so that he could have a direct access to heaven. The king silences them all and decides that it was the privilege of the king himself to be hanged if the moment was so auspicious.

From the note of the publisher of the first edition, it appears to be based on a folk tale from Maharashtra or Karnataka.

B.N.

ANDHI MEIN CHIRAG (Urdu) an Indian Academy publication of 1962, which won the Sahitya Akademi award in 1963, is a collection of essays written at different periods of his life by Khwaja Ghulam Saiyidain (1904-1971), an educationist, orator and scholar of distinction.

The book is divided into 3 chapters. In chapter I, the writer has dealt with the teachings of great masters, like Mahatma Buddha, Prophet Muhammad, Imam Husain and Guru Nanak, from an angle that is entirely secular. He is struck with the similarity of the teachings of the Prophet and Guru Nanak or the Buddha and discovers that the substance of reality, the essence of truth and the basis of spirituality underlying all great faiths are one and

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the same. They have all practised and preached the same eternal truth, the same ancient wisdom and the same unflinching belief in God that was taught by other Godmen before them since the beginning of time. The writer emphasises the oneness of God and the brotherhood of man with reasons and arguments which are both cogent and convincing. The biographical elements in these essays have been kept to the minimum necessary. The thoughts and the values preached by these masters comprise the primary elements of these essays. How these values have stood the test of time and how are they relevant even today and will remain relevant for ever is what he aims to bring out in his narrative, which is both fascinating and effective. Their message alone, he thinks, can eradicate the evils of falsehood, ignorance, cowardice and cruelty from the minds of men and kindle therein the flame that can face all storms.

In chapter II, the writer deals with some of the contemporaries who influenced or fascinated him. There are national leaders like, Mahatma Gandhi, Maulana Azad, Jawaharlal Nehru and Zakir Husain; a poet like Iqbal; an administrator like Syed Raas Masud; his own father Khwaja Ghulam Alsqain and close female relatives, like Saiyida Khatun (his younger sister) and Mujtabai Khatun, a cousin. In these essays, like those in Chapter I, the writer without being biographical, deals with these men and women of sterling qualities as noble specimen of goodness and human warmth. They are all different people and yet the most distinguished representatives of India's composite culture.

The writer, in trying to understand these unique personalities, appears to have lived with them observing as though through his own eyes and ears, their joys and sorrows, their victories and defeats, their loves and passions and the compulsions of human warmth and spiritual generosity which they so generously dispersed to others.

The third and the last chapter contains four well conceived and competently drawn essays on Man, Future of India, Destiny of Nations and Preservation of Civilisation. Here also, like in the earlier two chapters, the writer has discussed those eternal values that lend meaning and dignity to human life. He has also warned his contemporaries against the forces of evil that are constantly trying to destory and disrupt the family of man, his freedom, his culture and his very civilisation. He has in addition drawn attention in this chapter to men and movements that are of vital importance today and have the capacity to influence human life for both good and evil.

B.V.

ANDHRA MAHABHAGAVATAM, (Telugu) as the name indicates, is a Telugu rendering of *Srimad Bhagavatam* in Sanskrit, The authorship of this work is attributed mainly to Bannera Potana even though some portions of this voluminous work were composed by three other poets, Singana, Gangana and Naraya, who were very close to Potana, According to some critics, the entire work *Andhra Mahabhagavatam* was originally written by Potana, but due to some reasons some portions of the work were later destroyed and had to be re-written by his friends, relatives and pupils. Whatever be the reason, the text available today is a rsult of the combined efforts of four poets of whom Potana is the most prominent and predominant. An average Telugu reader however considers Potana as the sole author of the entire work. The internal evidence reveals that the fifth part or Skandha of *Andhra Mahabhagatam* was written by Gangana, the sixth part by Singana and the last two parts by Naraya. Recent researches reveal that the last two portions were also written by Potana and not by Naraya. This is yet to be established.

I.P.R.

ANDHRA MAHABHARATAM (Telugu) a free rendering of the Sanskrit epic *Mahabharata* in Telugu is incidentally the first poetic composition in classical diction in Telugu literature. This dates back to the middle of the eleventh century when the first classical poet of Telugu literature Nannaya Bhatt by name started the composition at the instance of his patron king Raja Narendra of Chalukyan dynasty who ruled from Rajahmundry in the eleventh century. The king was fond of Telugu literature and a great admirer of the Sanskrit epic *Mahabharata*. He wanted that the message of this great epic should reach the masses of Telugu land in their own language and idiom. He found Nannaya Bhatt, his poet-laureate, most competent to accomplish this task as he was not only a great scholar well versed in the Vedas, Puranas and Itihasas but was also a practical philosopher translating the ideals of our ancient sages into day to day life. Nannaya too readily accepted the invitation as the assignment was very much to his taste and he thought he could utilise this opportunity to give a classical turn to Telugu literature which till then was popular only as a folk literature providing entertainment more to the common man than to the learned scholars.

Thus Nannaya Bhatt started the composition of *Mahabharatam* on strong foundations which bear testimony to his foresight and poetic vision. Telugu had no grammar or a standard form of poetic expression at the time of Nannaya. It was he who prescribed a grammar and a diction to facilitate classical writing. On the lines of Sanskrit grammar he wrote *Andhra Shabda Chintamani* and evolved a pattern of expression taking the best from Sanskrit vocabulary and native idiom.

The metres he employed in his composition of

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Andhra Mahabharatam are partly borrowed from Sanskrit and partly developed from folk literature. He had also to establish a characteristic tradition for classical poetry in Telugu as distinct from the Mahakavya tradition in Sanskrit. Even though the Sanskrit original of the *Mahabharata* is an Itihasa following a puranic style, Nannaya gave it the form of a Prabandha Kavya which paved the way for future Prabandha poets almost till the end of the eighteenth century. Classification of Parvas into Ashwasas (and not Sargas) and frequent change of metres in the same Ashwasa to suit the content and the context, incorporating prose passages (both brief and elaborate) in between the metrical composition and appropriating the descriptions and deliberations of the original text to accomodate the native audience are some of the major characteristics of the classical tradition established by Nannaya in his composition of *Andhra Mahabharatam*.

The beginning made on such strong foundations did not see the end. Nannaya could complete only the first two Parvas (Adi and Sabha) and a part of the third one (Aranya) before his life came abruptly and unfortunately to an end. The poet was perhaps apprehensive about this in his sub-conscience or the super-conscience, as in his invocation verse in the beginning of *Andhra Mahabharatam*, he pays homage to the trinity, Brahma, Vishnu and Maheswara, and invokes their blessings for the sustenance of this world, perhaps the world of letters. As visualised by the poet, two more poets of equal eminence Tikkana and Errapragada of thirteenth and fourteenth centuries respectively contributed to the completion of this monumental work. Tikkana left the incomplete Aranya Parva as it was and completed the remaining fifteen Parvas from 'Virat' to 'Swargarohana' while Errapragada completed the unfinished Aranya Parva and gave it a final shape. Thus the composition of *Andhra Mahabharatam* is a result of the combined efforts of three eminent poets—Nannaya, Tikkana and Errana and took nearly three centuries to take a final shape. Inspite of the diverse handling by three poets of different tastes and temperaments and each having a style of his own, there is a basic uniformity through out the work as the method of translation and the broad ideals of classical composition established by Nannaya were closely and faithfully followed by the other two poets–Tikkana and Errana. These three poets are usually referred to as 'Kavitrayam'.

Though Nannaya devoted most of his attention to the establishment of a tradition, he handled the theme taken up by him with high level of excellence. In his own words he exhibited this excellence broadly in two ways–firstly in evolving a pleasant style of narrating events to convey the purport in a palatable way which he calls 'Prasanna Katha Kalitartha Yukti' and secondly in the impressive use of appropriate vocabulary or Akshara Ramyata' as he puts it. With these two broad ideals he covered several episodes falling under Adi, Sabha and Aranya Parvas with remarkable success. In dealing with some major episodes like the story of Shakuntala, the humiliation of Draupadi in the open court of Duryodhana, Nannaya exercised his discretion and added original and living touch to the incidents and characters.

The subsequent episodes in Aranya Parva were handled by Errana with equal ability, elegance and balance. It is significant to note that the last verse of Nannaya ends with the description of the pleasant nights of 'Sharad' while Errana starts with the exposition of the dawn inspiring the celestial scene with radiant vermilion rays. What a natural transition from the moon-lit-night to the dazzling day-break!

The contribution of Errana, though not much in volume, has a special significance inasmuch as it provided a link between the two celebrated personalities—Nannaya and Tikkana—and Errana managed it with marvellous mastery over word and thought.

Tikkana's share was not only voluminous covering fifteen out of the eighteen Parvas but was of great value from the literary point of view. It should be remembered that Tikkana renewed the work started by Nannaya nearly after three centuries and there had been a lot of change in Telugu literature during this period. The Vira Shaiva literature of the twelfth century tried to dominate the scene at the cost of the pedantic style of vedic literature. Their language and style being simple and homely they had a greater appeal to the common man. Therefore, Tikkana had to evolve a formula for his literary expression which can compete with these rival trends and please the people. As in language, so also in religious field he practised and preached a synthetic form of worship with Harihara Natha as the presiding deity. He performed a Yajna to advocate this and was therefore called Somayaji. His friendly approach to Telugu and Sanskrit won him the title Ubhaya Kavi Mitra.

The content of the fifteen Parvas handled by Tikkana is full of polity, philosophy, ethics and psychology. Tikkana being an administrator handled the theme with competence and confidence. The diplomatic relations described in Udyoga Parva could not have found a better hand than Tikkana's. Similarly the ethical code advocated in Shanti Parva was managed with unique combination of poetic and philosophical approach. The speciality about Tikkana is the dramatic form of expression, unassuming yet appropriate language, proper and perfect development of characters to their full length, and lastly the high degree of suggestivity implied even in his casual observation.

Thus the first specimen of classical poetry in Telugu, *Andhra Mahabharatam*, is perhaps the best one till date and the credit goes to the coordinated efforts of the three eminent poets Nannaya, Tikkana and Errana.

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I.P.R.

ANDHRA PURANAM (Telugu) is a unique literary form in Telugu presenting the history of the Andhras in verse, written by Satyanarayana Sastri Madhunapantula, a scholar-poet of great repute and published by M. Surayya Sastri in 1954 at Pallipalam. The title constitutes a claim that the Puranas of old were designed to the significant events in the history of the race in a poetic and popular form. The *Andhra Puranam* consists of a series of poems, each particularly dealing with a significant event or crisis in the history of the Andhras, taking the word 'history' in a wide sense to include authoritative tradition as well as authentic history. Of the poetic merits and literary excellence of the composition, Viswanatha Satyanarayana expresses enthusiastic appreciation in his foreward to the book. Of the faithfulness of the presentation to the facts of history as ascertained and accepted by modern historians, the approving review in the introduction by the renowned scholar in South Indian History Mallampalli Somasekhara Sharma constitutes an equally authoritative encomium.

Satyanarayana Sastri attempts in this great work to popularise the history of the Andhras. The first volume brings the history down to the Kakatiya Period. It is a picturesque description of the glory that was Andhra when the Telugu kings built mighty kingdoms and cities which contributed in abundance to the architectural, musical and literary wealth of the country. It is a work of art and beauty executed with a great skill in the 'prabhanda' style. Its strength is in its original descriptions, chaste idioms and flawless grammar. His imagery is concrete, observation shrewed, historical sense continuous, metre symmetrical and sensibility unified. *Andhra Puranam* won the Andhra Pradesh Sahitya Akademi Award in 1968. Some parts of the work have also been translated into Hindi under the title *Motinat*. Since its publication not only the work has acquired a status, but its author has also gained an image and in 1975, as the poet of the *Andhra Puranam* Maddhunapantula Satyanarayana Sastri was honoured at Rajahmundry and the two coveted titles 'Sahitya Samrat' and 'Andhra Kalhana' were conferred on him. Again in 1981 the Telugu literatures celebrated the silver jubilee of the *Andhra Puranam* at Rajahmundry befittingly.

In language it excels the perfection of Nannaya, the Father of Telugu Poetry. The Avatarika (Preface) has thirty six poems, the first part has four Parvas (Cantos) and the second part five. Udaya Parva has one hundred and sixteen poems, Satavahana Parva has two hundred seventy-four, Chalukya Parva has one hundred and sixty four and the Kakatiya Parva four hundred and eightyone poems. In the Udaya Parva, the story of Harischandra, in the Satavahana Parva, the story of Gunadhya and in the Kakatiya Parva the story of Pratapa Rudra are written with great eclat. The Chalukya Parva describes an extraordinary scene of the beginnings of the *Mahabharata* in Telugu. It is the pivot on which the whole grandeur of the *Andhra Puranam* pirouettes. It starts with offering prayers to Sri Saila Vibhudu (The Lord of Sri Saila, the dear God of the Telugus), explains who the Andhras are and through various anecdotes establishes that they are the first empire builders of India.

Sastri has many stories to narrate in different cantos. They include the story of Dipa Karni, the incident of the Kavya Homa, sensuousness of Hala, the Rule of the Telugu Rani and the decline and fall of the Kakatiya Empire. Nowhere in the entire work Satyanarayana Sastri dilutes his narrative. It has become his *magnum opus* because it is the conscious product of an epic intention to absorb, transform and reveal the whole heritage of the Andhras. The glory and the complexity of the Telugu life is revealed in all its contrarieties and strong points and the poet achieves this uniqueness through employment of traditional verse forms and nontraditional poetic images. Thus the book is both a historical document and a poetic composition.

S.R.K.

ANEKASANDHANAKAVYA (Sanskrit). Among the unique features of the Sanskrit language, the prominent ones are richness and multiplicity of word meanings (even single syllables connoting various senses) and the long compound formation that could be split in many ways. When a great poet gave full vent to the emotional flow and depth of feelings, the expressions and ideas blended uniquely to reverberate his intention. The middling poet with a rich knowledge of the language, however, made his compositions more as intellectual exercises, employing the varied richness of Sanskrit to the best possible extent. In this manner the style of course becomes strained. A genre of composition which arose in the wake of this desire of the poet is the Anekasandhanakavya or a composition, which fuses more than one story in its structural pattern. The minimal stories narrated in this way are two and hence this type was called Dvisandhanakavya. Acharya Dandin (7th century) from South India is the earliest writer known to have composed a *Dvisandhana*, but unfortunately the work is known only through references. The *Raghavapandaviya* recounting the stories of the *Ramayana* and the *Mahabharata* through the same word-collocation is by Kaviraja (Kavyamala, 62). Poets with rich vocabulary and diction exhibited their skill by specially composing such full works, narrating three (e.g. *Raghavayadava pandaviya* by Anantacharya and Rajachudamani Dikshita), five (*Panchasandhana* by Shantiraja kavi), seven (by Hemachandra and Meghavijaya) and even twenty-five (by Jagannatha) stories. The most

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difficult feat of fusing even 100 stories has been exhibited by two Jaina writers, Somaprabhacharya and Udayadharmagani.

S.S.J.

ANGAN KE PAR DWAR (Hindi) is a collection of poems, written during the period 1959-61 by Agyeya and published in 1961. The poems of the collection have been divided into three parts, viz. (1) Antah Salila (2) Chakrant Shila (3) Asadhya Vina.

'Antah Salila' comprises eighteen poems, the first of them being the 'Saraswati Putra'. None but the poet himself is the 'Saraswati Putra', who finds his experience rooted in the tradition that originates from the Vedic Rishis, thus giving it a new significance. The poet here composes poetry giving identity to each word. Poetry, for him, does not have only meaning but the meaning of speech (vagarth). That the poem 'Bana de Chitere' is suggestive of the principal sentiment (Mahabhava) of the poet is clearly reflected from the symbols' 'Sagar' (ocean) and 'Machhali' (fish), both extremely favourite with the poet. Here the poet requests the painter to paint for him first the 'Ocean' and then the 'fish.' The 'fish' is the symbol of the instinct, the desire for life, for existence, and entity. The ocean symbolizes immensity of depth and width. Basically, this poem manifests the poet's attitude towards life. The third poem 'Bhitar Jaga Deta' also has the symbol 'Ocean' in wider contexts of life. Here the donor says 'Lo Yah Sagar Mainne Tumhen Diya'. Then he is ready to give all greenery, valley, green trees, colorful spout, sky, mustard fields, flowers, colours, the cow with the calf, smiling face of the infants, love, faith, etc. The poems like 'Andhakar Mein Deep', 'Pas aur Door', 'Pahachan', 'Jhil Ka Kinara', 'Antarang Chehre', 'Parai Rahen', 'Palakon Ka Kanpuma', 'Ek Udas Sanjh', 'Akela Andhere Ghar Mein', 'Chiriya Ne he kaha', 'Antah Salila' and 'Sans Ka Putala' depict the poet's search for 'Antah-salila' (Inner current) in life. This stream is symbolic of the inner consciousness of the human being and the 'sand' (Ret) is symbolic of the phases of mundane experiences.

The next part of the collection 'Chakrant Shila' has twenty seven poems. These poems have the predominance of neo-mystical stream; 'Chakrant Shila' is symbolic of Time (Kal) which moves steadily. On this revolving rock of time is kept an idol of eternal man. In the messianic philosophy there is mention of a very old rock which was regarded sacred even before the origin of Christianity. This rock is regarded as a wonder of nature. The poet has used the mystical legend here giving it a new meaning. Agyeya dauntlessly uses indigenous and foreign myth if it is suitable to communicate his feelings. This universal outlook raises him up the boundaries and walls of race, religion or class. That is why his poems became the poems of the search of the freedom of human being. In the moments of elaboration of his spiritual thinking, he sings the songs of the supreme, bondless, Almighty Power (Brahma) which cannot be interpreted or explained (Neti). It is in this Brahma, that the river of great silence flows unfettered. The poet creates the metaphor that the innocent maiden is married to Maha Shoonya (Shiva or Brahma). The light of heart burns silently in the temple of Supreme Being.

The last part of the collection 'Asadhya Vina' contains a long poem of the same title. The poem starts with the story of a huge 'Kirit' tree. The tree was so enormous that snowy peaks used to describe their mysteries to it. Its roots went deep into the 'Patal Lok' (nethermost world). Thus the tree is here extended to the whole world. Vajrakirti made a Vina (lyre) from the essential part of this tree. This 'Vina' united in itself the 'Vina' of the whole universe. But after the death of Vijrakirti none was able to play the 'Vina' for a long time. So it began to be called 'Asadhya Vina' (The unplayable lyre). The music players of the king failed repeatedly in playing the 'Vina'. One day when 'Keshkambali' (long-haired) Priyamvad, who lived in the cave, devoted himself to it with a disciple's faith, he succeeded in tuning it up. It harmonized different types of universal melodies. All took their meanings in their own different ways.

Thus the long poem explains the poetic process in a new perspective. Poetic experience is not enough to create poetry. Complete identification with and devotion to the subject or content is essential. The poet himself is present here in the character of Priyamvad, in whose hand the 'Asadhya Vina' of tradition and history was properly and melodiously tuned. Inspite of being a narrative 'Asadhya Vina' is a lyrical poem. New poetic diction, new imagery, new symbolization and new tone have created a poetic grandeur all its own. The poem is indicative of the fact that in modern Hindi poetic writing not only the traditional epic structure has been broken but the world of content and form has also been transformed in a profound manner.

An important characteristic of the collection is that the poet shuns the traditional 'Tatsam' (Sanskritized) terminology and presents his experiences through 'Tadbhav' expressions. The collection has played a historical role in bringing to light the creative possibilities of the 'Tadbhav' vocabulary.

The collection was given the Sahitya Akademi Award in 1964.

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K.P.

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ANGURIO BINIMOY (Bengali), a historical prose narrative by Bhudeb Mukhopadhyay was published along with another prose narrative *Safal Swapna* (successful dream), under the name *Aitihasik Upanyas* (Historical novel). The story of *Angurio Binimoy* centres round the love episode of Shivaji and Rosenara, daughter of Aurangzeb. The time depicted in the narrative is approximately between 1657-1665. Aurangzeb was repeatedly violating the conditions of treaty with Shivaji. So in order to teach him a lesson, Shivaji kidnapped Aurangzeb's daughter Rosenara who was on her way to Madurai through Paschimghat Hills. Rosenara was kept prisoner in an inaccessible fort surrounded by hills and mountains. She however was given all the care and attention due to a princess and Shivaji used to come to her personally in the disguise of the fort-keeper to enquire about her well-being. The romantic atmosphere of the mountainous region brought Rosenara and Shivaji close to each other. Even after knowing his true identity Rosenara remained true to Shivaji. Shortly after this, the Mughals attacked the fort ; knowing Rosenara will be safe with them, Shivaji escaped. Rosenara returned to her father. After this Aurangzeb and Shivaji were continuously at war. Once Shivaji was taken prisoner by Aurangzeb, but Rosenara helped him to escape. Shivaji then sent a dancing girl with the message that Rosenara must join him as his wife. Rosenara sent him her ring and a letter stating that by marrying Rosenara Shivaji will lose the chance of realising his life-long dream to free his country from the Mughals and establish a Hindu rule. Therefore, Rosenara would not marry Shivaji though at heart she would always regard him as her husband.

Angurio Binimoy has been described as the first historical novel in Bengali by many critics, though the claim is highly controversial. Bhudeb has said in the preface of *Aitihasik Upanyas*, that he has taken the stories of both the narratives from *Romance of History* (Indian Vol. I) by J.H. Caunter. The last story of this book: The Mahratta Chief, has served as the basis of *Angurio Binimoy*. But this story is imaginary and to some extent improbable. The author in *Romance of History* has described the marriage of Shivaji and Rosenara, and at the end of the story Shivaji is united with Rosenara and had his son of this marriage. On that account Bhudeb's story is an improvement on the source story. The character of Rosenara also poses a problem. From the evidence of history we know that none of Aurangzeb's four daughters was called Rosenara. Rosenara was in fact the name of one of his sisters. In the course of the narrative we find a very tender and affectionate relationship between Shahjahan and his grand-daughter Rosenara. Shahjahan fully supports Rosenara's love for Shivaji and insists that she should join Shivaji when the latter comes to Agra. Here again a fact of history has been changed, for Shivaji came to Agra in May, 1666; Shahjahan had died in January, 1666. Bhudeb's portrayal of characters also leaves a lot to be desired. The love of Shivaji and Rosenara has been protrayed only through descriptions. The author has not put any dialogue between the two characters. They cannot, therefore, touch the readers' heart. *Angurio Binimoy* suffers from the lack of a plot or design. It is a romantic episode written in a summary form in twelve chapters. It has rather the form of a historical essay. Bhudeb's genius lay in the line of an essayist and the treatment of the Shivaji-Rosenara episode betrays the hand of an essayist. Still, the narrative is an innovation in more than one sense. This was for the first time that a prose narrative depicting country's past history has been written. Shivaji has been presented for the first time as a fictional character in Bengali literature. A penchant for national literature and culture can be traced in the character of this national hero. Patriotism, sense of self-respect and longing for freedom have given greater dimension to Shivaji's character. Bhudeb has purposefully avoided certain incidents in Shivaji's life which show him to be a cunning and shrewd opportunist. *Angurio Binimoy* has influenced all the later Bengali novelists, notable among them is Rameshandra Dutta (1848-1909). Even Bankimchandra Chatterji (1838-1894), the greatest novelist of nineteenth century Bengal, was said to have been influenced by this work.

Ja.C.

ANIK BISTHAR (Punjabi) by Pritam Singh 'Safir' is a collection of fortyeight poems. Safir is a major modern Punjabi poet who has eleven books of poetry to his credit.

Safir is a romantic as well as a mystic poet. With romantic wings the lover-poet wants to fly to spiritual and mystic heights. His main source of inspiration is *Gurbani* and Guru-history. Even the title of this book has been chosen from *Sukhmani* by Guru Arjan Dev. The influence of Guru Gobind Singh's personality on his poetic sensibility is very deep.

The artistic admixture of romanticism and mysticism has made him a philosopher poet by bringing depth in his thought and pithiness in his expression. According to Coleridge a sense of philosophy is a pre-requisite for a good poet and Safir fully lives up to this dictum.

Safir is also a patriotic and revolutionary poet. He exhibits national pride for the Indian soldiers who sacrificed their lives at Chhamb (Punjab) in Indo-Pak war, for defending the freedom and dignity of the country. His international outlook also inspires him to express deep respect for those countries (Palestine and Tashkent, U.S.S.R.) which have been, at times, the victims of injustice and barbarity and have stood firmly like a rock, for their high ideals. Safir has his sincere sympathy for the labourer and the tiller of the soil. He is a poet of revolt and valour. He has all the praise at his command for those

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dignified personalities of high spirits, who have aspired to usher in new revolutions in this world, because it is the blood's unwithering colour alone, with which the golden history of a nation can be properly written. He dreams of a socialistic pattern of society for conferring equality to all, as the only solution to the vexed and complex problems of the present day world.

He selects appropriate and varied symbols to properly convey his thought and fully expresses his attitude to the objects for which these have been chosen. For him the brave soldiers are like hawks who have the guts to fly high over the border of their country. These martyrs are like musical instruments, from whom the music of sacrifice comforts their countrymen by bringing solace to them. They are flowers whose fragrance of sacrifice soothes the remaining population of their country. The tears have been symbolised as candle-drops and human beings as playing cards with different fortunes embossed on them.

His imagery is fresh, natural and befitting. Universe is described as flowing out of the unseen almighty, as water-fall gushes out of the mountain.

In short, *Anik Bisthar* (1980) fully represents his rich poetic sensibility and specialised poetic diction. Even in this book he has been able to maintain consistency in his intensity of emotion, and lyricism. This book got the Sahitya Akademi Award for the year 1983.

S.S.U.

ANIL (Marathi; b. 1901, d. 1982) alias Atmaram Raoji Deshpande was a renowned Marathi poet. Anil had a distinguished career in Government service as Addl. Dist. Judge (1948-52), Deputy Director Public Instruction, Govt. of Old M.P. (1948-52), Special Officer, Social Education, Govt. of India (1952-57), Director, National Fundamental Education Centre, New Delhi (1957-60) and Hon. Advisor on Social Education, Govt. of India (1961-66).

In his equally distinguished literary career of forty years Anil saw Marathi poetry pass into various stages from Keshavsut's progressive school through the romantic, and the adolescently sentimental school of poetry represented by the Ravi Kiran Mandal and the mellifluous poetry of the Tambe school of the thirties to modern poetry which developed after second world war. But he was too individualist a poet to be claimed by any particular school.

In a conscious reaction against Ravi Kiran Mandal and Tambe School, Anil brought a precise and purposeful newness in his early love lyrics (*Phulwat*, 1932) which were subjective, delicate and touched the fine edge of feeling. But he soon emerged as a humanist and socially conscious poet in the *Bhagnamurti* (1940), a cultural homily on the mindless destruction of India's ancient cultural heritage. *Nirvasit Chini Mulas* (To a Chinese Child Refugee, 1941) and *'Pertevha'* (1947) are poems with social content. As a founder and exponent of Muktachhand (free verse) he gave new freedom to poetry. Always an experimenter, he innovated a new form of sonnet, Dashapadi (a ten line poem). *Dashapadi* (1976), a Sahitya Akademi Award winning book, contains his best poems, mostly personal and intimate in style. Some of them reveal strains of mysticism and a rare sensitivity. Though Anil is not a nature poet, Nature often fuses itself into his experience. Though an innovator, and much talked of poet, Anil has no following or school, he is a loner, difficult to imitate. We see in him confluence of a variety of poets like Keshavsut, Tukaram and mediaeval Sanskrit poets, yet Anil's poetry has remained characteristically his own, and it has a place of pride in Marathi literature.

His long introductions to his own anthologies, written as expositions on his own experiments are virtually essays on poetry and reveal his deep understanding of poetry, ancient and modern, western as well as Indian.

Kusumanil (1976), a collection of letters written to each other by Anil and his wife Kusumavati mostly during their courtship, sheds light on their personalities, mutual relations, and also the atmosphere of the twenties when intercaste marriages and love affairs were taboos.

Anil has won several honours and awards, He was twice the President of the Vidarbha Sahitya Sangh, President of Marathi Sahitya Mahamandal, elected President of Marathi Sahitya Sammelan. He won international honours too as a member of the committee of literacy experts of UNESCO, leader of the Indian delegation of literary experts to USSR. He won the UNESCO fellowship for studying social education schemes in various countries, was a member of Sahitya Akademi and later elected its fellow, and was also a member of the National Book Trust. He won the Nehru Literary Award in 1977, and also the Sahitya Akademi Award for his *Dashapadi* the same year. He was also honoured as a first broadcaster of All India Radio at its Golden Jubilee Celebrations of 'Broadcasting in India'. His rich and multi-faceted personality has left its mark on Marathi literature.

I.S.

ANIRUDDHADEV (Assamese; b. 1553, d. 1626) was an eminent Vaishnava saint and writer of Assam. His ancestor's name was Mahipala. He was a local Kayastha chief at Narayanpur on the north of the Brahmaputra river. Mahipala had three sons of whom Ganganavagiri was the youngest. Ganganavagiri's son married Ajali, a niece of Shankardev (1449-1569) and had by her five sons of whom Harakanta was one. Being conversant with the scriptures, Harakanta went to Kaljar Satra (Vaishnavite monastery) of Gopala Ata (1541-1611) and became his disciple. After his initiation, Harakanta came to be known

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as Aniruddha. At the behest of his Guru, Aniruddha devoted himself to the propagation of Vaishnava religion in 1601. He was the founder of Mayamara (alias Moamaria) sect. At first he established a Satra at Vishnubalikuchi near Narayanpur in North Lakhimpur and a muslim tailor Dheli became his disciple. Aniruddha had to leave that place due to the inroads of the Daflas, a warrior-tribe. He then established another Satra known as Naharati Satra in 1606. Basing his materials on a spurious book called *Adicharita*, Nagendranath Basu says that Aniruddhadev's 'descendants were separated from the Samaj of their ancestors' and 'came to be known as Kolitas' (vide *Social History of Kamrup*: part II, pages 149-152). Aniruddhadev and his descendants are Kayasthas. Gopala Ata gave him a 'Shastra' called 'Kalpataru Shastra' for propagating Vaishnava dharma.

Aniruddha has some works to his credit. He translated Book V of the *Bhagavata-Purana* into mellifluous verse. His lucid explanation of chapter XIII containing an allegorical description of the world (Bhavatarivarnana) bears ample proof to his scholarship. He has at length dealt with the story of Jada-Bharata describing it in the minutest detail, but summarised the latter part of the Book "wherein the various regions and positions and movements of the planets and stars" are described. *Puranjana-Upakhyana* is a skilful rendering into verse of the allegorical story of king Puranjana and the ten Pracetas from *Bhagavata-Purana* Book IV (chapters 25 to 31). Aniruddhadev composed another book of religious songs which includes six bhatimas (Vaishnava hymns) and 182 songs on the model of Baragitas (holy songs). There are 805 choral verses in his *Bhaktimangalghosa*. He composed another book in prose and verse on religious topics. Aniruddhadev was a poet of high order and his poetry was marked by a deep religious fervour. His songs testify to his scholarship, poetic talent and knowledge of music. His rendering of the *Bhagavata-Purana* is simple, lucid and evocative.

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J.N.G.

ANIS MIR BABER ALI (Urdu; b. 1803, d. 1874) was the son of Mir Musta-Hasan Khaliq, a prominent poet of his times. His predecessors were original inhabitants of Iran. One of them Mir Imami had migrated to India during the period of Shahjahan and was conferred the command of three thousand soldiers. All members of his family, his father, uncles and grandfather were poets of repute in their times. Anis always prided upon his heritage which had contributed a great deal towards the development and growth of his own poetic talent.

He was a well educated man and had an almost complete command of both the Persian and the Arabic languages besides religion and all prevalent subjects of the time. This is evident from the contents of his poetry. He had studied the *Quran* and the *Hadis* with much care and devotion. The frequent use of Quranic teachings and that of *Hadis* in his poetry bear testimony to this fact.

A man of refined tastes and sophistication, Anis had a tender heart, which often swayed him while reciting his Marsia on a dias. His simmering voice would often dive deep into the minds and hearts of his listeners with the same throb and thrill that he himself experienced. He was a man of great contentment and compassion.

A great poet and promoter of Urdu Marsia, he was dedicated to the memory of the great sacrifice in the battle of Karbala by Imam Husain and his seventy two ardent followers. In his hands, Marsia broke the shackles of Ghazal. He introduced the flavour of a epic and gave it many a new dimension.

His diction on was quite rich and he had an unusual command of the language. It was mainly due to his tireless efforts that Marsia became a powerful vehicle of expression of thought-provoking pathos. He was indeed a versatile author, surpassing a good many writers of Marsia in his depiction of Islamic sentiments.

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Sh.R.

ANJANEYULU KUNDURTI (Telugu; b. 1922, d. 1982) was born in Kotavaripalem of Narsaraopeta Taluq of Guntur district in a middle class family. He graduated from A.C. College, Guntur. He wrote traditional poetry in the beginning and was thoroughly influenced by Devulapalli and Viswanatha. The latter he considered as his 'Guru'. Later, he was very much attracted by Sri Sri.

Kundurti dedicated himself to the concept of progress in literature and he decidedly took to 'Vachanakavita'. Though his associates in the movement of progressive poetry and 'Nayagara' poets of whom he was one of the outstanding, described emotion and emotion alone as poetry, Kundurti stressed that emotion with restraint is poetry. His *Telangana* was a solid reflection of the people's revolution against the tyrannical regime of the Nizam. *Assa*, *Goda Meedi*, *Bommalu*, *Yuga Yuge*, and volumes of Vachana kavitha (verse livres) and many dramas were published and they earned him the admiration and appreciation of the poets and readers

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alike. *Kundurti krutulu* was published with the support of C.V.N. Dhan, for which the author received the Sahitya Akademi award in 1977.

Kundurti received Soviet Land Award in 1969 and Andhra Pradesh Sahitya Akademy Award in 1970. Kundurti started the 'free verse front' and enthused and inspired many young poets in 'Vachanakavitha'. He instituted prizes for young poets in 'Vachanakavitha' and established the movement.

He was a literary critic too and his *Kundurti Peethikalu* proves his great skill in literary criticism. He published an anthology in which free verses of hundred poets were included. He worked in the Public Relations Department, Government of Andhra Pradesh until retirement. He never sacrificed his faith and commitment to poetry.

G.N.M.

ANJARIA BHRUGURAI DURLABHRAI (Gujarati; b. 1913, d. 1980) was born at Rajkot. He obtained primary education at Jamnagar and secondary education upto matriculation at Rajkot. He passed his B.A. Examination in 1935, from Shamaldas College, Bhavnagar and M.A. Examination from Bombay. During the initial stage of his career he gave tuitions to high school students. Later on he served in Poddar High School from 1937 to 1942 and in the Children's Academi from 1943 to 1945. Thereafter he stayed in Saurashtra from 1947 to 1952 and participated in many constructive programmes. From 1950 to 1952 he took active part in politics along with Dhebarbhai. He stayed at Ahmedabad from 1957 to 1960 for Ph.D. research on Kant. He worked at Bombay as a Lecturer in English, Mithibai College, from 1961 to 1965, and as a Secretary, Forbes Gujarati Sabha from 1966 to 1970. He also worked as Editor of the Qurterly *Forbes*. In 1971 he joined Mithibai College again as a Lecturer in English, and retired from service in 1977.

A bunch of his articles on Kavishri Kant was published posthumously in 1981, under the title *Kant Vishe* edited by his wife, Sudhaben, and Jayant Kothari. His articles pertaining to the literary output of Kavishri Kant have enabled him to secure a prominent place as one of the top ranking critics of Kant. The most significant aspect of his critical essays is his erudition which is reflected in all his writings.

His compilation *Kusumraj* in collaboration was published in 1982, on the eve of Kavishri Kant Centenary celebrations. His other works include his commentary on *Aradhana*, an anthology of poems by Mansukhlal Zaveri and his Preface (titled 'Sarvani-na Vahen) to *Saevani*, an anthology of poems by Prahlad Parekh. His article 'Kant-ni-Kavita', published in *Parab* is a detailed discussion of editiorial and textual aspects of *Kant-Kavi* edited by Umashankar Joshi. His article on interpretative value of *Akha-na Chhappa*; and his volume titled *Kavita Vichar* in which he had edited the essay on poetry by Narsinhrao Divatia show his critical ability.

Anjaria is known in Gujarti literature as a strict reviewer and a critic of the first rank by virtue of his sense of investigation, precise interpretation and correct judgement.

B.J.

ANKA (Sanskrit). An Act of a Sanskrit play is known as anka—'Delimiter of the plot'. Such matter of the plot as considered appropriate for presentation is presented in Acts. Bharata has laid down certain norms regarding the arrangement of ankas in a play. Accordingly, the first Act should complete the element of bija, and, like every other Act, show some extension of bindu. Incidents presented in Act should always be connected with the main story and develop the plot effectively. Incidents of a single Act should not cover more than a day, whereas actual performance of an Act should not last for less than two ghatikas (48 minutes) and more than thirty ghatikas (12 hours). Various characters may be shown in a variety of situations, to create a variety of aesthetic experience. The hero (or the heroine, or at least, the villain) should appear in every Act. Simplicity and clarity of diction are desirable. An Act must not have too many verses or actions. A long list of things prohibited on the stage is given. An Act ends simply with *exeunt omnes*. Acts of a play should be arranged in the manner of a 'cow's tail' 'go-puchcha', i.e. progressively shorter in duration so as to speed up the denouement.

ANKA (2) is also a tragic one-Act Sanskrit play, also called an *Utsritikanka* to distinguish it from the Act in a longer drama. Etymologically, its meaning is 'the world in it is coming to an end', one-Act meaning action may last at the most, for a day. The theme is well-known (rarely invented) but elaborated by the poet's imagination. The theme must arise out of war, i.e., containing post-war wailing of women, dejected speeches, pathetic activities, but good fortune in the end. Or, war, victory and defeat may be presented by speech only. The plot should have two junctures—first and last. The characters are non-divine. The sentiment is predominantly tragic. It must have prominence of speeches.

R.N.

ANKITAM (Telugu) or dedication is a literary convention which has been in vogue from the beginning of Telugu literature. The first poet Nannaya offered his Telugu translation of the early cantos of the *Mahabharata* to Raja Raja Narendra who regarded him as a sagacious adviser and preceptor. Tikkana, who completed the bulk of the grand epic by rendering it into Telugu, dedicated his work to Lord Hariharanatha, whom he saw in a vision.

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Tikkana also established the tradition of representing the poetic composition as a bride who is offered to the royal patron who is described as the worthy husband. Tikkana dedicated his earlier work *Nirvachanottara Ramayanam* to Manumasiddhi, his royal patron. This convention has taken deep root in Telugu literature. It has become customary to depict the poem as a bride and celebrate the event of dedication as a marriage. The patron is requested by the poet to treat the new bride with affection and tenderness protecting her from the jealous eyes of his other consorts. This convention had become so stale that it was discarded by the Romantic poets during the first half of this century. Poetic compositions were offered as gifts of love and tokens of affection to friends, well-wishers and dignitaries.

Even during Tikkana's time his disciple Ketana deviated from the convention of representing the poetic composition as a bride. He made an offering of his Telugu rendering of *Dasakumara Charita*, as a token of the devotion of a student towards his revered master. This tradition is revived by the poets, Pingali and Katuri who dedicated their masterpiece *Saundaranadam* to their master Chellapilla Venkata Sastry on the occasion of his sixtieth birthday. They regarded their poetic composition as a very humble means of expressing their deep gratitude to the renowned poet who reigned supreme in the literary world during the first half of this century.

Another prevailing convention was to represent the poetic composition as a darling daughter and offer her to a parton. The poetic composition was represented as an adoptive child and the poet would request his patron to treat the work as a beloved daughter.

Ankitam (dedication) forms one of the literary conventions with a long history. In modern times the old convention of representing the composition as a bride is on the wane. The dedication has become an offering of cordial greeting and token of abiding friendship. At times Ankitam expresses kinship as in the case of Sri Sri's dedication of his famous poem 'Mahaprasthanam' to a close literary associate who died a premature death.

During the Prabandha period the poets were recipients of generous royal patronage. They expressed their sense of thankfulness to the ruler by offering their masterpieces as flowers of gratitude. After the advent of independence, poets and authors dedicated their works to eminent persons occupying exalted positions of power.

The most significant dedication is that of *Andhra Mahabhagavatam* by Potana, one of the greatest Telugu poets. Though the poem deals with episodes connected with Krishna, the poem is offered as a dedication to Sri Rama. Potana revolted against the degrading tradition of dedicating poetical works to unworthy rulers and patrons in the hope of receiving grants and favours from them. He upheld the honour and independence of the poet's calling and affirmed that it would be better to remain poor and contented than aspire for the life of luxury and ostentation by dedicating poems to undeserving and corrupt rulers. This bold and revolutionary attitude continues to inspire modern poets and authors.

P.V.

ANNADAMANGAL (Bengali) is one of the best poetical works of medieval Bengal. It was written by Rayagunakar Bharatchandra Ray, the court-poet of Raja Krishnachandra of Nadia.

In 1742-43, Alivardi Khan, the then Nawab of Bengal, troubled by the raid of Maratha Bargis, asked Krishnachandra to pay a tribute of twelve lakh rupees, which Krishnachandra failed to do. For this, he was imprisoned by Alivardi. In the prison, the goddess Annada or Annapurna appeared before him in a dream and asked him to order Bharatchandra to write a poem eulogising her. After getting freedom, Krishnachandra obeyed her orders. In the meanwhile, Bharatchandra also received an order from Annanda in a dream. He began to write the poem, which was completed in 1752-53. It is a long poem, divided into three parts. Annadamangal is the name of the first part, in which the history of the writing of this poem and the Puranic tales of Shiva and Annada have been told. The part ends with the legendary tale of Annada's advent to the earth and finally, her entry into the house of Bhabananda, the ancestor of Krishnachandra. In this part, we get a description of the court of Krishnachandra, which is important both from the point of view of history and literature. The tale of Shiva, the establishment of Annada in Kasi and the debacle of Vyasa have been told excellently in a lighter vain. The characters of all the gods are quite human. Isvari Patuni is a very live character.

The second part is known as Vidya-Sundara. This is an old story and has been dealt with by many writers of the Kalikamangala poems. Bharatchandra's poetic talent has added a new dimension to the theme. His Vidyasundara is a magnificent poem. It is full of beautiful descriptions and wonderful examples of euphemisms, most of which have become proverbs among the Bengalis. The character of Hira Malini, the old flower-maid of loose morals, is exceptionally alive. There are, however, some portions of this poem which shock puritanic readers who denounce these as obscene.

The third part of Bharatchandra's poem is titled Manasimha. It deals with the war (probably not historical) between Man Singh, the commander of the Mughal army and Pratapaditya, the king of Jessore, emphasising Bhavananda's role in the war and the recognition of Annada by everybody, including the Mughal emperor, Jehangir. Though some of its characters are historical, it however cannot be called a historical poem, because it lacks the historical atmosphere and the major portion of its story is unhistorical. Though cleverly written, this part is inferior

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to the earlier parts. The description of the war is however brilliant.

The language of *Annadamangala* is crisp, easy and clear. At the same time, it reveals the scholarship of the author. The poem, almost from the beginning to the end, is full of humour, which is one of the special features of Bharatchandra. In the field of metre also, the poet has shown exceptional skill in this poem. In it he has written many verses in imitation of the metres of Sanskrit poetry.

Though a great poem, *Annadamangala* is not without its faults. In it the poet has sometimes depicted erotic themes with unnecessary vividness.

Some scholars hold that Bharatchandra's *Annadamangala*, though a first-rate poem, lacks depth. This accusation cannot be wholly denied so far as the main text of the poem is concerned. But there are many songs embodied in it which are full of lyrical beauty. Some of these songs reveal that Bharatchandra was a devout Vaishnava, though he has depicted a Shakta theme in his poem. It is curious that in one of these songs, he has prayed to Annada, the Shakti Devi, to give him Haribhakti (devotion towards Krishna).

Annadamangala became extremely popular in Bengal. For about a century it was believed that this poem could not possibly be surpassed.

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Su.M.

ANNADURAI, C.N. (Tamil; b. 1909, d. 1969) was an eminent Tamil writer, orator, social reformer who became Chief Minister of Tamil Nadu. Born in an ordinary family of backward community Annadurai had a brilliant educational career getting his M.A. degree, both in Economics and Politics, from Madras University. While he was a student of Pachayappa's College, an institution noted for Tamil scholarship Annadurai developed his skill in public-speaking as well as writing in Tamil. Thus in later years he grew into a brilliant speaker, lucid writer, excellent journalist and fine playwright. All these attributes went to build him up as a man of the masses and eventually a politician and a chief minister.

In his early days he was associated with Dravida Kazhagam movement started by the great social reformer E.V. Ramaswamy. popularly known as Periyar (The Elder), At this stage Annadurai made use of the Tamil language in its various aspects; he wrote stage plays, published journals and books and pamphlets and above all took to public platform as an unrivalled speaker. Later he broke away from E.V.R's Dravida Kazhagam and founded the Dravida Munnetra Kazakam in the early fifties and built it up as a powerful organisation which radically changed the socio-cultural milieu of the Tamil people. The main tool applied was the word—the use of the Tamil language. Annadurai developed a special style in public speaking, used attractive similes and metaphors and pleasing alliterations in his spoken and written language. So much so that most of his followers, ordinary men as well as scholars began to imbibe the style of Annadurai. In the course of barely thirty years, the language of Tamil Nadu has undergone a radical change.

Annadurai's literary output is considerable—novels, short stories, essays, poetry and plays. He had touched every genre as tool for the communication of his ideas to the common people. Under his influence many who did not have even a high school education came up as brilliant writers of fiction, poetry and drama. Annadurai's creations add up to more than 35 publications, majority of them being attractive essays on the glory of the Tamils or their decadence due to the Aryan invasion. *Kamba Rasam* (The Essence of Kamban) is a critique on the *Ramayana* of Kamban. Although it is an iconoclastic effort to debunk the religious aspects of the epic, it nevertheless shines as a literary masterpiece. Novels and short stories of Annadurai show, in spite of his pet convictions, a laudable sense of literary awareness and sincerity. *Kapothipura Kathal* (Love in the city of the Blind), *Parvaty B.A.*, *Kalinga Rani*, *Pavayin Payanam* (Travels of the Young lady) and *Kumari Kottam* are some of his works of fiction which, though literary critics would class them as propaganda stuff, stand out as examples of brilliant writing.

Like the Abbey Theatre of Ireland it was the medium of the stage that brought about the capture of political power by Dravida Munnetra Kazakam in Tamil Nadu, and the genius behind this was Annadurai who utilized the medium of drama. His numerous plays written and staged attracted the common people. *Kumasthavin Pen* (The Clerk's Daughter, 1970) and *Or Iravu* (One Night, 1978, 3rd Ed.) are outstanding examples. There are more than dozen works written on the life and writings of Annadurai, both by laymen as well as by scholars. In-depth studies have also been made by research students: *Annavin Nadakangal* (Plays of Anna) is a Ph.D. thesis by R. Janardanam, and another thesis for Ph.D. by R. Sethu is on the collective works of novels and short stories of Annadurai.

S.Sh.

ANNAMALAI REDDIYAR (Tamil; b. 1861, d. 1891). The Kavadic Chintu, a sub-type of Chintu, non-traditional mass-oriented popular literature of the 17th-19th centuries, is meant for recitation while taking out parade-march of Kavadi, a decorated pole of wood with an arch draped in cotton or silk and with offerings (milk, flowers, sandalwood paste, sacred ash or fish) to temples dedicated to Murugan, a Hindu deity. Annamalai is the

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most well-known poet of this genre. Since childhood, Annamalai Reddiyar had the ability to compose and sing. He met Subrahmaniya Desikar of the Tiruvavaduturai Adhinam and had his education at the Saivite Math. Annamalai Reddiyar's Kavadic Chintu, simple in diction, catchy in music, is included in highbrow South Indian music concerts. Annamalai Reddiyar was patronized by Sundaradas Pandit Tevar, Chieftain of Cherrur. He was the poet-laureate of Urrumalai Zamin. A primary school named after him is fuctioning at his birth place. His other important works are *Virai antadi*, *Virai Navanitakirusnan pillaittamil*, *Sankaranarayanar Koyil tiripantadi*, *Karuvai mummanikkovai* (all verse works) and *Urrumalait tirattu* (verses in praise of Hirudayalaya Marudappa Tevar of Urrumalai).

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V.K.S.

ANNAMAYYA (Telugu; b. 1424, d. 1503). Tallapaka Annamacharya was popularly known as Annamacharya or Annamayya. His father was Narayana Suri and mother Akkalamba. Even as a child Annamayya was gifted with music and used to sing songs of devotion. He started composing devotional songs in his sixteenth year. Soon he became popular in the field of lyrical composition and now there is an established school of lyricists founded by Annamacharya. Almost all the members of Tallapaka family happened to be gifted poets. Annamacharya's grandson Chinnanna recorded the major events in the life of Annamacharya in a Dwipada kavya. While describing the musical excellence of his grandfather, Chinnanna, he says that every word that came out of his mouth took the form of an immortal epic and that every tune that he sang, became the highest form of music.

Annamacharya was a strong devotee of Lord Venkateswara of Tirupati. When he was going to Tirupati for the first time he had a strange experience. He was climbing the mountain on foot; at one stage he felt like taking rest and was fast asleep. In the sleep he saw the Divine spouse of Lord Venkateswara, popularly known as Allamelu Mangamma. Inspired by the vision, he composed one hundred verses and then proceeded to Tirupati. He was so happy in the holy place that he never thought of returning home. His mother, anxious to get her son back, reached the holy place and somehow managed to convince him to return home. To divert his attention from the holy environment to the worldly atmosphere, he was married to two girls Tirumalamma and Akkalamma. The marriages only enabled the saintly composer to sublimate the passionate love and elevate it to the level of divine love. Love and devotion are the two major aspects of all Annamacharya's compositions. The saint spent most of his time in Tirupati and Ahobalam. He learnt philosophy at the feet of a great scholar called Adivan Shathakopa Yatindra with whom he came into contact in Ahobalam. He rendered the whole of *Valmiki Ramayana* into songs.

His reputation as composer of devotional songs soon attracted the attention of a magistrate in Tangutur. The magistrate was so much fascinated by the young saint's talent that he invited him to Penugonda when he became the Emperor of Vijayanagar empire. Rayalu had an idea of using the poet for projecting his own image. He requested Annamayya to compose songs praising him. But the conscientious saint bluntly refused. He made it clear that the voice devoted to Lord Venkateswara could not be used for any earthly purpose.

It is said that Annamacharya composed as many as thirty two thousand songs in his lifetime. When he was in his old age, Purandardas of Karnataka who was just then becoming popular as a composer of devotional songs met him. It is amusing to note that Purandardas observed the grace of Lord Venkateswara in Annamacharya while the latter admired Purandardas as an incarnation of Lord Panduranga.

The songs composed by Annamacharya are generally known as Sankirtanas because they are sung collectively. In a way, Annamacharya was the pioneer of this school of literature called Sanskirtana Sahityam. He also wrote a treateise entitled *Sankirtana Lakshanam* in Sanskrit laying down the essential characteristics of this particular branch of literature. In Sanskrit he wrote another work *Venkatachala Mahatmyam* bringing out the glory and significance of the holy place Tirupati. This is based on Varaha Puranam. In Telugu he is said to have composed 12 Shatakas, a shataka being a collection of one hundred verses. But today there is only one such work called *Venkateswara Shataka*. His *Dwipada Ramayana* and *Sringara Manjari* are also valuable contributions to Telugu literature. All his compositions are now preserved in copper plates in a separate apartment set apart for Talapaka poets. Tallapaka Annamacharya is acclaimed as Pada Kavita Pitamaha and Sankirtanacharya, being the originator of devotional lyricism and an authority of Sanskirtana Sahityam. At the time of Annamacharya, the word Padam was used in the sense of a devotional song and it was almost synonymous with Sankirtanam. But later on, only songs of love based on devotion were called Padams, while devotional songs were referred to as Sankirtanam, Kirtanam, Kriti or Divyanama.

Annamacharya was not only a saint singer but also a great scholar in rhetorics. He studied all lyrical compositions that were in vogue during his time and earlier and prepared a codified treatise on various form of lyrical composition providing examples to almost all varieties. This is a contribution to the field of rhetorics.

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The language used by Annamacharya in his songs is very simple, chaste, refined and dignified to suit the theme he chooses. Philosophy and love went hand in hand in his devotion. In one of his lullabies, he describes the Lord as a child lured by its mother, where the whole universe becomes a cradle in which the child enjoys rest and sports as well. The four *Vedas* become the four strings that support the cradle and the soft bed is provided by the great serpent Sheshendra. Being a Vaishnavite by nature, temperament and culture, he approaches the Lord in various ways–some time as a servant, at times as a friend and very often as a beloved. But whatever be the vein in which he sings, he maintains a high sense of dignity coupled with devotion. Words approach his ideas automatically.

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I.P.R.

ANNAPURANANAND (Hindi; b. 1895, d. 1962) is counted among the few authors of cultured humour, a rather rare breed in Hindi. He was primarily a writer of short stories wherein humour is interwoven with situational ironies and anomalies at the linguistic level. In most of his stories, the local colour of Varanasi is too evident to be missed, both at the level of the content as well as the linguistic texture. *Mahakavi Chachcha* is a verse composition which was quite popular once upon a time. He is ruthless and detached in his onslaughts against social evils, inequities, hypocrisy and inconsequential rant.

His published works are: *Manmayur, Meri Hajamat, Mangal Mod, Magan Rahu Chola, Mahakavi Chachcha and Pt. Bilvasi Misra.*

Gov.R.

ANNARAMA SUDAMA (Rajasthani; b. 1923) is a retired teacher and resident of the village Udayaramasara, Bikaner (Rajasthan). He is a prominent fiction writer and has published two books of poetry also. He started his literary career as a novelist in 1966 with the publication of his first novel *Maikati kaya Mulakati Dharati* (The sweet Smelling Body and the Smiling Land). The story of this novel has been narrated in an autobiographical style by the characters themselves. The description of the natural phenomena and the professions and psychology of the people have lent a rich local colour to the story. The author seems to be too fond of some idioms and proverbs which have been used rather extravagantly. Next in chronological order is his collection of poems in free verse, *Pirola min Kutti byai* (A Bitch Gave Births to Pups on the Door Steps, 1969). A deep satire on the irrelevancies of modern life, the factual depiction of the frustrations of city-based people and the helplessness of the human mind, and the exposition of the hypocrisy and fraud of modernism are some of its recurrent features. *Vyatha, Katha are Duji Kavitavan* is his second collection of poems published in the eighties. It is also in free verse. He has also written more books such as (1) *Andhi are Astha*, novel.(1974); (2) *Dankijata Manavi.* (3) *Mewai ra Runkha* (1977) and (4) *Ghar Sansar Pt.* I. No. 1 is the story of a poor Brahamana family which holds its own despite repeated odds. No. 2 tells of the tactics that the money lending class (a widow in this case) used in exploitation of the innocent masses. No. 3 is again on the same subject with political sidetalks and depiction of the excesses committed during the emergency (1977). No. 4 is an attempt to highlight the plight of the scheduled caste (the scavengers in this case), and also to suggest ways and means of improvement of their lot. Ill-treatment of women is another important problem dealt with in the book. *Andhai nain Ankhyan* (1971) is a collection of his five short stories which take up the same social issues as in his novels, but show no further novelty in approach. His philosophic bent of mind, deep faith in God, love of nature and simple life, aversion to over-modernism, etc. may be seen in all his writings, and so also his use of set idioms and proverbs. *Dura Disawara* (1975) is an exercise in travelogue in the lighter vein. He seems to be more suited to such writings, as he has an instinct to narrate events and actions in such a tone as may please the listeners or readers. Sudama certainly occupies the front row of modern literature. He is a prolific writer and has made a considerable contribution to Rajasthani literature.

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Raw.S.

ANONYMOUS LITERATURE (Kannada) forms an integral part of Kannada literature. Many works without the names of authors have been found. Historians of Kannada literature have called them 'ajnata-kartrika rachane'. Some such works are found in the three big volumes of R. Narsimhachar's *Karnataka Kavicharite*. He has listed many such works under the title, 'Kavigalu gottillade kelavu granthagalu'. According to the edited versions, it is found that the number of anonymous works in the first volume is 23, in the second 137, and the third contains 53 works. Ankitas or characteristic phrases of fifty Vachana writers whose names are not known, and some Vachanas are identified in the first volume. Moreover, at the end of the work, that is, at the end of the third volume, about 950 anonymous works are listed. This list contains works belonging to different types and metres, of different

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periods, from writers belonging to different faiths and religions. There are a few more works mentioned in the three volumes (by R. Narsimhachar) whose authors are guessed in terms of peculiarities of the writings or in terms of the mentor's name. Still these are technically anonymous.

Recent researches suggest some probable reasons for the existence of so many anonymous works. Firstly, for writers of that period, the publicizing of the authorship was not as important as the works themselves. Their motivation was not fame, but the fulfilment of the aim set during writing. There may be other reasons for a work to remain anonymous. The portion of the text bearing the name of the writer might have been lost, because a pseudonym might have come in the way of knowing the real name. These works cannot be said to be of anonymous origin, as there is a distinct possibility of finding out the real name of the author.

Said to be the first work in the prose literature of the Old Kannada, *Vaddaradhane* is a controversial book from many points of view. So long, its author was understood to be Shivakoti Acharya. But now it is being said that this name is that of the writer of a Prakrit work, *Bhagavati Aradhana*, and that, in reality, *Vaddaradhane* remains anonymous. The importance of this work regarding the prose style of old Kannada is well known. The authorship of *Udyogasara* (c. 1200) containing 429 pieces of prose and verse, is uncertain. For the present, this has considered to be anonymous. The work deals with how to achieve the aim of salvation after having freed oneself from worldly desires. In the literature after this work, some small Jaina works from about 1300 to about 1450, are found to be anonymous. There are still many such works in the literature cultivated in recent periods by the persons of other faiths like Saiva and Vaishnava, following the religious movements of Karnataka.

Some scholarly works, sacred or profane, and some works on fine arts have remained anonymous. Professions dealt with in such works include medicine, the science of elephants, the science of horses, health, therapy, mathematics, cooking, jewellery, architecture, astrology, weaving, music, georgaphy, hydrology, rain and palmistry. The names of authors of some of the commentaries on Sanskrit religious works have not been known.

The same is the case with regard to the eulogies of gods, narrations of miracles, legends about places, ritualistic literature of faiths and handbooks of philosophies. Oral literature is usually anonymous. Most such works are the ones belonging to the mediaeval period, the size of the works being medium and small. Anonymous works on such interesting topics like interpretation of dreams, description of coins, folk medicine, and description of alphabet also represent the breadth of scholarship and the philanthropic outlook of Kannada writers.

Few of the anonymous works mentioned here have been published. It seems that some anonymous works have been lost during the recent decades.

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T.V.V.S.

ANONYMOUS LITERATURE (Manipuri). The entire Manipuri literature right from its beginning to the middle of the 18th century is anonymous in nature, because no writer would ever put his name in a piece he composed during this period. If the claim of the copper plate of Khongtakcha who was the king of Manipur during 763-773 is accepted as the first and earliest specimen of Manipuri language, Manipuri literature could reasonably claim to have existed from the 12th century with the practice of singing 'Gugri', a hymn to the king sung by royal musicians. However, the anonymous character of the literature continued for yet another five centuries more, though a few scholars here and there used to put their names in their compositions. *Leiron* (Of flowers) composed by Charairongba (1697-1709) is considered to be an early title in Manipuri literature which bears the name of the writer.

The bulk of literature in Manipuri during the periods up to the middle of the nineteenth century is mythological, legendary, sometimes historical; often these may be termed as 'Puya' literature or literature based on 'Puya' because of the nature of the subject matter and the treatment. Creative literature was rather scanty during the period. While generally the writers were deeply rooted in the local settings, there were a few who had imbibed the Pan-Indian outlook in their compositions and themes. They were sometimes influenced by Pan-Indian themes and incidents but they would unhesitatingly and skilfully add local colours and settings, customs and beliefs to these themes, thereby transforming them sometimes beyond recognition.

One of the reasons why the writers during the period did not put their names in their compositions could be that they considered themselves completely under the control of the kings to whom they owed unlimited allegiance and whatever they did was part of the duty they derived from the kings. They may be said literally to exist for the king. So, they might have considered it too bold and individualistic on their part to put their names in their own compositions. Almost all writers during the period belonged or were attached to the royal pandit 'loishang' or court of royal pandits who were looked after and maintained by kings. They were asked to pursue their studies, to read and interpret texts and perform pujas for the welfare of the king and the state. They were a community of scholars assembled together at a place in

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the royal palace and they could express their findings, ideas and thoughts not individually but through the medium of the pandit 'loishang'. This institution had several members and hierarchy also and the members were given specific assisgnments which they should carry out in the name of the king. An instance of this community of scholars' collective assignment is *Cheitharol Kumbaba* (Royal Chronicle) of Manipur, the entries in which start from the time of the ascension of Pakhangba to the throne of Manipur in 33 A.D. *Cheitharol Kumbaba* contains entries of important anecdotes and incidents, natural or man-made, royal campaigns to conquer some territory, important measures and steps taken up by a king for the welfare of the people, etc. The book which runs to more than 1000 printed pages was written in ancient Meitei Script on indigenous paper with locally prepared ink by pandits of the royal court during the reign of each king. The entries were to be made at the royal court only and the pandits had no right to do the same at home. This way, the entries continued from king to king by the pandits, who, from one generation to another, kept the tradition alive. They did not put their names in the entries at all, maintaining the anonymity religiously all through.

The royal palace, at one time in Manipur, played a significant role towards the promotion of arts, culture and letters. Besides composition of the *Cheitharol Kumbaba*, the pandits of the king's palace also composed another book known as *Sangai Phammang* (The Front Chamber of the Royal Palace) which contains details of the genealogy of the kings, their queens and consorts, their sons and daughters, etc. This book which is an important source material of the history and antecedents of the kings of Manipur was also composed at the royal court only by pandits who had been assigned this specific duty. *Moirang Ningthourol Lambuba* (History of the Kings of Moirang) is also another important composition of this type. Like the *Cheitharol Kumbaba* it also contains accounts of incidents, anecdotes, exploits, casualties that occurred during the reign of the kings of Moirang which was an independent principality at certain period of time. The entries in this book were also made by royal pandits but they did not put their names in the composition. Several such examples are there in ancient and mediaeval Manipuri literature.

I.R.B.S.

ANONYMOUS LITERATURE (Sanskrit) Anonymity is one of the unique features that is generally found in the early Indian literature and artistic traditions. This trait is a natural corollary of the spiritual and religions background, origin and development of all branches of ancient classical studies. Through the etymological derivation of both the words Rishi and Kavi, a poet is considered the same as a divine seer endowed with mystic vision and superior revealing eternal truths. In fact Bhatta Tota (10th century A.D.), Abhinavagupta's teacher, equates a Rishi and a Kavi on these grounds. Under these circumstances it is no wonder that the ancient compositions either bear no name, or even if they did, it was that of a remote sage, or some pseudonyms like Kalidasa, Dandin and Bharavi rather than a personal name. The concern of those poets was to present and project the eternal aspects and principles of life and nature charmingly clothed in a poetic garb so that the work so depicted will stand the test of time and space; and through such a work, incidentally the poet may be remembered.

S.S.J

ANONYMOUS LITERATURE (Tamil) Sangam Literature is a collection of poems compiled into eight anthologies. Those who compiled the work had tried their best to find out the names of the authors. Even then some poems are left without the names of authors. Instead they supplied them by forming names out of the impressive terms taken from the poems. They have to be considered anonymous.

In *Kuruntokai*, Aniladu Muntilar (Poem No. 41), Orilpiccaiyar (Poem No. 277), Orerulavar (Poem No. 131), Sankulavellattar (Poem No. 387), Kalporucirunuraiyar (Poem No. 267), Kavaimakan (Poem No. 342), Kalerikadikaiyar (Poem No. 267), Kuppaikoliyar (Poem No. 305), Kuriyiraiyar (Poem No. 394), Kuvanmaintan (Poem No. 224), Kovenkaiperunkatananar (poem No. 134), Chempulappeyaneerar (Poem No. 40), Tumpicerkeeranar (Poem No. 393), Neduven Nilavinar (Poem No. 47), Patadivaikalar (Poem No. 323), Meeneri Thundilar (Poem No. 74), Viddakutiraiyar (Poem No. 74), and Villaka Viralinar (Poem No. 370) have been given such names by the compilers.

In *Akananuru* also two unknown poets were christened by the attractive terms used by them. They are Immenkiranar (Poem No. 398) and Uttiyar (Poem Nos. 68 and 388). In *Puranuru* a few poets like Irumpidar Talaiyar (Poem No. 3), Orelulavar (Poem No. 193), Kukaikoliyar (Poem No. 364) and Todittalai Vizhu Tandinar (Poem No. 243) had received their names by their impressive expressions.

In the same way poets like Kottampalavanar (Poem No. 95), Tanimakanar (Poem No. 153), Tumpicerkeeranar (Poem No. 277), Teipurip Palamkayiranar (Poem No. 284) and Vilikat Petaip Perunkannanar (Poem No. 242) were called so in *Narrinai* representing their attractive words. All these poems can well be considered anonymous.

Apart from these the name Kayamanar is also considered by some scholars as one coined by the compilers. If so two poems in *Kuruntokai* (Nos. 9 and 378), six in *Narrinai* (Nos. 12, 198, 279, 293, 305 and 324),

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twelve in *Akananuru* (Nos. 7, 17, 145, 189, 195, 219, 221, 259, 275, 321, 383 and 397) and one in *Purananuru* (No. 254) may be considered anonymous. It is said that this poet asquired this name from the term 'Kayam' used by him in his *Kuruntokai*, Poem No. 9. If so, how the compilers were able to find out his other poems is a big question. The authenticity of the authorship of certain Sangam poems still remains doubtful. Anyway there are many poems to be called anonymous in Sangam Literature.

As far as folk-literature is concerned there are a number of songs and ballads left anonymous. Most of them have lived in memories and have passed down to generations by heresay only. They are really anonymous.

A.N.P.

ANONYMOUS LITERATURE (Telugu). Many of the folk–songs that have survived the test of time are of unknown authorship. The poets' identity has perhaps been lost in the mists of antiquity. Perhaps the poet was concerned more with the expression of thoughts and emotions that gripped his mind and stirred his heart than with the perpetuation of his memory. This remarkable unconcern for fame is a trait which we do not find in sophisticated poets who incorporated their names, names of their parents, names of their teachers and a boastful reference to their attainments.

Listen my child to the music of pipes
Look at the beautiful palanquin
In the palanquin rides goddess Parvati
Fold your hands and bow your head

says a poet in a lilting refrain with the warmth of a loving devotee. The song survived though the name of the writer is forgotten.

"Chat Mohana ranga", the famous love–song which inspired many lyrical poets, is of unknown authorship though it ranks among the finest lyrics.

You and I have come together
You have none to call your own
I have none to claim as mine
Let us go and build a palace
On the banks of a river
If it is in flood we shall go somewhere

says the lady to her lover who praises her graceful figure, dark eyes, and the pot of water which she carries from the lake. This simple love-lyric has left an indelible stamp on the minds of laymen as well as scholars. It is sweet, simple, delicate and decent, free from any touch of vulgarity or obscenity which is often noticed in folk-songs of an anonymous nature. The theme of love is treated with provoking erotic expressions which shock people with bad taste. Anonymous verses and songs abound in Telugu literature and they belong to different periods and phases of Andhra life. They depict rural life with all its fascinating variety and portray emotions and feelings which animate the human hearts at all times. They display simplicity and directness of expression whose force we may often miss in classical literature. "The sun is over the horns of the bull" says an anonymous folk-poet when he refers to the moon. "O your face is covered with pearls of sweat" says a village maiden to her husband who has just returned from the field after hard work. Such expressions come from direct exprience but not from observation however careful it may be. We find that white heat of emotion in some of the anonymous songs which are on the lips of the people. Some of the anonymous songs cheer up people at work and refresh the tired spirits. Some of them console in moments of distress. Some propound philosophical and spiritual truths through beautiful symbols. "Where has the parrot flown? The cage looks forlorn" says the poet in a song which is anonymous.

C.N.S.

ANSARI HAYAT-UL-LAH (Urdu; b. 1911) is a Urdu fiction writer. He was educated in Lucknow and Aligarh. He obtained highest education in Arabic and Madrasah tradition. He joined All India Congress Committee and was appointed editor of their Lucknow Urdu Weekly *Hindustan*. Later he became the founder-editor of their Urdu Daily *Qaumi Aawaz* (Lucknow). He wrote the Urdu Primer *Das Din Mein Urdu* (which is still in use).

Deeply influenced by Gandhi and his teachings, he wrote several short stories with the Gandhian philosophy as their background. He served as Member of the Rajya Sabha and Deputy Chairman of the Bureau for the promotion of Urdu set up by the Govt. of India.

His publications include *Anokhi Musibat, Bhare Bazar Min, Shikasta Kangure* (collections of short stories), a five volumes novel *Lahu ke Phul* and a recently published novellette *Madar* (1981).

Hayat-ul-Lah is a noted fiction writer in Urdu. His most celebrated short story, *Aakhri Koshish*, depicts the return of an urban destitute to his native village where he shares and uses his invalid and senile mother with his brother for collecting alms in the city. Finally, the two brothers fall apart and kill the mother, throwing to winds all their hopes to get rich some day.

His five volumes novel, *Lahu Ke Phul* is a tale of India's, struggle for independence from 1911 till the completion of the first Five-Year Plan of Free India. In this monumental work various layers of the Indian society, the Princely order, the feudal society and other fragmented cultural entities have been depicted with an eye on documentation and narration than on their aesthetic blending into a literary masterpiece.

Among his better known stories are *Shikasta-Kangure, Mozon Ka Karkhana, Akhor and Chacha Jan.*

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He is also the author of the short story on which a feature film 'Nicha Nagar' was made in 1947. The film was awarded a prize at the Cannes Film Festival. He also wrote a booklet on N.M. Rashid. (Literary criticism).

H.M.

ANTAPPAYI, C. (Malayalam; b. 1862, d. 1936), after taking his B.A. degree from Madras University, joined Kochi Government service. While working as Registrar of Co-operative Societies, he complained that Christians were being neglected by the Government. He was therefore compulsorily retired. He is one of the early prose writers in Malayalam. His greatest achievement is the completion of Chandu Menon's incomplete novel *Sarada*. Chandu Menon died in 1889, leaving Sarada, the heroine of the novel, a young girl. Antappayi wrote the second part of *Sarada* and saw to it that the young girl grew up and was duly married to a decent young advocate. *Sumargaprakasika*, *Dharmopadesika*, *Sarada* (Second Part), *Bhashanatakaparisodhana*, *Anantasneham* and *Naluperiloruttan* are his chief works.

M.D.

ANTHOLOGIES (Dogri) The first anthology in Dogri is one of poems called *Jago Duggar*, containing poems of 12 Dogri poets. It was published by Dogri Sanstha, Jammu in 1949. This was followed in 1959, by five anthologies of Dogri poetry, each containing selected poems and songs of 3 poets. These were published by the J & K Cultural Academy. They were entitled *Niharika*, *Arunima*, *Prat Kiran*, *Madhukana* and *Magadhuli*. Then came two anthologies of patriotic songs called *Des Pyar De Geet* (1964) and *Dhann Sarha Des* (1966) and an anthology of mystic and devotional poems called *Jot Jagai Din Ratin* (1967). All the three were published by the J & K Cultural Academy. Other anthologies of Dogri verse published so far are (1) *Kavita Kyari* and *Dhupp Chhan* both published by Dogri Sanstha Jammu in connection with Dogri examinations and used as text books, (3) *Dogri Kavya Sushma* (1972) edited by Shyamlal Sharma, *Kunj Kataran* (1973) edited by Shiv Ram Deep and Jitendra Udhampuri and *Gunjar* (1974) edited by Shiv Ram Deep. These last mentioned three anthologies contain selections from works of 37, 30 and 49 poets respectively. *Dharen De Ale* is an anthology of poems of poets from a particular region of Duggar i.e. Ramnagar and was published in 1973 by Bandhrahlta Sahitya Mandal. *Chandi Marhoiyan Aunsiyan*, *Sunne Marhoe Bol* is an anthology of Dogri ghazals brought out by the J & K Cultural Academy and edited by Om Goswami. Divided in three parts, it collects at one place selected ghazals of all the Dogri poets who have composed ghazals. Besides these the Education Department of Himachal Pradesh Government published four anthologies of Dogri Pahari poetry in 1971, 1972, 1973 and 1975.

Eleven anthologies of Dogri short stories have been published so far. They are volumes (I & II) of *Shreshtha Dogri Kahaniyan* edited by K.S. Madhukar and published by the J & K Cultural Academy in 1965 and 1970 respectively. (3) *Katha Kayari* edited by Jaitendra Sharma and Bandhu Sharma and published by Dogri Sanstha Jammu in 1968 (4) *Bharati Kahaniyan* containing fourteen stories translated into Dogri and published by the J & K Cultural Academy (5) *Nau Kahaniyan* edited by Narendra Khajuria, (6) *Sansar Prasiddh Kahaniyan* containing nine world famous short stories translated into Dogri and published by the J & K Cultural Academy (7) *Chonamiyan Dogri Kahaniyan* containing nine stories and edited by Madan Mohan Sharma (8) *Sach Te Sach* containing six Dogri (and four Hindi) short stories compiled and edited by Lalit Magotra, published in 1974. (9) *Dogri Kahaniyan* containing thirteen short stories selected and edited by Madan Mohan Sharma and published by the Sahitya Akademi (10 and 11) *Barasa Re Phul* and *Losara Re Phul* published by the Education Department of Himachal Pradesh Government.

There are five anthologies of Dogri play, i.e. *Satt Dogri Natak* edited by Narendra Khajuria and published in 1966. (2) *Panj Rang* edited by Jitendra Sharma and published by Dogri Sanstha Jammu in 1968 (3) *Dogri Ekanki* (Dogri Ekanki (One–act plays) edited by K.S. Madhukar and published in 1970 (4) *Prekhan* published by the Language Department of Himachal Pradesh Government in 1971 and (5) *Sola Singi* brought out in 2 volumes by the Academy of Arts, Culture and Languages, Himachal Pradesh in 1972.

There are ten anthologies of essays written by different authors. The first one to come out was *Lakh Lehri* a collection of nine essays translated from English into Dogri and edited by Jitendra Sharma and Madan Mohan and published in 1967. Then there is *Pravin Lekh*, an anthology of four essays by Dogri authors edited by K.S. Madhukar. *Dogri Sahitya Darpan* is an anthology of five essays on Dogri language and literature. *Rajat Jayant Granth* published by the Dogri Sanstha Jammu on the occasion of its Silver Jubilee celebrations contains 32 essays on cultural, historical, linguistic and literary aspects of Duggar and Dogri. It was published in 1970. *Lekhmala* edited by Lakshmi Narayan and Ved Pal Deep, and *Name Nibandh* edited by Baldev Singh was both published in 1972, one by the J & K Cultural Academy and the other by Dogri Sanstha Jammu.

Chubban Te Hasse is an anthology of Dogri pieces of humour and satire in Dogri. It was published by the J & K Cultural Academy in 1974. *Din Din Jot Saaye* edited by Om Goswami and published by the J & K Academy of Arts, Culture and Languages in 1980 contains 31 prose essays on different subjects. Two anthologies are from Himachal

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Pradesh: *Pahari Lekh Mala* (1975) and an anthology of essays on Pahari language and folk literature.

In addition to the above, there are twenty anthologies of Dogri folksongs and nineteen of Dogri folktales including fifteen of songs and twelve of tales published by the J & K Cultural Academy. The Academy has been bringing out every year since 1962, an anthology of Dogri literature called *Sarha Sahitya* containing pieces of creative and critical Dogri writing, the last one was published for 1981. The Academy has also published six anthologies of works of individual Dogri writers, with write-ups on the life and work of each of these. The authors covered posthumously are Raghunath Singh Samyal, Shrivatsa Vikal, Charan Singh, Har Dutt, Shambhunath and Parmanand Almast.

Shy.S.

ANTHOLOGIES (Gujarati) In 1861 Gujarat Varnacular Society published the first and in 1865 the second volume of the *Kavya Dohan*, an anthology of mediaeval Gujarati poetry edited by Dalpat Ram. From 1887 to 1919 Ichharam Desai published eight volumes of *Brihad Kavya Dohan*, covering a wider range of mediaeval Gujarati poetry. In 1913 Sagar collected Gujarati Ghazals and published the collection under the caption *Gujarati Ghazalistan*. Chhaganlal Raval's anthology of mediaeval poetry *Prachinkavyasudha* was published in 1922. Mohanlal Desai in his *Jain Kavya Pravesh* (1912) gives selected mediaeval Jain poetry. Jivanchand Jhaveri collected Jain Rasa poems (longer narrative poems) in ten volumes of *Anand Kavya Mahodadhi* from the year 1920 to 1927. Himatlal Anjaria, prepared six anthologies of modern Gujarati poetry: *Kavya Madhurya* (1920), *Kavita Pravesh* (1922), *Padya Sangraha* (1923), *Kavita Vinod* (1926), *Kavya Saurabh* (1949). In the last one he has covered poetry published upto the time of publication of anthology. *Sangit Manjari* is an anthology of Gujarati songs and lyrics. In 1923 Narhari Vakil in his *Sahityaratna* collected poetry and prose passages for teaching in the schools. Ramnarayan Pathak and Nagindas Parekh prepared his anthologies of Gujarati poetry *Kavya Samuchhaya* (1923) and *Kavya Parichaya* (1924) for teaching in Gujarat Vidyapith. Balwantrai Thakore in *Apni Kavita Samrudhhi* has included selected poems of modern period with notes and comments. In 1937 Umashankar Joshi and Jinabhai Desai in their *Gandhi Kavya Sangraha* have published poems on Gandhi. Several anthologies for school children were published in post independence period, amongst them *Sahitya Pallav* by Umashankar Joshi & Jinabhai Desai is noteworthy. *Najarun Lagi* (1965) is an anthology of musical songs from mediaeval to modern period. It was edited by Suresh Dalal and Bhal Mulji. Mansukhlal Jhaveri in *Apno Kavita Vaibhav*, Part one and two (1973-74) has presented an anthology of Gujarati poetry from 1850 to 1973. An anthology of modernist poetry was published by Suresh Joshi in 1971 under the caption *Umesh*. The book gives a glimpse of the characteristics of modernist poetry. Two anthologies of post independence (post 1947) poetry *Swatantryotar kavita* (1971) by Yashwant Trivedi and *Swatantryotar Gujarati Kavya Sangrah* (1973) by Chandrakant Mehta and Yaswant Shukla gives an idea of the changing trends in poetry.

In other genres anthologies of short stories are published in large numbers. Amongst these anthologies *Gujaratini Tunki Varta* (1952) *and Mari Shreshta Varta* (1955) by Mansukhlal Jhaveri; *Gujarati Nava Likao* (1950) by Gulabdas Broker are valuable contributions. *Navivarta* (1973) by Radhesyam Sharma; and Suresh Joshithi, gives clear picture of modernist short story.

Anthologies of one-act plays are about ten in number out of which *Gujaratinan Ekanki* (1952) by Gulabdas Broker, *Gujarati Ekanki Sangraha* (1976) by Anant Rai Raval, and *Shrestha Ekanki* (1953) by Chunilal Madia present representative one-act plays.

Several anthologies of essays have been published out of which Viswa Nath Bhatt's *Nibandhmala* (1937); Vijayray Vaidya's *Manpasand Nibandho* (1968); and Ramanlal Shah's *Shresth Nibandhikao* (1960) are of representative character.

C.M.

ANTHOLOGIES (Hindi) represent a fairly old translation in Hindi literature. The first endeavour of this kind was undertaken by Guru Arjun Dev of the Sikhs in 1604 when he compiled an anthology of selected poetic compositions of,Hindi of poets like Ramanand, Kabir, Raidas, Pipa and Sena etc; apart from those of Punjabi and Marathi poets, in the celebrated anthology titled *Guru Granth Sahib*. Although the compilation adopted Gurumukhi as its script, the predominance of Braj Bhasa verses and its deep influence on compositions in other languages is too evident to be missed. Shortly after this anthology, followed another by Sant Rajjab in Devanagari script titled *Sarvangi* and comprising verses of many of the poets of the *Guru Granth Sahib*. The *Sarvangi* included poetic compositions of Dadu, Rajjab, Namdev, Kabir, Raidas, Garibdas, and so on. In 1665 one Tulsi (not the celebrated poet Tulsidas) compiled an anthology *Kavimala* of selected poems of seventyfive poets whose creative period ranged from 1450 to 1650–that is, over a span of two centuries. Almost five decades later, another enterprising compiler Kalidas Trivedi came out with a yet bigger and more comprehensive anthology comprising about a thousand poems, aptly titled *Kalidas Hazara*. Shiv Singh Sengar, in his later celebrated anthology *Shiv Singh Saroj*, adopted the *Kalidas Hazara* as one of the basic sources of information. During the eighteenth and the nineteenth centuries, more than fifty anthologies were compiled by

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discerning scholars of poetry which bears ample evidence to the keen interest poetic activity elicited amongst the lettered people. Some of the prominent ones are mentioned hereunder chronologically.

Satkavi Chiravilas, Baldev, 1756 (A collection of poetic compositions of seventeen poets including Chintamani, Mati Ram, Bihari and others)., *Vidwan Mod Tarangini*, Subba Singh, 1817, (comprising poetic compositions of 45 poets). *Ras Chandroday*–Thakur Prasad Tripathi, 1848 (Collection of verses of 242 poets of the Bundelkhand region). *Shivsingh Saroj*–Shivsingh Sengar (1883, sketches and collection of poetic compositions of nearly one thousand poets. This is by far the most celebrated of the nineteenth century anthologies,)., *Kaviratnamala*, Deviprasad 'Munsif', 1911, (Collection of poetic compositions of 108 poets of Rajasthan)., *Hafiz-ullah* Khan Hazara, Hafiz-ullah Khan, 1919 (Collection of Kavittas' and Savaiyas' of numerous poets in 2 vols.).

The anthologies mentioned above were of a heterogenous nature contentwise but here were some other anthologies too which followed a set contentwise pattern to bring about an overall thematic uniformity. Some such anthologies may be noted hereunder.

Raga Sagarodbhava Raga Kalpadrum–Krishnanand Vyasdev, 1843; (Collection of compositions of over two hundred poets of the Krishna devotion cult). The compositions are predominantly in Hindi but comprise also those in Gujarati, Marathi and Bengali, etc.); *Shringar Sangrah*–Sardar Kavi, 1848 (Collection of excerpts of compositions of 125 poets.); *Guru Stuti Sangrah*–Basanji Chaturbhuj, 1871; (Collections of poetic compositions of the Kabir Cult.); *Nitimala*–Sadanand Misra, 1972; (Poetic compositions of didactic nature); *Jain Stvanavali*, Sitab Chandra Nahar, 1874 (Poetic compositions of the followers of Jainism); *Prem-Ratnakar*, Lala Lachhman Das, (Poetic compositions centred on the erotic sentiment)., *Rasik Ranjan Ramayana*, Vallabh, 1888; (Collection of compositions of the Ram-a-devotion cult); *Phushtimargiya Sangrah*, *Nathubhai Tilak Chand*, 1888; (Collection of compositions of the Krishna-devotion cult.).

A majority of these anthologies is based on the erotic sentiment which forms the pivotal idea of most of the poetic compositions of the eighteenth and the nineteenth centuries.

The anthologies that appeared during the twentieth century vary in nature and approach and reveal a much wider range than the earlier ones. Some of the more important ones may be enumerated hereunder:-

Hindi Navratna:- The Misra Brother (Misra—Bandhu) brought out an anthology of selected compositions of the 'nine gems' of Hindi poetry, viz. Chand Bardai, Kabir, Sur, Tulsi, Keshav, Bihari, Bhushan, Mati ram, Dev and Bharatendhu Harishchandra. Although the anthology is titled *Nine Gems*, the actual number of poets included goes upto ten which has been restricted notionally to nine by bracketing Bhushan and Matiram. The anthology marks an important step forward in the sense that it carries introductory notes on the poetic and also a critical appreciation of the poetic achievement of each one of them. It thus covers the entire span of the history of Hindi literature encompassing the early period, the mediaeval period the scholastic or the later mediaeval period (Ritikal) and the modern period.

Kavita Kaumudi:- Ramnaresh Tripathi compiled a detailed anthology of Hindi poetry under the title *Kavita Kaumudi* bringing out Vol. I in 1918, vol. II in 1922 and Vol. III in 1923. Later, vol. IV comprising folk songs was also published by him. *Kavita Kaumudi* bears ample testimony to the poetical understanding and insight of Tripathi whose thoroughness and objective made possible a representative and tasteful compilation.

Siddhant Ratnakar:- In the Krishna-devotion stream of Hindi poetry, 'Madhuropasana' (Sweet devotion) attained better renown among various brands of devotion practiced by the people in general. Many a poet-follower of the cult composed beautiful verses in Braj Bhasha. Rasikdev, Rupsekhi, Kishoridas and Sheel Sakhi stand out amongst the poets of this school Vishweshwar Sharan edited and published an anthology of the compositions of these and other contemporary poets of the like under the title *Siddhant Ratnakar* in 1956. It carries a lengthy and learned introduction by Govind Sharma which throws adequate light on the creative poetry of this particular tradition.

Hindi poetry encompasses within its expanse numerous poetic currents identified distinctly on the basis of content and form. A number of distinct collections of this type have appeared from time to time. Some of them are:

Hindi Virkavya Sangrah–ed. C.P. Dwivedi, (1937); *Hindi Premgatha Kavyasangrah*–ed. G.P. Dwivedi, (1941); *Virkavya*–ed. Uday Narayan Tiwari, (1948); *Sufi Kavya Sangrah*–ed. Parashuram Chaturvedi, 1950;*Sant Kavya*–ed. Parashuram Chaturvedi (1952); *Riti Shringar*– ed. Nagendra, (1954); *Nath-Siddhon Ki Baniyan*—ed. Hazariprasad Dwivedi, (1957); *Riti Kavya Sangrah*- ed. Jagdish Gupta, (1960); *Bauddha–Siddhon Ki Baniyan*–ed. Parashu Ram Chaturvedi, (1969); *Niti Kavyadhara*–ed. B.N. Tiwari, (1984); *Raso Kavyadhara*—ed. Vijay Kulshreshta, (1984).

Except for *Riti Shringar* almost all the other anthologies are prefaced with brief assessment of the relevant poetic stream, short introductory notes on the poet concerned and clues about the meanings of the text alongside or at the end. These compilations thus not only introduce the main poetic streams of Hindi but also present representative compositions of each for the benefit of the interested reader.

Hindi has a fairly large number of poetic works composed under the generic title of 'Ras', 'Raso' and

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'Rasak'. Some scholars bracket them all in one broad category while others group them under separate categories. Dashrath Ojha and Dashrath Sharma, bracketing them under the same category, published a huge collection of the three viz Rasas, Rasos and Rasaks, in their compilation titled *Rasa aur Rasanvayi Kavya* in 1959. In the beginning of this anthology, there is a detailed scholarly introduction and the appendix consists of meanings of the text.

In the main body of the work, they also hint at the textual variations. This anthology makes a definite scholarly and valuable endeavour in introducing a specific poetic trend in its varied richness.

An anthology of the poetic compositions of the 'Acharyas' of the 'Sakhi Sampradaya', including Kalimalji, Bithal Bipul Devji, Biharidevji and others appeared in 1971 under the title *Sarvopari Nityaviharini Rasasagar*. Meanings of words, where necessary, are also given in Braj Bhasha prose. At the end, there is a concordance facilitating location of each 'pada' through the first line of each of them. In this very tradition, we have another anthology titled *Raso Kavyadhara* by Vijay Kulshreshtha––1984).

'Bhramargeet' represents another age-old poetic style which has its roots deeply entrenched into tradition. This style found profuse expression in Sanskirt, Prakrit and Apabhransha. Even though Bhramargit tradition continues into the modern period, mediaeval Hindi poetry is specifically rich in this respect. Snehlata Shrivastava has compiled an anthology of verses of 49 poets under this style appending a list of the Bhramargeet compositions available in folk-song style. It does not include the modern Bhramargit compositions by stalwarts like Jagannath Das Ratnakar (Uddhav-Shatak). The compositions of different poets do not figure chronologically but alphabetically herein. This anthology appeared in 1974. It neither contains any introductory note deliberating upon the development of the tradition nor does it provide any an notations to help the reader to understand the verses.

Poet Agyeya, in 1943, took a lead in presenting a group of seven emerging poets under the title *Tar-Saptak* which later turned out to be a starting point for more to follow. The compiler, in his introduction, had underlined the common feature of the poets grouped together in the anthology of the following words: "They do not belong to any particular school, they have not arrived at their destinations, they are yet on their course, or rather in search of their course" (p. 5). This was followed up by three more such 'Saptaks' over period of almost four decades. Representative poems of each of the poet in these anthologies were prefaced by statements of each one of them about his or her creative process.

Some good chronological anthologies of modern poetry have also appeared during the recent past, e.g. *Kavitayen* 1954 (Devishanker Awasthi and Ajit Kumar); *Kavitayen* 1963, 64, 65 (Ajit Kumar and V.N. Tripathi); *Hindi Ki Pratinidhi Shreshth Kavitayen* 1968-70 (Bachchan and Ajit Kumar), *Athven Dashak Ki Pratinidhi Shreshtha Kavitayen* 1971-80 (Bachchan and Ajit Kumar) and so on.

Another remarkable anthology of modern poetry was compiled and edited by Sumitranandan Pant, Balkrishna Rao and Nagendra under the title *Kavi Bharati* some two decades back. It reveals a fine selection of each poet's representative work. Another fairly comprehensive and representative anthology appeared in 1979 under the title *Kavita aur Kavita* compiled by Indranath Madan. Its preface explains the compiler's approach in respect of the anthology and its three sections have been divided under three significant heads, viz. 'Chhayavad ke Pahle' and 'Chhayavad' as the high water-mark of poetic creativity during the present century. He gives an assesment of the poetic process and the achievements of the age in a long introduction at the beginning of his anthology.

In the Post-Chhayavad period, lyricical compositions (Geet) were found to a certain extent but in the post-independence period its frequency has acquired an accelerated pace and there have been some good anthologies of lyrical compositions. Some of these deserve special mention: *Panch Jor Bansuri* (ed. by Chandradev Singh) *Navgeet Dashak* (Part I, and II) (ed. by Shambhu Nath Singh), *Dineshayan* (ed. by Dinesh Saxena and *Git* (I & II) (ed. by Bhupendrakumar Snehi, 1967.)

There have been some dialectal poetic compilations also which is perhaps natural in view of the fact that 'Braj' and 'Awadhi' held sway over vast tracts of this land for almost five centuries in the field of poetic composition. Viyogi Hari had compiled and edited a very useful and commendable anthology of Braj Bhasha poetry in 1923 under the title *Braj-Madhuri-Sar*. In 1940, Ayodhya Singh Upadhyaya 'Hariaudh' had also compiled an anthology of 'Braj Bhasha' poetry under the title *Vibhutimati Braj Bhasha*. Later, Ram Shukla 'Rasal' prepared and published an anthology of worthwhile modern poets writing in Braj Bhasha under the title *Adhunik Braj Bhasha Kavya*.

There has long been a tradition of anthologies based on the number of poetic verses included, e.g. 'Bisi', 'Pichisi' ('Pachasha', 'Shatak', 'Satsai', etc.) We find examples of two 'Satsai' (comprising Seven Hundred or so verses) anthologies. The first was brought out by Shyam Sunder Das in 1931 under the title *Satsai Saptak* which included seven 'Satsais'. There is a long introduction and an appendix giving clues to meanings and a concordance of the verses. Fourteen years later, Kailash Bhatnagar published an anthology titled *Nav Satsai—Sar* which contained the selected best of nine 'Satsais'.

Bho.T.

ANTHOLOGIES (Kannada) The first anthology dates

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back to the 13th century. It is entitled *Suktisudharnava* and also called *Kavyasara*, an important landkmark in the history of Kannada literature. It was compiled by Mallikarjuna who also called himself Mall, Mallapa and Chidananda Yogi. He tells us that he was 'Yadava Katakacharya' i.e. 'a teacher to army personnel' under the Hoysala king Vira Somesvara (1233-1254). The accepted date of the work is 1245. Opinion is divided as to whether Mallikarjuna was a Jain or a follower of the Vedic faith.

Suktisudharnava or *Kavyasara* (Essence of Poetry) is a collection of about 2200 verses from 28 *Champu* Kavyas under 18 topics such as descriptions of the sea, the mountains, the six seasons, moonlight, sunrise and sunset, love, war, capital city, etc. which were considered the *sine qua non* of a Mahakavya (Epic) by both poets and rhetoricians. The names of poetical works from which selections have been made are not mentioned by the compiler. But scholars have identified such works, and this has been helpful in fixing the approximate dates of certain works. Among the major poets who find a place in the anthology may be mentioned Pampa, Ranna, Ponna, Nagavarma and Janna Harihara.

There have been two imitations of *Suktisudharnava*, one entitled *Kavyasara* by Abhinava Vadi Vidyananda (C 1550) and the other of the same name by Mallakavi, discovered recently and published by the Kannada Sahitya Parishat (1973). Since *Kavyasara* ascribed to Vadi Vidyananda bears a close resmeblance to *Suktisudharnava*, it is quite likely that the compiler of *Kavyasarar* only revised it omitting some selections and adding others from a couple of works composed after *Suktisudharnava* which contains 2200 verses and is divided into 18 chapters. *Kavyasara* contains only 1143 verses. The third anthology is certainly of a more recent origin. The editor of *Kavyasara*, N. Anantarangachar, ascribes the authorship to one Mallakavi and says that nothing is known about the date and other details of the author, and even doubts if this Mallakavi could be Mallikarjuna himself. It is quite likely that an anonymous compiler has based his anthology on the previous two collections and has considerably enlarged them, with more selections from other works which were either not used or not available to the previous two anthologists. This voluminous anthology contains 3,555 verses and is divided into 15 chapters. All the three anthologies have proved to be useful in determining the dates of many poets represented in them on the basis of verses quoted. They also indicate the prevalent literary taste of the anthologists and their times.

Except *Vaddaradhana* (9th century) and *Chavundarayapuranam* (10th century), two works written entirely in old Kannada prose, we have no prose works until the time of Chikkadevaraja and Mummadi Krishnaraja Wodeyar when writing in prose received great fillip. But it is only in the early decades of the 20th century that we find genuine prose coming into its own. In this straggling growth of Kannada prose, a rare literary phenomenon in the form of Vachanas appeared on the literary scene during the 12th century as an inevitable offshoot of the Virasaiva socio-religious reformist movement spearheaded by Basavesvara and his contemporaries, known as Sivasaranas. The Vachanas (sayings) are spontaneous utterances in rhythmic prose of the spiritual and religious experiences of the votaries of the new faith. These utterances seem to have been recorded on palm-leaves during the lifetime of the vachanakaras, and the result was the growth of a wealth of manuscripts containing Vachanas. When this wealth faced virtual destruction due to the vandalism of Mahomadan invasions into the south, there was a conscious effort to salvage them and there arose a band of anthologists engaged in compiling collections of Vachanas from what was left in the shape of fragments of valuable manuscripts. Among such anthologies may be mentioned *Ganabhasita Ratnamale* by Kallumathada Prabhudeva (1430), *Visesanubhava Satsthala* by Channaviracharya (16th century), *Bedagina Vachanagalu* by Singalada Siddha Basavaraja (1600) and others. But the most noteworthy anthologies are those which bear the appellation *Sunya Sampadane*–connoting spiritual attainment of Sunya or 'The Mystical Zero' symbolizing the Supreme Soul (Parasiva) which Is and Is Not.

They are the following four:

Sunya Sampadane by Sivagana Prasadi Mahadevayya (1400-30), *Sunya Sampadane* by Halageyadeva (1500-30) *Sunya Sampadane* by Gummalapurad Siddhalinga Yati *Sunya Sampadane* by Guluru Siddha Virannodeya.

The first is of course the pioneering effort and the subsequent ones are revised and improved versions of the first. The last one is the best of the bunch.

The noteworthy feature of this type of collection of Vachanas consists in that the Vachanas are arranged in the form of a dialogue conducted by Allama Prabhu with the other Saranas. It appears as though the anthologist is presenting us with a verbatim report of the exchange of notes and discussions carried on at the Anubhava Mandapa (Conclave of Siva Saranas). Allama Prabhu is the presiding deity guiding the deliberations. The whole work is imbued with a rare dramatic quality and is reminiscent of the Dialogues of Plato.

In the modern period we see a regular effort in preparing anthologies of verses, short stories, one-act plays and essays. Among the anthologies of verses, *English Gitagalu* (Bangalore, 1926) by 'Sri' (B.M. Srikantia), is an anthology of free rendering of selected lyrics by poets of the Romantic age of English poetry such as Wordsworth, Coleridge, Cowper, Blake, Shelley and others. *English Gitagalu* is more in the nature of a transcreation rather than a translation and heralded the navodaya or the Romantic age of modern Kannada poetry. *English Gitagalu* of Sri greatly influenced the younger generation of the day and a good number of his

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students with creative talent studying at Maharaja's College, Mysore, began writing poetry. Their maiden efforts were collected in two anthologies, *Kiria Kanike* (1928) and *Taliru* (1930) published by the Karnataka Sangha of the college. The anthologies of the Master and his students were trend-setters in the field of modern Kannada poetry.

The Romantic development in Kannada poetry did not break away from its moorings in traditional poetry; it represented all that was lost in the cultural heritage of the land and reflected the aspirations of the English-educated public and the nationalistic upsurge sweeping over the land, and exposed itself to new influences like progressivism, and the new writing which had come into vogue in the thirties and forties. These new phases of poetry influenced the course of other genres of Kannada literature also, particularly the short-story and the novel. The essay was cultivated by very few writers and it has retained its identity to this day. The one-act play, which developed after the English model, gave us a rich crop during its short-lived period of significant achievement on the 'amateur' stage. But suprisingly, anthologies of one-act plays are few and far between, Quantitatively speaking, poetry and short story have claimed the major share in modern Kannada literature and so it is natural that they are represented by a number of anthologies.

It cannot be said that the anthologies in Kannada always represent the best and all the distinguished writers in the genre. They are subject to the preferences of the editor and of course the limited publicity of all the best that is produced in the particular genre being anthologized.

Sasana-padya-manjari is a collection of inscriptional poems (from 700 to 1465, ed. R. Narasimhachar, Bangalore, 1923). In his Prefatory Note, the Editor observes, "most of the records bear testimony to the prowess, piety, generosity, patriotism and tolerance of the princes and the people." It is the intention of the Editor "to give to the Kannadigas a taste of the style and beauty of these compositions of their own countrymen, which cannot but arouse a feeling of pride in them."

Kannada Bavuta (The Kannada Flag, ed. Srikantia, B.M., Bangalore, 1938). Here the flag symbolizes all that is best and noble in the cultural heritage of the Kannada people and their love of their land and language as reflected in the compositions selected from inscriptions, ancient literature, folk songs, contemporary poetry (The selection ranges from 700 to 1938).

Padya Ratnakara (Ocean of Verse-gems, Ed. Manvi Narasinga Rao and others, Hyderabad, 1956) is modelled on the above and up-dated. It is more voluminous and contains selections from classical literature. It is also more varied than the above anthology in regard to subject-matter.

In *Hosakannada Kavyasri* (Wealth of Modern Kannada Poetry, eds. Bendre, B.R. and Bhat, M.M., a SIBT Publication Madras, 1957) 42 poets are represented.

Akasara-hosa Kavya is an anthology of modern poems (ed: Lankesh P. Sagar, 1970) and contains 34 poems of the second generation of poets belonging to the so-called 'Navya' school of poets, or Navya Kavis. The New Poets movement was spearheaded by Gopala Krishna Adiga, though it was originally initiated by V.K. Gokak.

Navya Dhwani (New Voices, ed. V.K. Gokak & C.S. Kanavi, Bangalore, 1956) contains selections from 20 poets.

Samkramana Kavya (Transitional Poetry, ed: Chandrasekhar Patil, Giraddi Govindaraja, Siddhalinga Pattanshetty, Dharwad, 1965) is an anthology of representative poems by 59 poets.

Suvarna Samputa (Golden Chest) was a publication sponsored by the Institute of Kannada Studies, Mysore University, 1980, to mark the Golden Jubilee of the inception of Postgraduate studies in Kannada in 1928 by B.M. Srikantia and is claimed to be a comprehensive anthology of modern Kannada poetry modelled on the Golden Treasury of English Poetry.

Samakalina Kannada Kavita is an anthology of contemporary Kannada poetry, Bangalore University Publication in two parts. Part I, 1978 & Part II, 1980. The first part contains 63 poems representing 18 poets and is divided into five sections 'motif-wise'. The second part contains 55 poems and includes poems from the (Old-Guard) poets like B.M.S. Panje, Pai and Masti not represented in the first part. The anthologies *Nurondu Kavana*: (One Hundred and one poems) and *Kannada Kavya Sanchaya* (A collection of Kannada Poems) are published by the Sahitya Akademi, New Delhi.

Anthologies on famous persons like Basaveswara (*Sangama*, 'Confluence', Bangalore, 1969), Gandhiji (*Satabdi Deepa*–'Centenary Lamp', Bangalore, 1971), K.V. Puttappa (*Kavigaly Kanda Kuvempu*: Kuvempu as poets see him, Bangalore, 1971), *Kristanjali* (Tribute of poems to Christ, Christ College, Kannada Sangha, Bangalore, 1973), have appeared. A few collections of 'War-Poems' expressing patriotic fervour and the heroic sentiments (*Holapu-Thalapu* "The Rattle and the Flash of the Sword", *Vijaya Dundubhi* "Victory Drum", etc., Bangalore, 1963) at the time of the Chinese aggression (1962), demonstrates the patriotism of the contemporary poets. *Jivana Prabhata* (The Dawn of Life, Bangalore , 1936) is a collection of compositions on Insurance. Though propagandistic in nature, the poems have the virtue of readability and prove that the poet could rise to any occasion.

Kamana-Billu (Rainbow), Bangalore, (1932) and *Navilu Gari* (Peacock-feather, Dharwar, (1932) are the earliest anthologies of short stories. The former was

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edited by A.N. Krishna Rao, himself a well known short story writer.

Nadedu Danda Dari (The Path Traversed, Dharwar, 1960) is a representative collection of 35 stories produced

Kamadhenu (The Divine Bow, Bangalore, 1958) and *Diganta* (Horizon, Bangalore, 1960) are ambitious projects edited by Suryanarayana Cadaga, the popular novelist. All the stories in the former, nearly a hundred, are by women writers. The latter also contains nearly 50 stories.

Hosa Kshitija (New Horizon, Ed. by G.B. Joshi, Dharwar, 1965) is a significant collection. All the stories are by *'avant-garde'* writers.

Sahitya Akademi, Southern Languages Book Trust and National Book Trust deserve credit for bringing out occasionally good collections of stories.

Sahitya Akademi, Delhi, has published the anthologies *Kannada Sanna Kathegalu* (Kannada Short Stories, 1962), *Marathi Sanna Kathegalu* and *Hindi Sanna Kathegalu*.

The *Southern Language Book Trust, Madras,* has published anthologies like *South Indian Short Stories* (from Tamil, Telugu, Kannada and Malayalam, 1959); *Nava-katha-Guccha* ('Bunch of New stories, Parts I & II, 1961); *Indian Kathegalu* ('Present-day Stories', a collection of best stories gathered from *Sudha*, a popular Kannada Weekly, 1965).

One of the earliest of the very few anthologies of essays is *Harate* (Gossip, Dharwar, 1930) which contains essays in a lighter vein. It was followed by *Sulavu-Holgvu* (Appearances and Flashes, Dharwar, 1939), a fairly representative anthology. *Hosakannada Prabandha Sankalana* (Sahitya Akademi Publication, 1961) contains 39 essays and is an honest attempt to present the very best, representing the different aspects of the genre.

Though hundreds of one act-plays were produced when they were a rage on the amateur stage very few anthologies came out. Sahitya Akademi has brought out a couple of anthologies; one is the Kannada version of Telugu one-act plays.

Suhasa (Good Laugther, Bangalore, 1974) is a lone example of a fairly comprehensive anthology of humorous prose writing in Kannada, representing 160 modern authors, besides including 25 selections from old Kannada poetry and prose. In a stupendous endeavour of this nature quality of selections is bound to be uneven.

M.V.S.

ANTHOLOGIES (Malayalam) started with the advent of modern education through schools. Herman Gundert, a German scholar, prepared the first anthology of prose and poetry by name *Pathamala* during the 50's of the 19th century. *Pathamala* contains only a dozen pages of prose, the remaining ones all poems, selected from the classics of Malayalam literature. Then, by 1867 Kerala Varma Valiya Koyil Thampuran, who is known as the father of modern Malayalam prose, joined the Text Books Committee constituted by the Government of Travancore. For the use of students in schools, Kerala Varma compiled a graded series of anthologies of poems by name *Padyapathavali* which ran into seven volumes. He collected pieces of poetry from old poets like Cherusserry, Ezhuthacchan, Kunchan Nampiar and from contemporary poets like Kumaran Asan, K.C. Kesava Pillai, Ulloor S. Parameswara Iyer and Vallathol Narayana Menon. These pathavalis were in use for a long time in the schools of Travancore. Kerala Varma also started compiling anthologies of prose by name *Gadya Malikas.* Later Ulloor S. Parameswara Iyer prepared another anthology for the use in schools. Then the Universities of Madras and Kerala also made attempts to produce anthologies to suit their syllabi.

Later anthologies with a different purpose began to appear. Collections of freedom poems (*Swathanthrya Gitangal*–1948) and revolutionary poems (*Nalukettitiyunnu*–1936, *Sasvatha rasmikal*–1944) were brought out in book form. Individuals like P. Sankaran Nampiar and Suranad Kunjan Pillai have taken the initiative in producing anthologies of Malayalam poems. The Publications Division of the Government of India, Kavita Samiti, D.C. Books and National Book Stall have also contributed to the field of anthologies. The Kavita Samiti, Trivandrum, is publishing an anthology every year collecting the best poems of the period. A few anthologies of modern poems have also come out recently. Even then, Malayalam cannot claim to have enough anthologies.

P.V.V.P.

ANTHOLOGIES (Marathi) The advent of anthologies in Marathi was at the spurring of British scholars during the 19th century. The anthology *Navanit* (1854) was a government sponsored enterprise prepared for the use of students and teachers of old Marathi poetry. This anthology, compiled by Pandit Parashuram Balwant alias Parashuramtatya Godbole proved to be a landmark and also model for others to follow. This anthology contained poetic or verse passages of poets from 13th to early 19th century. It was prepared by the editor, after a sort of research, for works of old or ancient poets were not readily available. A glossary of difficult words was appended to it and it remained the most popular anthology and the next two generations of scholars and students were indebted to this anthology. Many revised editions and reprints of it occured and finally a fully revised edition edited by Priyolkar, was published by the Bombay State Government, and the original authentic texts of the passages were reinstated, as the first editor had made changes in them, compatible with the taste of the rather conservative public of mid-19th century.

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It was brought out in 1954.

No such anthology of old historical or other prose writing was brought out till the nationalist movement took roots in the minds of the Marathi speaking public. The British anthologists were not enthusiastic about any such undertaking for political reasons. The only medieval prose writing then known was that of the dynastic chronicles, called 'Bakhar' in Marathi. The bulk of historical correspondence, brought to light by scholars and historians was hardly meant to be literature. Yet gleanings and cuttings from this bulk were collected in a significant anthology by G.S. Sardesai. It was called *Aitihasika Patrabodha* comprising of letters of different Maratha rulers and Jahagirdars, including Shivaji, the founder of Maratha empire. It was published in 1939. A second edition was brought out in 1965 by Bhimrao Kulkarni with introduction and copious notes. A bigger volume of the historical correspondence called *Aitihasika Patravyavahara* was available in 1923 and G.S. Sardesai was one of the editors; but it was more of the nature of material for history than literature. One good collection of passages from the Bakhar was published in 1952 and edited and annotated by G.B. Gramopadhye. The anthologies or collections of very old Marathi prose and verse were the ones edited by S.G. Tulpule and were a good specimens of its kind. They were titled *Prachina Marathi Gadya, Mahanubhav Gadya, & Mahanubhav Padya* and were published in 1949. A noteworthy anthology of prose writings of the 19th century i.e. the prose that appeared in the post-Peshwa period right upto the beginning of the true modern Marathi prose, was compiled by Bhimrao Kulkarni in *Marathi Gadyacha Purvaranga* (1965) giving a fair idea of the early Marathi prose, beginning from the *Bala Mitra* of S.K. Chhatre (1928) upto the pre-*Nibandhamala* period. The first attempt was the famous book of Mahamahopadhyaya Datto Waman Potedar, named *Marathi Gadyacha Ingraji Awatara*, in which 28 selected passages are quoted from the varied Marathi prose works published during the early British Rule. These supplementary passages form a very important and useful anthology of the 19th century Marathi prose. A similar attempt was made by G.B. Sardar in his *Arwachin Marathi Gadyachi Purvapithika*–the antecedents of the modern Marathi prose, written during the Pre-Nibandhamala period of the 19th century. This volume first discusses the nature of these antecedents and ends every chapter with a selected passage of representative prose. The anthology of D.W. Potdar was published in 1922-23, Sardar's book appeared in 1937 and its second edition was brought out in 1956. Potdar was himself a renowned research scholar. A lot of time was spent by him in finding out the sources for the work. Thus it was a pioneering work in its field. Sardar's work was an outcome of both literary and social outlook; it covered a wider field and its second edition had the advantage of wider research in that field and thus it covered, more extensively, the period between 1800 and 1874.

During the last two decades of the 19th century three different series of selections–or rather collections of medieval and old Marathi poems appeared on the scene. The first to come out was *Aneka Kavikrita Kavita*, the first volume of which appeared in 1883 and the fourth and last was published in 1889. This was soon followed by *Aneka Kavikrita Pade-Katava* etc. edited by the distinguished scholar V.D.Oka. Its first volume was published in 1894 and the third and last volume in 1901. V.L. Bhave brought out *Sphuta Kavya-sangraha*, a compilation of shorter and stray Marathi poetic exercises that covered the long span of Marathi verse, both lyrical and narrative, and it was published in two parts, in 1905 and 1907 respectively. *Abhinava Kavyamala* soon followed in four parts, beginning in 1909 and ending in 1923, edited by such eminent scholars as Laxmanshastri Lele and N.C. Kelkar. A fifth volume, devoted to the poetic writings of female poets was edited by Saraswatibai Lele and published in 1925. An anthology of high order called *Kavya-Madhuri* was published by *Vritavaibhava* in 1870 and another volume of that name, edited by W.D. Oka seems to have appeared in 1884. But many series appeared in the first decades of the 20th century of which *Shri Maharashtra Sharada*, edited by poet Ajnatawasi alias Dinkar G. Kelkar and P.K. Atre appeared in 1923 (Vol. I) and in 1930 (Vol. II). Another extensive series *Maharashtra Rasavanti* edited by the poet S.B. Ranade and G.D. Khanolkar was published in three volumes from 1935-1936. Yet other two more significant attempts at bringing out anthologies of poetic and lyrical writings were made. *Marathi Kavita* 1920-1950 was edited by W.R. Dhavale. N.G. Joshi edited *Prachina Gita Bhandara*. It was a veritable Golden Treasury of poetically significant old-time compositions. It appeared in 1959 and was soon acclaimed as an authentic edition of lyrical poems and songs. About that time *Nave Navanita* was published by V.S. Deshpande. Quite a few other anthologies were also available. Most of them were collections of selected poems and modern lyrical writings such as *Kavya-Vahini* in five volumes prepared by R.S. Joag and Kusumagraja (V.V. Shirwadker). *Panch Kavi* edited with a critical introduction, was an anthology of selected compositions of the five representative poets of early 20th century. *Kavyakaumudi* (1924) and *Rasatarangini* (1910) were collections of old and new poems mainly meant for the use of the school and college students. A credit of preparing the anthology of contemporary Marathi writing goes to P.K. Atre. His *Aruna Wachanmala* and *Aruna Wachanmala* were noteworthy efforts. *Mangal Wachanmala* by V.S. Khandekar is an important landmark in school anthologies. There was a flood of such anthologies during the period from 1950 to 70. A selected collection of the Lavani songs *Marathi Lavani* was neatly edited by M.V.

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Dhond and was published in 1958. Likewise a collection of devotional Marathi songs along with many original Sanskrit 'stotras' and 'slokas' was prepared and edited by the L.R. Pangarkar and it has run into several editions upto now. This collection was called *Bhakti Marga Pradipa* and was first published in 1904. Many more such collections have been published by publishing houses with a view to placate religious or romantic public by producing collections of devotional songs and romantic lavanis. The interest in the folk songs led Acworth and Shaligrama, jointly to collect the Gondhali lore. Their unique collection contains a Powada of Sinhagad, romantic-historic ballad by Agindas or Ajnandas that was probably composed during the reign of chhatrapati Shivaji, in both its smaller and expanded versions. These historical ballads were afterwards collected in three volumes by historical resercher and writer Y.N. Kelkar. They form a definitive edition of these 'Powadas', first traced and edited by Shaligrama with the inspiration and help of Acworth. Y.N. Kelkar made further additions to them and brought out this definitive edition, after great effort and expense.

S.S.B.

ANTHOLOGIES (Punjabi), Compilation of anthologies in Punjabi began in 1604 with the preparation of *Guru Granth Sahib* by Guru Arjun Dev (1563-1606), containing sacred composition of some Sikh Gurus. The works of the Hindu Saints and Muslim Sufis (belonging to 12th to 17th centuries) besides the sacred scripture of the perpetual gurus of the Sikhs are also regarded as 'part of mankind's common spiritual treasure' of the Punjabi literature. The anthology was printed for the first time in 1864 at Lahore and was followed soon after by numerous selections and collections of hymns made out of it in various forms, such as *Punjgranthi, Nitnem, Amrit Kirtan* (compiled by Guru Harcharan Singh, 1965) ; *Bhagat Bani* (compiled by Bhai Jodh Singh, 1913); *Baee Varan* (compiled by S.S. Amol, 1944); *Amar Bani* (ed. by Harnam Singh Shan, 1951), *Gur Deepak* (ed. by Taran Singh, 1960). Anthologies of hynms composed by individual poets have also been compiled and published from time to time, e.g., *Slok Sheikh Farid* (ed. by Sahib Singh, 1946), *Guru Nanak Bani* (ed. by Rattan Singh Jaggi, 1968), *Bani Bhagat Ravidas Ji Ki* (ed. by Harnam Singh Shan, 1984).

Choice collections of verses composed by other Saints and Sufis, not included in that Holy Book, have also been compiled and published (e.g., *Punjabi Bhagti-Kavya*, ed. by Mohan Singh Uberoi, 1944; *Sufi-Kavya Sangrah*, ed. by Harnam Singh Shan, 1961).

Anthologies of secular literature have also been prepared and produced in various forms and genres, such as, selections from representative (1) prose and poetry, e.g., *Vidya Ratnakar* by Bhai, Bishan Das Puri, 1923; *Dipmala* by Mohan Singh Uberoi 1943; *Sahityavari* by Harman Singh Shan, 1953; *Adbi Mehkan* by Shehbaz Malik, 1980. (2) poetry, e.g., *Chaunvin Punjabi Kavita* by Teja Singh, 1933 ; *Meri Chaunvin Kavita* by Kartar Singh Duggal, 1945; *Satrangi Pingh* by Gopal Singh, 1953; Purana Makhion and *Sanjh Swera* by Harnam Singh Shan, 1956 ; *Chaunvin Punjabi Kavita* by Amrita Pritam, 1957. (3) prose, e.g., *Soch-Vichar* by Pritam Singh, 1951 ; *Chaunvin Gadya* by Harnam Singh Shan, 1955 ; *Lehran* by Faqir Mohd. Faqir, 1968; *Adhunik Punjabi Vartak* by Gurbachan Singh Talib, 1952; *Puratan Punjabi Vartak* by Surinder Singh Kohli, 1973; *Punjabi Nibhandavali* by Jit Singh Sital, 1970. (4) One-Act Plays, e.g., *Sat Chaunvin Ikangi* by Balwant Gargi, 1951; *Chaunvin Ikangi* by Gopal Singh, 1954; *Mera Chaunvan Ikangi* by Kartar Singh Duggal, 1957; *Pratinidh Punjabi Ikangi* by Gurdial Singh Phul, 1969; *Chaunvin Punjabi Ikangi* by Attar Singh, 1973. (5) Critical Essays, e.g., *Parakh-Parchol* by Harnam Singh Shan, 1961; *Punjabi Alochnatmakh Lekh* by Roshan Lal Ahuja, 1973; *Punjabi Alochna, Ik Prichey* by Jasbir Singh Ahluwalia, 1969; *Lalan Di Pand* by Iqbal Slah-ul-Din, 1973. (6) Short Stories, e.g., *Meri Chaunvin Kahani* by Kartar Singh Duggal, 1944; *Chaunvian Kahanian, Rang-Barangian, Neehan te Mamtian* by Harnam Singh Shan, 1954, 1955, 1958; *Navin Kahani Sangrah* by Gurbachan Singh 'Talib', 1961; *Qissa Punjab* by Harbhajan Singh, 1972. *Kahani Punjabi* by Surinder Singh Uppal (1979); *Waghion Paar* by Shahin Malik (Selected Punjabi short stories of Pakistan - 1982). (7) Short Biographies, e.g., *Mahan Purakh* by Harnam Singh Shan, 1956; *Dharti De Lal* by Sujan Singh, 1958.

Such anthologies containing choice selections from the writings of Punjabi writers living abroad or in other states of India have also been published from time to time, e.g., *Pakistan Di Ajoki Punjabi Kahani* by S. Darshan Singh Awara, 1970; *Dukh Daryaon Par De* by Attar Singh & Jagtar (1980); *Chaunvin Punjabi Kavita* (of J & K) by Amar Singh, 1973; *Chauvian Dogri Kahanian* by Chandan Negi, 1976; *Purab Dian Kirnan* (Bengal) by Baldev Singh, 1977.

Eleven such anthologies were produced in 1971-72 by Harnam Singh Shan under two separate series, called *Selected Punjabi Poetry* (published under seven titles, viz., *Gitavali, Kvitavali, Kava-rasavali, Puranian Lihan, Navian Leehan, Vichle Pandh, Navian Sedhan;* and *Selected Punjabi Prose* (under four titles, viz., *Gaddya-arambh*, Gaddya-Ussar, Gaddya-Pasar, Gaddya-Parvah)

Selections of some specific forms of Punjabi poetry and prose have also come out, such as, *Punjab Dian Varan*, Ganda Singh, 1947; *Punjabi Varan, Punjabi Baramahe, Punjabi Majhan*, Piara Singh Padam, 1951, 1959; *Prachin Jangname*, Shamsher Singh Ashok, 1955; *Chaunvian Qafian*, Surinder Singh Kohli, 1966; *Punjabi Siharfian*, Jit Singh Sital, 1972; and Sreshth Goshtan, Pritam Singh.

Collection and compilation of folk-songs, folk-tales

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and legends in the form of anthologies has also received due attention; e.g., *Punjab de Git*, Ram Saran, 1931; *Punjab de Lok-git, Kulu-Kangre de Lok-git, Haryana de lok-git*, M.S. Randhawa, 1955, 1960; *Punjab dian Lok-kahanian, Punjab dian Janaur-kahanian*, Schinder Singh 'Wanjara Bedi; 1953, 1955; *Nain Jhanan*, Harjit Singh, 1942; *Bar de dhole*, Sher Singh Sher, 1954; *Neeli te Ravi*, Kartar Singh Shamsher, 1958; *Pahari Goonjan*, Avtar Singh, 1950; *Sade Lokgit*, Avtar S. Daler; *Lok Punjab*, Mazhar-ul-Salam, 1978; *Prit Kahanian*, M.S. Randhawa, 1957.

Choice collections from the writings of single authors, in the following two forms, have also contributed to this branch of Punjabi literature: (1) chosen and edited by the authors themselves, e.g., *Meri Chaunvin Kavita*, by Piara Singh Sehrai, 1942, by Amrita Pritam, 1943 by Prabhjot Kaur, 1958, by Mohan Singh, 1977; *Mere Chaunvin Nibandh* by S.S. Amol, 1957; *Merian Chaunvian Kaha-Shan*, 1960; *Kartar Singh Blaggan di Chaunvin Kavita* by Gurmukh Singh Jeet (1981) (2) chosen and edited by others e.g., *Safir di Chaunvin Kavita*, by Kartar Singh Duggal, 1948; *Puran Singh di Chaunvin Kavita* by Harnam Singh Shan, 1960; *Bhai Mohan Singh Vaid di Vartak-Vangi* by Abnash Kaur, 1967; *Teja Singh de Chaunvin Lekh* (entitled *Ghar da Piar)* by Harnam Singh Shan, 1960; *Kartar Singh Blaggan di chaunvin Kavita* by Suba Singh & Mohan Singh, 1975.

Anthologies of essays/papers written by various writers/critics about the work and act of a single author have also added such to this genre, e.g. *Nanak Singh Te Usdi Kala* Swinder Singh Uppal, 1964; *Gurbakhsh Singh Pritlari*, M.S. Randhawa, 1972; *Bhai Vir Singh: Jivan, Samman te Rachna*, Surinder Singh Kohli & Harnam Singh Shan, 1973; *Puran Singh* Amarjit Singh Dhillon, 1981; *Mohan Singh: Ik Vishleshan*, Surinder Singh Narula, 1982.

H.S.S.

ANTHOLOGIES (Sanskrit), are collections of favourite verses and in Sanksrit there are more than a dozen such printed compilations. They were called either Sukti or Subhashita (a well spoken or turned out saying), like *Suktimuktavali, Subhasitaratnakosha;* or after the name of the person who compiled such a collection like the *Sarngadharapaddhati*. Such collections were a natural outcome of the dominance of oral tradition, a desire for poets to compose independent (technically anibaddha or muktaka) rather than a whole composition and a wish on the part of the knower of such verses to preserve them in a collection for posterity. At some point in the history of Sanskrit literature a convention developed of publishing independent self-contained verses in a collection of a hundred (Shataka) or of several hundred (Shatakas). Poets like Amaru, Bhartrhari and Bhallata have become famous in this line. Anandavardhana (8th cent. Kashmirian) refers specially to this class of literature in his epoch-making rhetorical treastise *Dhvanyaloka* and pays encomium to their skill in composing single self-contained verses full of picturesque description and emotional exuberance. The earliest collection of such century of verses is however in Maharashtri Prakrit, the Sattasai or Saptashati (seven hundred) ascribed to a Hala Satavahana. The content of these Prakrit lyrics relates almost exclusively to country life, the life of the villages scattered along the banks of the Godavari or in its tributary valleys running up into the Vindhya mountains.

True to the name 'Subhashita' the anthologies stand apart as essence of the whole Kavya literature. Enlightened critics and religious sects from different parts of India have made such compilations. The best Sanskrit anthology known is the Buddhist Vidyakara's *Subhashitaratnakosha* (12th cent.) This text and its separate English translation (by D.H.H. Ingalls) have been brought out in the Harvard Oriental series. Some other well-known Subhashitas are the *Subhashitaratnasandoha* (Kavyamala 82) by the Jain Amitagati (written in 993 and hence the earliest of the available specimens), *Saduktikarnamrta*, (printed, Calcutta 1964) of Shridharadasa from Bengal, *Suktimuktavali* (Gaekwad's Oriental series ed.) of Jalhana from West India, *Sarngadharapaddhati* (14th cent., Bombay; 1888), *Subhashitavali* (Bombay, 1886; Varanasi, 1974) of Valabhadeva (15th cent. Kashmir) and *Subhashitanivi* of Vedanta Deshika (15th cent. South Indian Vaisnavite).

The compilers of the Subhashitas were not simply interested in preserving their favourite verses for posterity. They bestowed much care in their presentation by systematically bringing them under different types-proverbial, erotic, ethical, descriptive, devotional, etc. and also under diverse topics - seasons, mountains, the gods, enjoyment of love, pangs of separation, good and bad men, etc. The reader of an anthology is thus presented with a panoramic view of one object and a gamut of feelings about the same as aroused by many poets. In many cases the names of the poets are appended, and some of these poets are not known outside the anthologies. The Subhashitas are therefore valuable not only in indicating the taste in the compilers' period in relation to the heritage of poetry then extant, but also for preserving examples of the works of poets not otherwise known at present.

S.S.J.

ANTHOLOGIES (Sindhi). The earliest anthology of Sindhi poems which has come into light seems to be a manuscript in Persian entitled *Bayan-ul-arfin va tanbihul-ghafilin* (An account of holy people and advice to errants.)

It contains preachings of Shah Abdul Karim of Bulri

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(1537-1622) written in the Persian language and his Sindhi verses written in Persian script. The work was compiled and prepared in 1628 by Muhammad Raza, one of the disciples of Shah Abdul Karim. Sindhi verses collected in the manuscript are those of Shah Abdul Karim numbering ninetytwo, Qazi Qadan-eight and five verses by other unknown poets. Besides, it contains three verses in Hindi and one poem in Persian. However the main purpose of the compiler was to collect preachings and poetry of a Sufi poet Shah Abdul Karim, his master. The verses of other poets included in the collection are those which were quoted by Shah Abdul Karim during his spiritual discourses.

The trend of compiling poetry of sufi Saints and devout persons was very common in medieval period. It has continued in the modern period also. Another important early anthology which has come to light is a Hindi manuscript *Santon Ki Vani*, the poetry of Saint poets, written in Devanagari script. It contains 112 Sindhi verses of Qazi Qadan (1463-1551), the first Sindhi poet whose large number of verses have been preserved in the written form.

The earliest anthology of Sindhi prose which has come to light in the printed form is a collection of five Sindhi folk tales given as an appendix in *A grammar of the Sindhi language* written by Captain George Stack and published by him from Bombay in 1849. The five folk tales are (1) The wise Kazi and two quarrelling women, (2) An old woman and two friends who deposited money with her, (3) A parcher of grain and a foolish boy, (4) The story of the Prince Amulu Maniku, and the Princess Husini, the Fairy, (5) The story of Rai Diachu. Captain George Stack has recorded the Sindhi folktales in Devanagari-Sindhi. Another collection of selected Sindhi writings was compiled by E.Trumpp, entitled *Sindhi Reading Book*. The collection was published in both Devanagari-Sindhi and Perso-Arabic characters by him from London in 1858.

Udharam Thanvardas Mirchandani (1833-1883) one of the early prose writers, compiled a collection of Sindhi folktales, entitled *Rai Diyacha Ain Sorathi ji Akhani* (The story of Rai Diyacha and Soratha). The book was published in 1861 and contains the translated version of the story of Rai Diyacha and Soratha as given by Captain George Stack.

Some of the other important anthologies brought out upto the end of the last century are *Barana Shaira* (Nursery rhymes, 1870) by Mirza Qalich Beg, *Sindhi Gujharatun* (Sindhi riddles, 1888) and *Barana Gita* (Songs for children, 1891) both compiled by Kauromal Chandanmal Khilnani. *Mufid-al-sabiyan* (Moral and interesting stories for children, 1861) compiled by Mirza Muhammad Shah (First).

Since the first decade of the present century, some Sindhi scholars and educationists have tried to compile selections from Sindhi prose as well as poetry in a chronological order to show the gradual growth in language and style. In this direction, Dayaram Vasanmal Mirchandani (1880-1968) and Lilaram Premchand (1874-1959) brought out in 1907 the first ever anthology of Sindhi prose entitled, *Guldasto*, which contains prose writings in chronological order. The same collection in enlarged and slightly modified form was again brought out by Dayaram and Jamnadas Sadani (1890-1951) in 1935 and 1953. It has remained an ideal anthology of Sindhi prose for a study of the gradual changes in Sindhi language and style. Some other important works brought out on the same model are *Bahar-e-Nasr* (Spring of Sindhi Prose, 1932) by Bherumal Mahirchand Advani (1875-1950), *Vichara* (Thoughts, 1944) by Lalsingh, Hazarisingh Ajwani (1899-1976) which contains prose selections from D.J. Sindh College Miscellany; *Baharistan* (A place of spring) and *Phula-Phulela* (Variagated flowers) compiled by Nanikram Dharmadas Mirchandani in 1932; *Jauharu-Nasru* (An essence of Sindhi Prose) by Fatehchand and Mellaram Vasvani published in 1932; *Sindhi Nasra ain Nazma jo Intakhab* (selections from Sindhi prose and poetry) published by U.M. Dandpoto in 1940; *Adabi Gulshan* (Garden of Literature) selections from Sindhi prose and poetry brought out in three volumes by Naraindas Mevaram Bhambhani during 1944 to 1945; *Naon Daur* (New Era) a selection of Sindhi poetry from D.J. Sindh College Miscellany by Lalsingh Ajwani published in 1947; *Manika, Moti, Lata* (Gems, Pearls, Rubies), a chronological selection of Sindhi poetry published by Lalchand Jagtiani in 1927 and 1940.

During the forties some of the progressive writers brought out anthologies of Sindhi short stories entitled *Registani Phoola* (Desert Blossoms, 1944) and *Piraha Phuti* (Dawn, 1945) compiled by Gobind Malhi and *Sindhi Kahanyun* (Sindhi Short Stories, 1947) compiled by Sheikh Ayaz.

After independence a considerable number of Sindhi anthologies in prose as well as in poetry have appeared in India. Most of them contain selected writings of a single writer or a poet. For example, *Kakha ain Kana* (Straws and Stalks, essays) and *Cheekha* (A shriek, Poems) by Harumal Sadarangani; *Anokha Azmuda* (Extraordinary experiences) a collection of short stories by Ram Panjwani; *Satu Saru* (An Essence, a collection of critical essays on philosophy and literature, 1980) by Param Abichandani. Two very important anthologies entitled *Chetna* and *Sahitya Ja Siddhant* containing articles on literary criticism were edited by Anand Khemani. Anthologies containing selections from different prose writers or poets are comparatively limited in number. Among them such collections based upon historical development of a particular literary form, language and style are very few. The Sahitya Akademi has brought out some anthologies on chronological principles like *Chunda Sindhi Shairu* (Selections from Sindhi poetry).

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Anthologies of Sindhi prose and poetry, covering different periods and literary trends and containing critical introductions as well as annotations on the peculiarities of language and style are still wanted.

M.K.J.

ANTHOLOGIES (Tamil), are as old as the ancient and golden period of Tamil Literature viz., the Sangam Age of about two thousand years ago. Among Sangam works are several anthologies - the promiment one being *Akananuru* and *Purananuru*, each consisting of 400 poems.

There is no dearth of anthologies in the recent output of Tamil books. *Purathirattu*, an eighteenth century compilation in palm leaf manuscript, has been edited by S. Vaiyapuri Pillai and printed by the University of Madras.

Thanippadal Thirattu or collection of stray and unclassified songs mostly by anonymous poets has been brought out by K. Subramania Pillai (Ka Su Pillai) through Saiva Siddhantha Noorpathippuk Kazhagam. Similar publications under the same caption have been brought out by a number of enterprising editors and publishers, over a long period of time: the first one came out from Ratna Nayakar and Sons. Also worth mentioning are anthologies of the compositions of 'Siddhars' or mystic men endowed with superior faculties.

Pudhiya Attichudi compiled by S. Meyyappan of the Annamalai University is a modern version of the ancient didactic work conveying homely advice to the teen-agers. It is written by 12 scholars and it brings within its compass the entire spectrum of the modern age and current affairs.

The Sahitya Akademi has issued two anthologies, one of Tamil short stories and the other of Tamil poetry. A collection of short stories first printed in magazines is periodically selected by experts and published in book-form by 'Ilakkiaya Chintanai', a service-oriented literary forum. Vasakar Vattam has come out with an anthology of Travel literature by inviting contributions on various countries from well-known writers who have travelled abroad.

The Madurai Kamaraj University's anthology on Thiru Vi ka and the Annamalai University's handsome publication on Raja Sri Annamalai Chettiar and Subramanya Bharati are among the "centenary celebration outputs" which have become a current fashion.

Devotional literature too has its share. Mention may be made of *Saiva Manjari* published by Panditurai Thevar through the Madurai Tamil Sangam and *Siva Neri Ceyyul Thirattu* by Saiva Siddhantha Works Publishing Society in 1930.

An anthology of modern Tamil poems has been compiled by R.P. Sethu Pillai under the title *Senchor Kovai*. A similar publication of contemporary writers including the new-wave poets has been made available by Va Mu Seturaman.

So.

ANTHOLOGIES (Telugu) Madiki Singana (last quarter of 14th century A.D.) who collected poems from various books and composed an anthology called *Sakalaniti Sammatamu* (1440) is considered to be the earliest known Telugu anthologist. He claimed this work of anthology to be a Prabandha. Nidadavolu. Venkata Rao considered Madiki Singana to be the first research scholar and his anthology to be the first research work. Anthologies in the past helped to trace the original works of forgotton poets.

The name of the second in the list of anthologists, however, in not available but a part of his anthology *Udaharana padyamulu* containing poems of 53 poets is available in the Andhra Sahitya Parishad's library at Kakinada. The sequence of poems is so arranged by the unknown anthologist that it gives the feeling of a Prabandha rather than of an anthology.

Arudra in his *Samagra Andhra Sahityam* Vol. 9 mentioned that Jaggand (14th century) the third in the list of anthologists borrowed poems of 31 poets from *Udaharana Padyamulu*, while compiling the anthology *Prabandha Ratnakaramu* which he did not acknowledge. Jaggana included poems of 60 popular poets in his anthology. The various categories under which he compiled the poems helped the systematic division of Telugu literature subsequently.

Later, Veturi Prabhakara Sastri (1888-1950) brought out an anthology *Prabandha Ratnavali* in 1918. He borrowed the poems from the earlier anthologies, *Udaharana Padyamulu and Prabandha Ratnakaramu*. It contains poems of writers starting from pre-Nannaya period to 1560. Another anthology *Pranandha Mani Bhushanam* edited by Manavalli Ramakrishna Kavi appeared in 1910 and comprises poems belonging to 16th and 17th century.

The other important anthologies of Telugu poetry in existence of the era of Prabandha Yugam are: *Sri Krishna Lila Vilasamu* by Pusapati Kumarachyutta Rama Raju: *Sringara Padavali* (1903) by Modi Jagannachamal; *Rutuchakramu* (1915) by Samardhi Rangaish Setti; *Bharata Sara Muktavali* and *Bhagavata Sara Ratnavali* by kattamanchi Symbrahmanya Reddy; *Andhra Kavi Ratnakaramu* (1900) by Bhattiproly Ramachandraiah, *Varnana Ratnakaramu* by Dasari Lakshmanaswami and *Kalyana Kalpavalli* (1956) by 'Karunasri' Jandhyala Papayya Sastri.

While compiling anthologies of modern Telugu poetry certain institutions and individuals have moulded them to suit their tastes and ideologies. *Vythalikulu* (1935) edited by Muddy Krishna consists of poems of 24 poets belonging to late 19th and 20th centuries. After *Vythalikulu* a variety of anthologies like *Navyalokam, Kalpana,*

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Udaya Ghantalu, Mahodayam, Adugujada Gurajadadi, Darsana, Navagara, Sri Sri Yugam, Mani Makutam, Jatiya Githalu, Pratyusha, Janasena Patalu, Mini Kavita Viplavam, etc. were published representing the various trends of progressive and revolutionery movements is Telugu poetry.

In 1965, six poets, styled themselves as "Digambara Kavulu" formed into a group and published an anthology *Diklu*. Since then group anthologies came out in good numbers. *Tiragabadu Kavulu. Chetanavarthan Kavulu* and *Pygambara Kavulu* have contributed much in this direction. *Taram Taram*, an anthology published by Verse Front, Hyderabad in 1976, claims to its credit the poetry of a generation of 100 poets.

Pushpanjali (1921) contains 'Bhava Githas' (lyrics) of 30 poets. *Mahasankalpam* (1975) compiled by Nanduri Ramamohana Rao and Indirakanti Srikanta Sarma is claimed to be an exclusive anthology of free verse presenting the various trends in the modern Telugu poetry. 'Yuva Bharati', a literary and cultural organisation in Hyderabad published a good number of anthologies of free verse like *Mani Makutam, Krimira, Swecha Padhalu' Vichikalu* (1968), *Aksharalu* (1971), *Ushassu* (1973), *Sinduram* (1974), *Kavitalata* (1976), *Vedi Velugulu* (1980), and *Rekhalu* (1981), *Kavita* (1975) *Proddupodupu* (1971), *Madhura-Githalu* (1962) etc. Some of the anthologies published by other literary organisations, like Navya Sahiti Samiti, Hyderabad published the anthology *Navya Sahiti* in which the best poems selected by the authors themselves who are none but the members of the Samiti were included. Abburi Chaya Devi's scheme to bring out the poetic collection *Kavita* three volumes per year could not continue for more than a year.

The Central Government and the Andhra Pradesh Government have played a very constructive role through the Akademies of the government. Andhra Pradesh Sahitya Academy, Hyderabad, published an anthology *Chatu Padya Ratnavali* (1978) comprising 373 Muktakas. Earlier Veturi Prabhakara Sastri and Dipala Pitchaiah Sastri had brought out separately anthologies of this type. The Southern Languages Book Trust, Madras, published *Prachina Kavya Manjari* in 1958 and *Naveena Kavya Manjari* in 1959 and Sahitya Akademy, New Delhi, published *Telugu Kavya Mala* in 1976. It was compiled by Katuri Venkateswara Rao. This anthology was divided into three parts, the first part with mostly pieces of translations of the epics of the old, the second part with original writings of 20 poets of the period from 16th century to 1850. and the third part comprising subjective poetry and poems on patroism and social consciousness. The National Book Trust, New Delhi, published the Anthology *Telugu Kavita Samputi* (1974) composed by Viswanatha Satyanarayana and Balantharapu Rajanikantha Rao with a collection of poems of 34 poets of post-independence period. The Information and Public Relations Department, Government of Andhra Pradesh published a good number of anthologies like *Gitavali* (1971), *Archana* (1971); *Git-mala* (1972), *Vijayendira* (1972), *Diksha* (1975) and *Padandi Munduku* (1975).

Andhra University under the editorship of L. Chakradhar Rao published an anthology called *Kavita Sankalanam* in 1977 in which we find poems from Nannaya to Viresalingam (1848-1919) in 50 pages.

Among the translations *Bulgarian Kavita* published by Andhra Pradesh Prakashan Writers Association, Guntur district, is noteworthy. Here Telugu translations of 40 poems of 5 prominent Bulgarian poets are included.

Another important translation *This Tense Time* (1981) by *Vegunta Mohan Prasad* (1941) is the first ever comprehensive anthology of Modern Telugu poetry rendered into English showing the wide range and diversity of style of Romantic, progressive and Revolutionery Movements.

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R.S.R.

ANUBHAVA (Kannada) is taken sometimes in the sense of mysticism or something mysterious. This is misleading but is taken in the wider connotation as the endeavour of the human mind to grasp the divine essence or the ultimate reality of things.

In this sense the word 'Anubhava' designed by the Sharanas of the 12th century may be taken as the Kannada equivalent to mysticism. "Anubhava is the gem of the inner spiritual world". "Anubhava is an abiding in the abode of the self'-thus they defined the word and impregnated it with the highest spiritual experiences, by creating a vast literature which is called Vachana Sahitya or Vachana Literature from the point of view of the form and, Anubhava Sahitya or Mystic Literature from the point of view of the content. This is, hence, a great period of Mystic Literature in Kannada.

Even before this, we had Jain Puranas in Kannada written by poets like Pampa, Ponna, Ranna, Nagachandra and others, But in those works mythological narrations of the lives of Tirthankaras get more prominence than direct mystic experience. So they are more religious than mystic, though, here and there we come across mystic experience. But they are descriptive narratives with the religious atmosphere as their background and backbone.

It was at the time of Siva Sharanas headed by Basaveswara during the 12th century that Kannada literature acquired a new dimension. Here also religion played an important part but it was not a religion of rituals

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and conventions, but an institutive awareness which transcended individual limitations and mental aberrations. Under his leadership thousands of Sharanas from all parts of the country rallied together. The new grounds of human knowledge and spiritual experience that have emerged from their discussion on a common platform called 'Anubhava Mandapa' and the Vachana literature that reflects them form an, unforgettable chapter.

Incidentally, in their effort to carry their message to every heart and home through the language of the common man, Kannada acquired a new vigour and vitality and enriched itself. The mystic literature of the Sharanas, in consequence, formed an outstanding landmark in the history of Kannada literature. Sharanas like Basavanna, Allamaprabhu, Akkamahadevi, Siddarama and others with their many-sided genius, mystic experiences and spiritual exercises shaped the language in its several forms. Their presentation, the manner of their expression, the similies, mataphors and other rhetoric figures they have made use of, their treatment of the theme and resultant effect all these reveal the peculiar strength of the Vachana literature.

After the Sharanas of the 12th century, we come to the Dasa Sahitya of the 15th century. It is another important period so far as mystic literature in Kannada is concerned. Purandara Dasa and Kanaka Dasa are very prominent names in this regard. Both of them belong to the 15th century, the great Vijayanagara Age. But traditionally the origin of Dasa Sahitya goes back to Madhvacharya, the originator of Dvaita philosophy. He and his pupil Naraharitirtha (13th century) started the Vaishnava Bhakti movement in Karnataka. It took a new turn and reached its culmination when it reached the common man through the simple and lucid Kannada songs composed by prominent and eminent personalities like Purandara Dasa and Kanaka Dasa.

Purandara Dasa, himself a single-minded devotee of god Purandara Vitthala, was able to see how great this life of spiritual endeavour was and how strangely man turned his face against it. He felt for the ingorance and miseries of the common man and went from house to house with the beacon light of spiritual or mystic songs. They were spontaneous and were powerfully blended with sweet music. So they could directly touch the hearts of the people. With his poetic insight and creative gift, he could transform his experience both of internal spiritual practice and of external worldly incidents and give them artisitic expression in the form of songs. They are called Kirtanas. He has written not hundreds but thousands of such songs imbued with rich and manifold experiences of life. He went from house to house singing his songs and moved about helping, counselling and consoling the distressed and the downtrodden.

Kanaka Dasa, who actually came from among the down-trodden, was even more powerful in some of his songs and nearer in his approach, to the common people. He too was a spiritual seeker and a vagrant ascetic, who carried the eternal message of religion from door to door. He was also a veritable poet who in his songs, could effectively communicate to and impress upon the people the perfect equality in society and religion, and also the experiences of his yogic practice.

Even after Kanaka Dasa and Purandara Dasa, there are some outstanding personalities in the Dasa order. Vijaya Dasa and Jagannatha Dasa may be mentioned here. The tradition came down to the 17th, 18th and 19th centuries also thus making Dasa Sahitya a significant aspect of mystic literature in Kannada.

Besides these two movements, i.e. Sharana Sahitya and 'Dasa Sahitya', we have another important aspect of mystic literature. That is a body of special type of songs introduced by Nijaguna Shivayogi, probably of the early 15th century. His *Kaivalya Paddhati* is a collection of songs. But these are not like the songs of the Dasas. The songs of Nijaguna are more reflective and philosophical, mainly concerned with yogic practice. That is why they are called Kaivalya Paddhati songs, i.e. songs of the pathway to Kaivalya or Moksha (final emancipation). The songs came to be known as 'Kaivalya Sahitya' or popularly called 'Tattva padagalu'.

After Nijaguna, a host of Virasaiva Saints, gurus and seekers followed the path and a number of such works were created upto the end of the 19th century. To name a few, Muppina Shadakshari (probably a contemporary of Nijaguna) whose collection of songs is called *Subodhasara*, Chidananda Avadhuta of the 17th century, Sarpabhushana Shivayogi of the 18th century, Balalila Mahanta Shivayogi Mailara Basavalinga Sharana Kadakolada Madivala Yogi, Kudaluresha, Nimbargi Maharaj, and even Shishunal Sharif may also be included here.

This mystic literature of 'Tattva padagalu' has become so vast that it requires a special study which is yet to be undertaken. They do not remain at the poetic level, though that is the starting point. They easily transcend it and reach the innermost depth of mystic experience.

Apart from these three mystic trends in Kannada, i.e. 'Sharana Sahitya', 'Dasa Sahitya' and 'Tattva padagalu' or 'Kaivalya Sahitya'- we can have glimpses of mysticism in some of our major poets also. As already stated, in the *Jain Puranas* of Pampa and others, intuitive experiences peep out here and there. We can also have touching experience in Harihara's *Pampa Sataka* and *Raksa Sataka*, as also in his Ragales - the metre in which he composed his works, and which goes along with his works like *'Basavarajadevara Ragale,* etc. Poets like Raghavanka, Ratnakara, Kumaravyasa, Chamarasa, Mahalinga Ranga, and Shadakshari may also be mentioned. This shows that Kannada has a rich tradition of mystic literature.

H. T.

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ANUBHAVA (Sanskrit) literally means that which follows bhava (Sanskrit anu 'after' + bhava), therefore, 'consequent', 'ensuant', a mimetic change due to, or a wilful expression of a character's emotion; or that which causes one to experience (causal of Sanskrit root 'bhu' to experience with anu) so called because 'it communicates, through verbal, physical or emotional representation (acting), the basic emotion of a character to other characters present on the stage, or indicates the hero's emotion, as also makes a connoisseur experience an emotion identical to that of the hero. Such voluntary physical changes which, consequent upon the rise of an emotion, would be called its effects in actual life, are termed Anubhavas only to emphasise their peculiar function in dramatic or literary context. They are only indicative but not invariably infallible signs of the emotion. The character may skillfully show the Anubhavas of a particular emotion, but he may not actually experience it. Yet they must be studied carefully from actual life and presented or reproduced faithfully in a dramatic performance.

Anubhavas include, according to Bharata, verbal, physical and emotional representation (abhinaya 'acting'). They can be indicative of different emotions in different contexts (a tear can express both joy and sorrow); therefore, their proper signification can be determined only in the entire aesthetic context in which they occur.

Sattvika bhavas held as a sub-class of Anubhava by some and a distinct class by others (emotional acting) are slightly different in that they are involuntary expression and, therefore, infallible signs of the emotion being present in the character, for which reason Bharata includes them under bhavas; but in reality, they are only external expressions of the mental states, not the states themselves, and Hemachandra and Ramachandra and Gunachandra correctly class them as Anubhavas only.

Dhananjaya and Dhanika include under Anubhavas also the effects of an aesthetic object upon the connoisseur; but Lollata rightly points out that only those Anubhavas which (along with other factors) cause or produce the aesthetic configuration can be included in it; whereas the connoisseur's Anubhavas are not the causes, but the effects of his aesthetic experience.

The Anubhavas are nothing but the gestures, movements and poses of the various limbs and the body and are treated by Bharata minutely and in detail under various heads of abhinaya. But Bhoja tries to impose a regular system by dividing Anubhavas in 4 classes of 12 each : (1) manarambhanubhavas or Anubhavas of mental activities such as bhava, hava, hela, etc; (2) vagarambha or Anubhavas of speech activities like alapa (talk), pralapa (prattle), vilapa (lamentation), etc., (3) buddhyarambha or Anubhavas of 4 ritis (regional styles of literary compositions), 4 vrittis (moods or aspects of a composition) and 4 pravrittis (regional traditions of dress, etc. covered by Aharya type of abhinaya) (iv) shararambha or Anubhavas of physical or bodily gestures relating to various limbs such as the lower lip, cheeks, eyebrows, eye-pupils, eye-lids, eye-sights, etc. Anubhava is an important ingredient in the experience of Rasa and so it provides a plank for the Rasa theory.

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R.N.

ANUBHAVALU: JNAPAKALU (Telugu) is the autobiography of Sripada Subramanya Sastry, a famous short-story writer. Sripada is one of the writers who have given vitality and a distinct style to Telugu prose.

Sripada's works endure not for what is said but for how it is said.

Sripada appears uninhibited in acknowledging whatever he did not like, whatever he could not acquire in spite of persistent trial. We see a spirit of rebellion and freedom in the way the writer bluntly and openly denounces the orthodox practices of his family and his caste. He loved to choose his own path, maybe in an unorthodox way.

He loved music, but failed to learn it. He was sorry he approached only half-baked scholars and artists and wasted his time and energy to no avail. He could have penned a few lines of poetry during that time, as he grievously complained. He thought that Carnatic music was a pure form of Indian music.

He firmly belived in the theory of reincarnation.

He depicted in his work the hard life of the commoners and the power the Pithacharyas wielded. He quoted an incident in the life of Yeluripati Narsimha Yajulu of Vegeswarapuran as an example of rebellion.

Those were the times when great poets like the famed Thirupati and Venkata Kavalu and Venkata Ramakrishna Kavulu, competed with one another; those were the days when not only other castes, but even officials got down from their vehicles to greet scholars and Brahmins.

Though Sripada was skilled in versification he was encouraged by his gurus Ramakrishna Kavulu, and as he too liked it, he took to prose-writing and excelled in it. It did not mean that he did not like versification.

He makes a pertinent observation on the manners and treatment meted out by non-Andhra hoteliers in contrast to the arrogance and callousness of the Andhra hoteliers. Likewise, his appropriate comments on the Hindi movies had taken Andhra by storm.

Men who used to wear their hair long had come under English influence and their hair was cropped. The lust for jobs rushed the children of orthodox Vedic

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families to English studies.

Those were the days when Kavi Sammelans were held in wedding ceremonies. Sri Manthri-Preggada Bhujangarao Panthulu started the convention of honouring poets along with Vedic scholars. This used to be called Kavitwapu pallem (poetic plate).

Thus Sastry's *Anubhavalu: Jnapakalu* mirrors the conditions of his times—social, moral and political. A reader very clearly understands how the writer detested Western music and culture, and how he loved freedom from convention and orthodoxy, loved truth and fearlessness which are qualities to be admired and emulated.

P.H.R.

ANUBHUTI KE KSHAN (Hindi) is a recent collection of letters addressed to a variety of people by Vijayendra Snatak from time to time. The problems talked of in the letters are so much ours as of those to whom they were actually addressed. The problems relate primarily to literary activity and are discussed with rare and disarming frankness without taking recourse to masks or principles or curtains of personal amity or hostility.

Snatak's letters throw light on the course of many a literary movement and he underlines their degeneration without adopting a rebellious stance. We may differ from his approach but we cannot, for a moment, question the meaningfulness of the views he expresses. On such an untalked of subject as 'Pustak Sankalan aur pustakon ki niyati', his letter while laying bare our intellectual bankruptcy obliges us to think how long shall books continue to be treated as a burden on the others.

Still more important are the personal letters because the agony and ordeals, trials and tolerance, patience and perseverence of the individual expressed therein transcend all narrow limits to enable each one to identify himself therewith. Snatak delves deep within himself in such letters and their reflective profoundity not only reveals the unruffled dignity of the author's personality but also opens up an avenue for the reader to think deeply and make a sincere endeavour for self-realisation. They do not confuse, but they prepare the mental base for new resolutions.

Some of the letters included in the collection are absolutely personal but this personalness too, is so comprehensive as to involve everything within its bounds. The real fulfilment of life is to sweat profusely though hard labour and yet maintain a smiling countenance. This is not mere didacaticism; this is a realisation that emerged after passing through the ordeal of blazing fires of life's real situations. The letters do not just contain clues to individual biography, they have much more to offer.

It is this that makes *Anubhuti ke Kshan* (1983) a meaningful literary work.

V.P.

ANUKRAMANIS (Sanskrit) are the works which give the contents of the *Vedas* with regard to their different items. Seven indices, all belonging to the *Rigveda* are ascribed to Shaunaka (600 B.C.) the celebrated author of the *Rigvedapratishakhya*. The *Arshanukramani* gives a list of the Rishis or authors of the *Rigveda*. The *Chandonukramani* gives a list of the metres in which the hymns of the *Rigveda* are composed. It also states for each book the numbers of verses in each metre as well as the aggregate in all metres. The *Anuvakanukramani* states the initial words of each of the eightyfive Anuvakas or lessons into which the *Rigveda* is divided. *Padanukramani* gives a list of lines. *Suktanukramani* gives a list of the initial words of the hymns. *Devatanukramani* survives only in ten quotations given by Shadgurushishya, most probably because it was superseded by the *Brihaddevata*, a much more extensive work than any of the Aunkramani works. It names the deity for each verse. It is of great value as it contains a large number of legends and myths. The *Rigvidhana* describes the magical effects produced by the recitation of hymns or single verse of the *Rigveda*. Among the Anukramanis the most important is the *Sarvanukramani* of the *Rigveda* by Katyayana. It gives the first words of each hymn, the number of verses, the name and family of the authors, the names of the deities and the metres of every verse. Shadgurushishya (12th century) wrote his commentary on this work.

The *Yajurveda* has three Anukramanis, one for the Atreyishakha of the Tattiriya, the other for the Charayaniyashakha and the third for the Madhyandinashakha of the *Vajasaneyisamhita*. The *Arsheyabrahmana* is the oldest Anukramani of the *Samaveda*. *Brihatsarvanukramani* belongs to the *Atharvaveda*. Some epics and Puranas also have Anukramanis as an integral part of the whole work in the beginning.

These Anukramanis serve a double purpose. They preserve the identity of the Vedic mantra and they serve as a useful critical apparatus for the textual criticism.

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H.M.

ANUKRITI (Sanskrit) imitation, one of the basic concepts of Sanskrit Aesthetics. The term is employed to indicate the relation of (1) the poem and the world, (11) the actor and the character, and (III) the poem and other poems.

It is first mentioned by Bharata who employs various terms anukarana, anucharana, anukirtana, anubhavana, etc. all broadly meaning 'imitation' but their contexts

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reveal an inherent understanding of imitation in a special aesthetic sense. Drama, he says, is imitation of situations (or activities) from the world or seven islands. Hence the infinite thematic possibilities of an aesthetic object. 'There is no science, no art, no activity, no craft which cannot be seen in drama', while the world provides the basis of authority and authenticity for the dramatic presentation, Shastra provides a neat frame so there is a concern for regional manners of dress, behaviour etc. (pravritti), attitudes etc. (vritti), and expression-styles (Riti).

This view is substantiated by the legend about Bharata himself. When Bharata prepared the first play with the verbal (Bharati), emotional (Sattvati) and physical (Arabhati) aspects (Vritti), Lord Brahma advised him to introduce the fourth graceful (Kaishiki) aspect also. This constituted the charming, the aesthetic aspect of the dramatic imitation.

In the first play, staged by Bharata gods were shown to win over demons. At this, the demons were offended. They impeded the show. Brahma explained to them that drama is only an imitation of the real world. Therefore, they should not feel offended, implying that while witnessing a play, personal likes and dislikes must be shed. Objectivity is the prime condition of aesthetic enjoyment.

In dramatic context, the two types of dramatic imitations i.e., two modes of acting, viz. lokadharmi 'natural or realistic' and natyadharmi 'stylized or conventional' distinguished by Bharata, reveal another dimension of the concept of imitation. Under the later category are included such stage directions as svagata 'to oneself', janantikam 'aside'.

Shankuka tries to explain Bharata's standpoint closely. Drama, he explains, appears to a spectator to be imitation of worldly situations. He thus brings the spectator-connoiseur's viewpoint in his aesthetic theory. The entire dramatic performance is characterised by imitation. The causes, the effects and the accompanying mental states of the empirical world, when reproduced in drama, are called (because of their imitative nature) vibhavas, anubhavas and sancharibhavas. Though artificial and unreal, they are not believed to be so by the spectator whose willing suspension of disbelief (on 'the maxim of the painted horse', chitraturaganyaya) causes him to take them as indicators for an inferential realisation of the hero's sthayibhava. This inferential realisation of the imitative as real is called Rasa, again, because of its imitative nature. Thus, imitation of emotions is Rasa and its seat is the actor.

Tauta raises a number of objections to Shankuka's imitation theory. Imitation is possible only when the original is actually seen. To whom, then, does a play appear as imitation? To the spectator? Does he witness the play as imitation? Has he seen the original whose imitation, he may feel, the play is? Again, if he feels the Vibhavas etc. to be imitative (and therefore, artificial which, indeed, they are), can they be indicative of the real rasa? If he does not, is not his apprehension of them false? And can a falsely apprehended indicator yield a correct inference? Or even, does the actor feel he is imitating the original? Has he seen it? No. Then whom does he imitate? Some ideal character in a particular mental state? Can mental states be imitated? At the most, he can imitate only actions of some ideal person in that mental state. Again, when the spectator sees different actors playing the same role, he feels a general characterness. The Chitraturaganyaya is also inapplicable here, because the media of painting and poetry are very different. Thematically also, it is imitation in a very special sense. Bharata, too, meant 'imitation' in a very different sense as his descriptions of musical notes and dance-poses implicate. Tauta, therefore totally rejects Shankuka's imitation-theory.

Tauta's views were accepted in toto by his disciple Abhinava who, in his commentary on Bharata's *Natyashastra*, amplifies the concept at various places. Dramatic presentation, says Abhinava, is neither imitative, nor reflective, nor similar but is confusing, superimposed, meditative, fanciful, dreamlike, illusive, tricky, magical, repetitive or pictorial. Imitation, he points out, can only be of the apparent (i.e. dress, facial or physical movement etc.) and would end in mimicry and excite only laughter. Drama does not merely imitate nature, it reproduces it. To bring out this implication, he explains Bharata's term Anukirtana as Anuvyavasaya meaning 'working after nature'. Maritain's explanation of Aristotle's Mimesis fits here perfectly. "The 'imitation of action' is itself an action, which is analogous to the actions performed in human life and which recasts them in a newborn pattern..... And this action, analogous to the action of human life - is the action of the work itself, the action of the play". Drama, says Abhinava, reproduces nature in an aesthetic configuration of vibhavas (determinant situations), bhavanas (mimetic consequents) and sancharibhavas (transitory mental states) which is Rasa.

From the poet's point of view, this implies that he will imitate situations of the world through the medium of words and images, in order to recreate his own experience of and responses to the world. Imitation, in a dramatic context will be the technique for presenting the artist's vision of the world.

R.N.

ANUTHAMA (Tamil; b. 1922), real name Rajeswari Padmanabhan, is one of the few Tamil women novelists who have achieved literary recognition from discerning critics. She was educated up to matriculation in a convent school. After having acquired a knowledge of Hindi, Telugu and French by her own effort, Anuthama started writing short stories in Tamil at the age of 25,

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after her marriage to an electrical engineer. She devoted her spare time at home to writing for magazines. Her first short story 'Ankayarkanni' (1947) published in the weekly journal *Kalki* won a second prize in a competition. Prompted by this success Anuthama entered another competition, this time writing a novel in serial form for the prestigious monthly *Kalaimagal*, and bagged the first prize for her *Manal Vidu* (House of Sand, 1949), and thus started her literary career contributing short stories and novels to various magazines. In 1956 she got another award from the Tamil Academy for her novel *Prema Githam* (Love lyric). Anuthama is credited with a published list of 20 novels and three volumes of short stories, while a number of serialised long fiction and short stories contributed by her to magazines are yet to be published in book form.

Anuthama specialises in depicting the pattern and nuances of family life particularly among the middle class Brahmin community to which she belongs. Her success in having built a very large readership, mainly women is due to her uncomplicated narration and characterisation. Only in one novel *Thavam* (Penance: 1977) does she seem to have attempted the technique of interior monologue as an experiment. Though not very successful it shows a definite sign of literary ambition. Like some of the leading characters in her novels Anuthama is very homely and unassuming in spite of her erudition. Two of her novels, *Orey Oru Varthai* (Only One Word, 1950) and *Veppa Marathu Bangalow* (The House by the Neem Tree, 1959) have been translated into Kannada, while a few of her short stories have appeared in Hindi magazines. Besides fiction, Anuthama has also written five books for children on birds and their lives, and translated from English the biography of Rajagopalachari by Monica Felton.

S.Sh.

ANVITABHIDHANA ((Sanskrit) is one of the theories regarding the comprehension of the sentence meaning, ascribed to Prabhakara School of Mimamsa. According to this in a sentence each word gives out its own isolated individual meaning along with the syntactic relationship; thus the unified connected sentence meaning is obtained gradually from the words of the sentence on the basis of akanksa (mutual expectancy), yogyata (consistency) and asatti (juxtaposition).

K.K.R.

ANYAPADESAM (Malayalam) is one of the arthalankaras in Sanskrit poetics. It literally means concealing the intended import in something else. In other words, the 'upameya' is not mentioned explicitly in the way the 'upamana' is described; this will suggest that the intention of the poet is something other than what is stated. As an alankara, it is a form of rhetoric but as a more extensive narrative technique it has the status of a poetic genre.

Quite a few translations and commentaries have appeared in Malayalam on the famous Sanskrit work, *Anyapadeshashatakam* of Nilakantha Dikshitar (17th century). There are some original works also in Malayalam on the Sanskrit model. The most famous among the translations of Dikshitar's work is the one by Kerala Varma Valiya Koyittampuran (1845-1915). The original compositions in Malayalam are the following: 1. *Anyapadeshashatakam* by Mavelikkara Udaya Varma Tampuran (1844-1921), 2. *Anyapadeshamala* by Gramathil Rama Varma Koyittampuran (1853-1916), 3. *Anyapadesham* by Kotungallur Kochunni Tampuran (1858-1926). Besides these, several poets have written single quartets in this style.

Although the poets themselves do not claim it, some of the Malayalam works could be considered to belong to this type of poetry. Kumaran Asan's *Vina Puvu* (The Fallen Flower), though apparently a lamentation on the transience of a flower, is no doubt a philosophical comment on human life in general. *Simhaprasavam* (1908) and *Gramavrkshattile Kuyil* (1918), both by the same poet, belong to this type in a general sense. This technique was not unfamiliar to the composers of folk poetry. A number of folk songs have employed this type of allusion in an unsophisticated manner. An example is the following couplet:

Karutta penne, karutta penne/ninakkoruttan kiliakkudichu (O black girl, black girl/a person for you has arisen in the east)

This narrative technique was popular among Malayalam poets only till the first quarter of the twentieth century. Later, another technique, that of the symbolic poetry which resembles anyapadesha in a broader sense, took over the field.

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K.M.P.V.

ANYAPADESHA (Telugu). Till the recent past 'Anyapadesha' had a place only in 'Chatu Padyams' (stray verses). In Kavya it occurred only rarely.

Srinadha, who belonged to the fourteenth century, wrote poems using Anyapadesha. In his poems he characterised superfluous writers as crows. The reason could be that in those days every poet having the barest minimum of knowledge used to pose as a Mahakavi (great poet). He compares the posing of premature poets with barking donkeys.

It is said that Anyapadesha was introduced first in Telugu poetry as Kavyas by the famous twin poets Tirupathi Venkata Kavulu. Personal differences among

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poets produced some Anyapadesha poetry. Tirupathi Venkata Kavulu travelled throughout the length and breadth of the country and visited many literary samsthanas (courts). They criticised those who did not honour them, using Anyapadesha. They projected an officer in Amakur Samsthanam as the planet Saturn in a special Kavya entitled *Shanigraha. Bidalopakhyanam* is another Anyapadesha kavya by the same authors. It was the result of the literary arguments they had with the famous twin poets, Venkata Rama Krishna Kavulu. In the book, Venkata Rama Krishna Kavulu are represented as the 'bidalas' (cats), the authors themselves as 'tigers', and the authors' master as 'lion'. The warning phrase runs thus: "Cats, don't attack the tigers. Don't go to tigers. Go and project yourselves as tigers to those who do not know the tiger."

Mahisha Shataka, a famous Anyapadesha shataka in Sanskrit, has been ably translated into Telugu by Charla Narayana Sastry. In this book the cruel kings are personified as male buffaloes. Putalapatu Sriramulu Reddy wrote another Shataka, *Mandalimpu*, comparing the evil- minded fellows to dogs. Another Anyapadesha Shataka was written by Ravuri Doraswamy Sarma. *Kanksha* (desire) is a masterpiece of Anyapadesha in Telugu written by Vedula Satyanarayana Sastry. In this Vedula describes flower as the symbol of a strong desire for independence. The flower thus, imagines—'I can not tolerate mean slavery. I would rather drop at the burials of the martyrs who fought for their motherland and gave fragrance. This was the motto of every freedom fighter then. The desire for freedom was thus expressed through Anyapadesha.

As the traditional poetic style declined and free verse became popular, the Anyapadesha also began to decline.

However, Anyapadesha is still in vogue in all types of modern Telugu literature. It is noteworthy that the modern social and political themes are finding a place in Anyapadesha works—prose, free verse or playlet.

D.N.S.

ANYOKTI (Sanskrit) literally means an expression which means something different from what it states. Anyokti or Anyapadesha is one of the favourite and popular devices adopted by Indian writers in general and Sanskrit writers in particular to indirectly convey their ideas and thoughts, on human personalities, events, etc. This mode of expression has its basis in the figure called Aprastutaprashmsa, in which some non-contextual object of nature is described in such a way that it may indicate the praise or censure of a related object on hand. For example a wayside tree rich with foliage but not giving any shadow to travellers will imply a rich but miserly patron.

Such verses are scattered throughout the entire range of Sanskrit literature, well known anthologies like *Subhashitaratnabhandagara*, there is a separate section called Anyoktiprakarana where such verses are categorised and presented like Anyoktis on Surya, Chandra, Megha, Samudra, Parvata, etc.

Gradually some poets started composing a large number of such verses, sometimes even a collection of a century of verses or more. Bhallata from Kashmir is one such early writer (9th century). He has been followed successfully by writers like Nilakantha Dikshita and Jagannatha Pandita.

S.S.J.

APAHNUTI (Maithili). It is a form of verse ornament, mixed with riddle and eroticism and is identical with the Sanskrit Apahnuti. This is a particularly favourite form of writing with the Maithili poets. The readers are delighted by the innuendo and double meaning that it employs with great literary skill. Some of the modern poets who write Apahnuti are-Sitaram Jha, Birbhadra Jha, Upendra Thakur and Shriballabha Jha.

J.M.

APARAJITA (Sindhi) is a collection of short stories by Guno Samtaney (b. 1934). The book contains six short stories written by the author during the year between 1959-1968 and published in various literary magazines like *Kahani, Kunj, Prahaphuti* etc. The book was picked up for Sahitya Akademi Award in 1972.

Though the stories are written in different settings, they have been written on the same theme, that is, the search for immortal love in the mortal body. Guno Samtaney is one of those writers who brought a new romantic trend in Sindhi literature. Obviously, therefore, the characters of Guno Samtaney keep wondering in search of that immortal love. Their tragedy is that they never attain their love, they remain sad; but then they enjoy their sadness. His stories, therefore, are romantic in tone and temper. However, the story 'Khandahara' (The ruins) in the collection appears to be boldly contemporary. It deals with candour and sensibility some of the most disturbuting problems of human relations.

FURTHER WORKS: Abhiman (short stories), 1965., *Wapis* (novel).

Sa.R.

APHORISM, MAXIMS AND PROVERBS (Assamese) Proverbs enshrine popular observation and wisdom. They generally are very short, aphoristic. The fourteenth-century Assamese *Ramayana* of Madhava Kandali has an aphorism like 'The angling Ravana has his eye on the buoy', that is, on his own interests. Proverbs often have a

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satirical intent. They are often on the tongues of indignant mothers and irritated mothers-in-law. Here are a few specimens of the the satirical type:

It seems the daughter is more expert than her mother, she rolls cotton with the pestle of the rice-husking dhonki!

Only twelve women went to draw water,
now the noses of thirteen have been cut off!

'I am hungry, very hungry', the husband says,
retorts the wife: 'For morning and evening let one
meal suffice'.

A fair number of proverbs are rather hard on women. Some proverbs reflect the people's outlook on life:

Nothing can you do according to plan,
for waiting on the way is blind Fate.

Rice will suffice while you live,
a pit will suffice when you die.

If God keeps who is your slayer
and if God slays who is your saviour?

First the measure of rice,
then only the talk of God.

Some of the proverbs are of a prescriptive character carrying the impersonal weight of tradition. They can be called maxims. The maxims associated with the name of Dak (Danka, Ghag, in northern India) relate to astrological calculations, choice of a bride, purchase of cattle, cultivation, cooking, etc. A few of these sayings are similar to the sayings of Bengal's Khana. Dak is also rather hard on womenfolk.

Reject a cow with a hanging udder,
discard a woman who too often smiles.

She is wanton who, leaving her home, loiters about,
looks behind frequently when on the way,
thinks of other males and goes whereever she wills;
Dak says, of her beware!

The faithhless women is never at peace with herself, just as the pot pays no attention to the milk it contains.

Here is an excellent illustration of the strong com monsense of Dak:

Buy a piece of land which is low in the middle,
Get a girl from a family which is good,
Buy a cow whose home is within hailing distance,
Give away a girl to a place which is just a day's walk.

If is not for nothing that the Assamese villager declares: Dakar bachan Vedar vani: The sayings of Dak carry the message of the Vedas.

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Pr. G.

APHORISMS, MAXIMS AND PROVERBS (Dogri) There may be a fine distinction between aphorisms and maxims on the one hand and proverbs on the other in English and Hindi usage in the sense that the former are general truths derived from experience relating to certain rules of conduct and the latter are just short pithy sayings which have acquired currency in a community or language group. But in Dogri, all the three terms are covered by the words 'Khoan' or 'Uskh' or 'Bakh' used to connote the same thing i.e. aphorism, maxim, proverb. *Khoan* is derived from the Sanskrit 'Upakhyan'. Probably, moral lessons drawn from short tales in the form of pithy sentences of wisdom were called 'Khoan' and in course of time the term was stretched to cover all types of pithy sayings, based mostly on the essence of experience.

The J & K Academy of Art, Culture and Languages has brought out a collection of Dogri aphorisms, maxims and proverbs collected and edited by Tara Samailpuri in a volume called *Dogri Kahavat Kosa*. It contains one thousand five hundred Dogri aphorisms maxims and proverbs with their meanings and explanations and several instances and equivalents in Hindi.

Dogri aphorisms, maxims and proverbs form a very important element of Dogri folklore besides being treasuries of subtle, meaningful and effective expressions of Dogri language. They contain information about Dogra life, Dogra world view, beliefs, experiences and practical wisdom of the cummunity. Like all such expressions in different languages, they have the qualities of saying much in the fewest of words, hitting the nail on the head, presenting the essence of experience in memorable words and bringing home lessons drawn from experience, effectively.

No formal classification and detailed study of Dogri aphorisms and proverbs have been made so far. Broadly speaking, they may be classified as under:
1. Those revealing close connection with religion and mythology and the daily life of the people, e.g. Khane gi Chaturbhuj, kamme gi Jagannath (for eating, the four armed God Chaturbhuj and for the work the armless God Jagannath). 2. Those revealing the philosophy of life of the Dogra People e.g. Baddha marai te Khulla Charai (in freedom there is life, in bondage lies death) or Manabhanda khachai Jaga bhanda lachai (eat what pleases you, wear what pleases the world) 3. Those enshrining certain moral lessons e.g. Siyane di sikh to amle da savd pichhuan ohetai aunda ai (Advice of the wise and the taste of 'amla' fruit one realises afterwards). 4. Those containing the essence of experience e.g. apun moe bina surga

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nayin labada (you cannot see heaven without dying yourself) or Jinne talle unna pala, jinna tabbar unna jala (the more clothes the colder one feels, the larger the family, the greater the woes). 5. Those aimed at bringing home a point with irony, Jindengi dangan, moyen gi bangan (attacks when alive and praises after death) or ghar nayin kutti te gava di soh (does not have a she-dog but swears by cow). 6. Those connected with cast system and characteristics of various castes, e.g. Jatta muhasal, brahman shah, bania hakam lakka phah (if a jat becomes a colletor, a brahmin a trader, and a bania an officer, they will make a mess). 7. Those connected with seasons and their effect on the life of the people e.g. Dassehra phakoa aye seet, Lohri phakoi ge seet, aya basant pale urant (winter comes with Dassehra and goes with Lohri, with the coming of Basant, cold disappears). 8. Those connected with agriculture, e.g. Kheti khasmai Seti (farming requires good husbandry). 9. Those connected with some historical or legendary event e.g. Kaja Raja Bhoj kaja Gangu Teli (referring to Raja Bhoj).

The aphorisms, maxims and proverbs collected in *Kahavat Kosa* are a small portion of the vast wealth of such expressions available in Dogri folk lore and there is need for much sustained and systematic work for collecting them, and studying them.

Sha.S.

APHORISMS, MAXIMS AND PROVERBS (Gujarati) Aphorism is inherited from generation to generation, and is based on experience of the wise. 'Apsaman Bal Nahi Ane Meghsaman Jal Nahi' (There is no power greater than one's own, and no water can equal the water in the cloud) is an aphorism. Here stress is put on self reliance. Samptyan Jamp (where there is unity, there is peace) is an aphorism which is equivalent to union is strength. Panch Tyan Parmeswar (voice of people is the voice of god) is yet another aphorism in Gujarati. Aphorism like Sachne Anch Nahi (truth triumphs in the end) is derived from the time of the *Upanishadas*.

Self evident truth is expressed in words which form maxims. 'Adhurd Ghado Chhalakay' (water spills out of half filled pot) means those who have little knowledge make much of it. Sauman Shuro te Ekeman Nahi Pooro (Jack of all is ace of none), 'Dukhnun Osad Dahada' (time is the only healing factor) are interesting Gujarati maxims. Vave Tevun Lane (as you sow so you reap) is the maxim based on Karma theory, yet it is a universal truth which is based on experience of agricultural operation. In proverbs we have variety of expression, the keynote being brevity. Symbols are freely used, and through the symbols meaning is conveyed in an indirect way. Baltaman Ghee Homvun (to add fuel to the fire) means to add to the prejudice of a person who is already prejudiced. Ghaman Mithun Bhabh Rauvon (to sprinkle salt on the wound) means to aggravate the misery of a person who is already groaning in pains. Some proverbs are based on some incidents which are well known such as 'Nachvun Nahin Tyare Angnun Vankun' (when one does not want to dance the excuse put forward is that the floor is uneven). When a king once asked a well known dancing girl to dance in his court she said that as the floor was uneven it was unfit for a dance performance. Some are based on the observation of gardening operation such as 'Utavale Amba Na Pake' (mangoes do not blossom in a hurry). The proverb says that, one has to wait for the results of good deeds, one should not be impatient. The proverb 'Vad Vagar Velo Na Chadhe' (a creeper cannot grow without the support of the hedge) conveys the idea that one cannot progress without solid backing of some body. Some proverbs indicate the social condition as 'Dikri Negay Jyan Dore Tyan Jay–'(daughter and cow go to the direction in which they are led). This means that status of a daughter was so low that she could not raise her voice against any decision. Like dumb cattle she has to go helplessly wherever they are given in marriage. Some are based on experience of daily life, such as 'Taptapthi Kam Chhe Ke Mamamthi' (are you concerned with eating the cake or with the process of its preparation) which means that one should not bother about the means but be satisfied with the ends achieved.

C.M.

APHORISMS, MAXIMS AND PROVERBS (Kannada). Aphorisms in Kannada literature have been like beads scattered in independent writings and traditional works. The term, sukti, seems to be the equivalent of 'aphor'. When such works are noticed the aphorisms are capable of attracting our attention and delving deep in the mind. They are worth ruminating. They are apt to remain in memory for a long time. The main reason for the attraction is the embedding of the universal truths in them. They may be called ethical values or values of life. These aphorisms may be found in large numbers in Kannada literature. Aphorisms collected in seperate works are not published in Kannada like the collections of aphorisms in Sanskrit.

One or two works of aphorisms have been composed in old Kannada literature. They are Mallikarjuna's *Sukti-sudharnava*, (1237) Abhinava Vadividyananda's *Kavyasara* (1553) and Kavimalla's *Kavyasara*(1500). Among these, the first two works are independent ones and the third is perhaps an expanded version of the first. All the verses collected in these works cannot be called aphorisms. They are specimens of the best parts of poetry. One can select ethical lines, and useful aphorisms from these writings. Kannada poets had taken the specimens of best poetry to be aphorisms. They differ to some extent from the modern anthologies of poetry.

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APHORISMS, MAXIMS AND PROVERBS–KANNADA

As in Sanskrit, there are many works belonging to the category of Shataka, preaching devotion, knowledge and detachment. In addition to being a good medium of elucidating the devotion of the author to God, such work is a thesis of his own ideas on Vedanta, detachment, morality, and principles. Generally knowledge and detachment complement each other. In reality, these are the main aims of a Shataka. There are many Shatakas in Kannada composed by Jaina, Virashaiva and Brahmana poets. According to the present knowledge, *Chandrachudamani Shataka* by a Brahmana poet named Nagavarmacharya, is Kannada's the first Shataka work in Kannada. Among the works of Virashaiva writers, Harihara's *Pampashataka* (1190), and *Rakshashataka* are important. Later Virashaiva shataka writers, namely Gummatarya (1230), Maggeya Mayideva (1430), Chandrakavi (1430) and Gurubasava (1500) have composed such works. Among them, *Someshvarashataka* composed by Puligere Somanatha is the most popular. Among the Jaina writers, Ratnakara Varni (1557), has become famous by composing three Shatakas, namely *Triloka Shataka, Aparajiteshvara Shataka* and *Ratnakaradhishvara Shataka*. Among them are the works by the Brahmana writers like Tirumalaya (1645-1706), Hiriyuru Ranga, (1650), Chikupadhyaya (1672), and Lakshmayya (1700). There are also many works giving priority to ethics. Chikupadhyaya's *Rangadhama Nitishatakada Sangatya*, Niranjanarya's *Nitishastra Vemba Nanjunda Shataka*, Shalyada Krishnaraja's *Praneshwara Shataka*, anonymous works like *Nitirasayana Shataka, Nitikanda Shataka*, and *Nitibodhaka Shatakagalu* are important in this respect.

In the late 19th and 20th centuries, many shatakas, like *Nitishataka, Sumatishataka, Karnataka Sadbuddhi Shataka, Nayashataka, Shri Chalvanarayana Shataka, Sanmati Shataka, Olnedegannadiyemba Nitishataka, Mahila Suniti Shataka, Goumallikarjuna Shataka* etc., were written. There are some works, which may not he called Shatakas, but they too tend towards moral statements in the form of Shataka. There are many such collections, like *Siddhaniti, Nitisara Sangraha, Bhartrhari Subhashitava, Subhashita Sangraha, Nitipatha, Niti Manjari, Nitidarpana, Nitivakyamanjari, Niti Muktahara, Viduraniti, Nitiratnakara, Subhashitalahari, Nitikusumamale, Suktimanjari, Anukulasindhu, Nitichudamani, Manavanitibodhamritue, Nitisaravu, Nalnudi, Pancha Shatanite, Nitivallari mattu Kavita Manjari, Kannada Nitisaravu* and *Nitiruttagalu*. Quite a few of these have been published. Quotations from them and details regarding authorship, are available from the three volumes of *Karnataka Kavicharite* and also from *Kannada Mudrita Granthagala Varnanatmaka Suchi* published by Mysore University.

In addition, some of the translations of Sanskrit aphorisms have been published and they have earned a measure of popularity. N.S. Anantarangarkai's *Suktimala* (1971), Venkataraja Puninchattaya's *Subhashita Lahari* (1969), S. Ramananda's *Subhashita Ratnavali* (1967), *Subhashita Manjari* (1977) published by Kannada Sahitya Parishat and H.S. Achchappa's *Sabskrita Lokoktigalu* (1980) are some such works. The last two among the above-mentioned contain about 2000 aphorisms. Both the original and the translation can be seen together in these two works which are bulky collections. Aphorisms have been selected here from works like the *Ramayana, the Mahabharata*, the *Panchatantra*, the *Hitopadesha, Smritis*, etc. *M.P.L.* Shastri's *Subbhashita-Sangraha*, B.H. Shridhar's *Sanskrit Subhashita Sangraha*, S.V. Parameshavar Bhat's *Kavi Kaumudi* and T.N. Shrikantia's *Bidimuttu* may be included in this group.

Maxims which are famous in Sanskrit literature are also to be found in early Kannada literature While some maxims are familiar and are often used, some others are rarely used. Some of these maxims have been collected by K. Venkatacharyar in his work *Suktigalu* (1956) and by H.S. Achchappa in his *Granthastha-Gadegalu. Laukika Nyaya Sangraha and Laukika Nyayanjali* are collections of maxims in Sanskrit. Some of these maxims are explained in *Vachaspati Nighantu* and in the dictionary by Apte. Following these, N. Ranganatha Sharma has explained 219 maxims in his *Laukika Nyayagalu*. Such works are few in Kannada.

The world of proverbs is big in Kannada. Their attraction and their popularity are naturally great. These proverbs have been current in the tradition as quintessential experience. One can notice proverbs occurring frequently in Kannada epigraphs and in early and modern literature. Proverbs are referred to by terms like Nalnudi, Nannadi Lokokti, Nudi, Padenudi, Matri, and Niti. Collecting such proverbs, H.S. Achchappa has prepared his *Granthastha Gadagalu* (1969), which contains over ten thousand proverbs and proverbial statements.

Collections of proverbs current among common folk have been published since the middle of the 19th century. *Kannada Gadegalu*, published in the cyclostyled form in Mangalore in 1852 is a collection of 3457 proverbs. This according to the present knowledge, is the oldest collection. The two volumes of *Kannada Gadagala–Mahakosha*, (1982) compiled recently by H.M. Ramaradhya and published through Kannada Sahitya Parishat, are the biggest collections that have appeared so far. Around 15000 proverbs are collected here.

It seems that about 40-50 independent collections of proverbs have been published. Thirtysix such collections have been identified in H.M. Nayak's *Kannada Janapada Granthasuchi* (1974). In them are proverbs current in the dialects of Kannada, proverbs selected from the Kannada dictionary by Kittal; there are proverbs from rural and urban areas, proverbs belonging to various places and occasions and there are also the newly composed ones. H.S. Achchappa's *Kannada Gadegalu* (1944), T.V. Venk-

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ataramanayya's *Kannada Gadegala Kosha* (1963), Ragou's *Kittel Koshada Gadegalu* (1969), J. Krishna-Shastri's *Gadegala Bhandara* (1959), Ragou's *Namma Gadegalu* (1968), Sudhakar's *Namma Suttina Gadegalu* (1973), S.V. Parameshwara Bhat's *Nenapige Banda Gadegalu* (1972) and B. Chaudegouda's *Pradeshika Gadegalu* (1973) may be mentioned here. M. Mariyappa Bhat's *Nalnudi–Nannudi* (1962) is unique as it is a collection of 467 equivalent proverbs in Kannada, Telugu, Tamil and Malayalam.

Recently some students of folk literature and others, having been interested in the origin and development of proverbs, have published some critical works. A.K. Ramanujan's *Gadegalu* (1955), Nam. Tapasvikumar's *Kannada Gadegada Samikshe* (1972) and Prahlad Kulkarni's *Nannudi* (1936) are of this kind.

BIBLIOGRAPHY: H.M. Nayak, *Kannada Janapada Granthasuchi*, Institute of Kannada Studies, Mysore University, 1974., R. Narasimhachar, *Karnataka Kavicharite*, Volume I, II, III, Kannada Sahitya Parishat, Bangalore, 1961, 1973, 1974.

T.V.V.S.

APHORISMS, MAXIMS AND PROVERBS (Kashmiri). In the Kashmiri language and literature Aphorisms, maxims and Proverbs etc. are considered the mirror of collective wisdom of the people.

The following books have been written on this topic upto this date:–

A Dictionary of Kashmiri Proverbs (1885) by John Knowls. *Kosh-sri Misa Pi* collected and published by the late Noor Mohd, Bookseller in Persian script. *The Wit of Kashmir* (1962) by Sudarshen Kashkari, published by the Research and Publication Department, J&K Govt. More than a hundred proverbs were also published by the late Anand Koul Bamzai in the *Indian Antiquary*, 1934.

Kashmiri sayings i.e. Aphorisms, Maxims and Proverbs are usually of the following kinds:–

1. Aphorism or axioms
2. Maxim or by-word
3. Proverbs
   i) Basic sayings ii) Wise sayings

APHORISM: It is a sentence or sentences (rhymed) keeping in it an unchangeable truth obtained from first-hand experience. For instance,

i) To do a work with an unnecessary haste spoils the good results of it, that is, Haste makes waste.

ii) 'Athi p'yovti bred: r'kh you'
A thing off one's hand is eaten by a cat. So long as a thing is in one's custody or control, it is his, otherwise it is not. Once lost for ever lost. Wisdom is an attendent to good luck or better the days, better the deeds. A single cold spell is like (the month of) Maag (chilliest month of winter in Kashmir) and a single fast is like a famine.

Point:– Inability and impatience to suffer even a single distress. One who has patience has his good reward! Patience pays dividends.

MAXIM: It is a sentence or sentences which express the idea that an attractive or advisible result is obtained by an action which makes it acceptable at once. For instance,

A pan with ghee in it is in the hands of a cat: To appoint a fox as a judge at a goose's trial.

Meaning:– A little bundle of grass for the belly of an elephant.

Sense:– An elephant needs much more to eat i.e. A person by nature having large requirements cannot be satisfied with a little: An eagle does not catch flies. Falling together of a crow and a stone.

Point:– Meeting of two things or persons (against one another) at one place. A donkey does not know what the saffron is?
A person does not take care of a good thing, the value of which is not known to him: To caste pearls before a swine.

PROVERBS: one of two kinds:– Basic Sayings and Wise Sayings. **Basic Sayings:** A basic saying is one which has a story at its back; for instance—A business of raddishes in partnership of a 'Khoja' (A great businessman).

Point:– To start a business for a poor man partnership with a great businessman is not fruitful for him.

Story:– There lived a great businessman at Srinagar. A milkman was his neighbour who after a long and hard labour had saved ten thousand rupees and wanted to start a business in order to became a 'Khoja' like his neighbour. When the 'Khoja' knew of his neighbour's plan, he made him ready to start a business of raddishes for military supply in which they had earned a great sum of money as profit. But in fact he wanted to teach him a moral lesson. Both stocked the raddishes and the 'Khoja' told him not to sell them on less profit but to wait for a good profit. Some days passed and the stocked raddishes got rotten and both of them lost their invested money. The milkman became bankrupt and in this way the 'Khoja' ruined his rival. The moral of the story is that it is not good for a poor man to use or spend money as a wealthy man does.

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Wise sayings: A wise saying is also a complete sentence which conveys the results of deeds done by the ancestor in the past. In contains a kind of advice on or direction to the right way of action. Such sentences have sometimes rhyme and rhythm too. For instance:–

One should stretch out one's feet according to the size of the covering of one's bed! Cut your coat according to your cloth. A heart is a mirror of another's heart. The heart is a glass. Keep it or break it. Love begets love. Mother calls daughter, and the daughter is mad after her husband. People generally look to the future ignoring the past which has otherwise many great lessons for the future itself. The proverb deplores this general and narrow outlook. To live in the future forgetting that the future emerges from the past.

BIBLIOGRAPHY: Sudhershan Kashkari — *The Wit of Kashmir;*

G.N.N.

APHORISMS, MAXIMS AND PROVERBS (Konkani) Konkani is rich in aphorisms, maxims and proverbs. (In Konkani—anem, opar, mhan). Many proverbs are rhymed and poetic. Some reflect the life of the community, its beliefs and aspirations. Many display keen power of observation and a sense of humour which can be caustic. Some refer to vital functions of life in a frankly bold manner. Some are didactic and lay down guidelines for a better living. Some are reflections on human character and some express universal truths. Rhymed proverbs: 'Fest karta ganv ani vigaracem nanv' (The village arranges the feast and the Vicar gets the credit), 'Jaka jalta taka kalta' (One who is scorched knows the pain), 'Kama purto mama' (Calling someone uncle only when the work is to be got done). Guidelines to a better living: 'Udaricem potem hatbhar ritem' (The bag in which you bring articles on credit is never quite full), 'Savai khan pot fugem' (Cheap food gives one indigestion). Humorous and satirical: 'Dhuvek dilem ani remvent mutlem' (Giving presents to a daughter is like pissing in the sand), 'Janem dekhlem na dharkal tanem dekhlem kalum khamyce tavlent ghalum' (One who had not seen spittle saw an oyster; he did not know where to keep it). On human character: 'Kam zalem, voij melo' (The patient is cured, now let the doctor die), 'Bot dilyar hat gilunk sodta' (If you offer your finger, they will swallow your hand). Universal truths: 'Rag mari aplyak, ani santos mari dusryak' (Your anger kills you while your happiness kills others). Some proverbs contain a story: 'Patrek gello vagan khalo' (The story of the foolish men who had gone to the forest and who on returning found that one of them was missing), 'Bardeskaramli vomy' (Hedge of the men from Bardez: How two brothers pretend to quarrel with each other only to fool others).

BIBLIOGRAPHY: R.S. Chavan, *Konkani Proverbs* Bombay, 1925., S.S. Rao Bahadur, *Talmaki*, Bombay, Part I, 1932; Part II, 1936., Sebastiao Rodolpho Dalgado, *Florilegio de Proverbios* Concanis, Coimbra.

M.S.

APHORISMS, MAXIMS AND PROVERBS (Malayalam). Brief, pithy sayings and general principles serving as rules or guidelines in life constitute what may be called aphorisms or maxims. When a saying is convincing or when its authenticity or validity is tested by time, it is referred to as a 'proverb'. Owing to diverse professions followed by people, such as the martial art, warfare, navigation, therapy, magic, fishing, etc. and owing to the religious symbolism established through ritualistic arts and education through epics, performing arts like Kathakali, Kerala has a considerable wealth of maxims and proverbs. The rich flora and fauna of a sea-shore fondled by the monsoon have also contributed to it. Universal proverbs like 'All that glitters is not gold', 'Slow and steady wins the race', 'Who will bell the cat', 'An elephant needs no bell' and 'Barking dogs seldom bite' find their exact parallels in Malayalam, not through translation but through identical experience and deduction. Nobody may 'blow his own trumpet', but 'to make one beat a drum' is to land him in trouble. 'Necessity is the mother of invention' is available in Malayalam as a sensuous picture, i.e. 'the jack-tree will bear fruit even at its root if need be'. Similarly 'an axe to grind' is substantiated by an illustration: 'The priest's supper is by the light provided by a temple attendant'. 'A snake will not die among too many people' is Kerala's expression for too many cooks spoil the broth.

Maxims common to south Indian States, with almost identical words, indicate that they were formed when separate languages did not evolve. That is, many Kerala proverbs are older than Malayalam itself. Many of them have a ring of the original Dravidian language akin to Tamil. After the spread of Aryan culture, Indian epics and classics have had their influence. Felicitous expressions diffused from there into society as aphorisms, like 'Akshya patra', 'padma vyuha', 'Showing of Viswarupa', 'Shara-sayana' (bed of arrows), 'Urvashi's-shapa' (the curse of Urvashi cast on Arjun which ultimately turned out to be a boon), etc. Kalidasa too has contributed at least one proverb 'Sariramadyam khalu dharma sadhanam' among the many sanskrit aphorisms now prevalent even among the masses. Many expressions from the ancient work *Chandrotsavam* and the Malayalam epics of the 16th century poet Ezhuttacchan and the 18th century poet Kunchan Nambiar have become favourite proverbs. Here, Nambiar has the first place: (a) Wealth and woman cause

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a variety of quarrels. (b) If the priest steals cakes, all the temple dependants will follow suit.

Even recent poets have contributed certain aphorisms like:

If butter is in hand, why search for ghee? (Ulloor)

God will not permit a smooth flow of the tumultous river of love (Vallathol).

Kerala's special profession of the martial art sounds in many provers like a) Arrow at Kumbalam, bow at Chenkulam and Archer in a third place (meaning: there is no coordination). b) Either outside the 'Goda' or at the chest of the Guru (meaning: there is no middle-path). c) Training ground without Kurup (meaning: ship without captain). d) For the expert, even the grass is a weapon. e) When a Panicker falls, it is part of gymnastics.

Medical proverbs, as well as proverbs on kings and governments, on temple and dance and singing, sometimes with a ring of ridicule, often with fine admiration, are also there in plenty. But more proverbs pertain to the flora and fauna, and proverbs on the elephant, the pet animal of Kerala, are more numerous. They all generally illustrate keen observation and poetic invention, irony and worldly wisdom: (a) Areca nuts can be kept in one's loins; what if it is an areca nut tree? (b) Whether leaf falling on thorn, or thorn on leaf, it is the leaf that suffers. (c) Mango cannot be felled by muttering magic formulas. (d) Like a squirrel bereft of his nut. (e) If the mother-in-law breaks, it is an earthen pot; if a daughter-in-law breaks, it is a golden pot. (f) If the mother slaps call 'Mother' and weep.

BIBLIOGRAPHY: Godavarma, *Kerala Bhasha Vijnaniyam*; K.N. Ezhuthacchan, *Pazhamchollukal*; S.K. Nair, *Dravida Chollukal*; T. Ramalingam Pillai, *Saili-Nikhandu*; Velayudhan Panikassery, *Patinaviram Pazhamchollukal*.

P.N.K.

APHORISMS, MAXIMS AND PROVERBS (Nepali). Nepali aphorisms and proverbs have the following characteristics:

A one-line aphorism or proverb conveys a large general truth or moral lesson. For example, Magi magi chhorako biha! (son's marriage by begging alms!) that is aspiring to do something big but by disgraceful and puny ways and means.

Some are known for their brevity. They are very short. For example, Titrako mukhai bairi. (Titra's own shriek is its enemy). The partridge (Titra) by its shrill cry gives away its whereabout in the bush to be seen and killed. The proverb is relevant to men and women who speak out their mind and fall foul of their neighbours.

Some are simple. They speak of simple matters in a simple language. For instance, Ma takchhu muda, bancharo takchha ghuda (I aim at the log, the axe hits my knee.) It carries the same sense as 'Man proposes, God disposes', does.

Some are very lively and humorous and some times satirical. Baghko mukh khae pani rato, nakhae pani rato (Red is the tiger's frontal aspect, be it fed or hungry). This proverb describes or praises a person who remains great and stately in days both good and bad.

The three main varieties of the proverbs are (a) the rhyming proverbs, (b) the question proverbs and (c) the proverbs in the question and answer form.

(a) Pani khanu mulko, biha garnu kulko (for drinking water find out the source of the stream; for contracting marriage see the clan or family of the counterpart.) Here mulko and kulko rhyme and the rhyming words carry the two corresponding main ideas.

(b) Bara barsha Ramayan padya, Sita kaski joi? (for twelve years he read the *Ramayana* and finally asked, 'Indeed whose wife was Sita') This proverb fits one who is a bit dull-headed or one who has not followed a conversation properly.

(c) Keti kasti chha? Hernai naparne;

Keta kasto chha? Bhannai naparne. (How does the bride look? No need to see. How does the bride-groom look? No need to say). When enquiries are made, it is assumed that everything is perfectly all right. Later it turns out to be an unfounded and disastrous supposition.

Inspite of the fact that some proverbs have fallen into disuse,a great many of them have remained popular and in practice.

Nepali proverbs can be classified as follows:

Social and moral: Logne swasniko thagada paralko ago. (Quarrel between husband and wife—a fire of straws). A quarrel between a husband and a wife dies down as quickly as a fire lighted of straws.

Agricultural: Kathako khutta, sasaki dhan [Wooden legs, breathing (cattle) wealth]. One is not to depend upon wooden legs and cattle wealth as peasants have learnt the lesson the hard way.

Popular beliefs: A jingarko ahara daivale puryawnchha. (To a python heaven sends the food). And so it must do to me, you and all. worry not.

Historical: Mukunda Senle mulak marna na janeko jasto. (Like Mukunda Sen conquering countries). Mukunda Sen conquered many countries but did not know how to consolidate the conquests and ended up retaining nothing. The proverb is applicable to one who fails to consolidate one's success.

Nature observation: Kaglai bel pakera harsha na bismat. (The bel fruit ripens to no joy or sadness to the crow). The proverb describes persons who get jubilant over projects which are of no use to them.

Nepali proverbs mirror the social, economic and cultural aspects of the Nepali community. Akbari suntai kasi launu pardaina—there is no need to test an Akbari gold coin, and no need either to put to the test a person of known worth. Chariko dhan chuckeho—the beak is the only property (capital) of the bird. The arms are the only

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means (capital) of the poor to earn his livelihood. Chhori kuti buhari tarsaunu—Beating the daughter to frighten the daughter-in-law.

But then there are also proverbs which do not accord well with modern-day thoughts. Pani khanu mulko, biha garnu kulko is one such. Mardako dashauti! (Ten wives for a capable man!) is another. There are scores of them. No wonder that an article 'Ukelnu Parne Ukhanharu' (proverbs that have got to be uprooted) has already appeared in print.

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Ru. R.

APHORISMS–SUTRA LITERATURE (Sanskrit). Aphorisms form an interesting and important part of Sanskrit literature. An aphorism is defined as a cryptic, comprehensive and unemotional statement pregnant with meaning; but it has to be often explained by referring to other aphorisms and using special rules of interpretation. Panini's *Ashtadhyayi* describing the Vedic and classical Sanskrit language fully in about four thousand aphorisms is a good example of Sutra literature. The various Shrautasutras, Grihyasutras, Dharmasutras and Shulbasut ras belong to this type of literature. Panini refers to *Bhikshusutras* and *Natasutras*. *Chandahsutras* of Pingala, *Arthashastra* of Kautilya and *Kamashastra* of Vatsyayana contain sutras: so also Yaska's *Nirukta*. The various darshanas or systems of philosophy have their basic texts on sutras: Jaimini's *Mimamsasutras*, Badarayana's *Brahmasutras*, Kanada's *Vaisheshikasutras*, Gautama's *Nyayasutras*, Patanjali's *Yogasutras*, etc. The Samkhyasutras are later than the *Samkhyakarika*. Vamana's *Kavyalamkara* on poetics is in the form of sutra and vritti. The sutra type of literature was very popular for a long time; later this gave way to metrical karikas, which was found easier for memorizing; but the sutra literature has its own place. In the *Mimamsasutras*, the arrangement of the subject is in the forms of Adhikaranas—each consisting of five sections in a specific order: vishaya (topic), samshaya (doubt), purvapaksha (prima facie view), siddhanta (conclusion) and sangati (correlation).

K.K.R.

APHORISMS, MAXIMS AND PROVERBS (Sindhi). The Sindhi literature has a vast treasure of aphorisms, maxims and proverbs. Although there are about eight standard collections of Sindhi proverbs, yet there have been a few attempts to collect aphorisms and maxims from Sindhi writings of outstanding writers and poets. A few small collections of aphorisms and maxims have been brought out which generally have religious importance. They contain sayings of saints and devout people. For instance, short and pithy quotations collected from the works of Shah Abdul Latif (1689-1752), Sachal (1737-1829), Sami (1743-1850), Bodhraj and T.L. Vaswani come under this category. On the other hand, there are also a few collections containing pithy sayings in prose as well as verse, culled from saint poets and writers of other languages (e.g. Kabir, Dadu, Mira Bai or Shakespeare).

The first collection of Sindhi proverbs was published by Kauromal Chandanmal Khilnani (1844-1916), one of the early prose writers of Sindhi. The book *Sindhi Pahaka* (Sindhi proverbs) published by him in 1888 contains about eight hundred proverbs in an alphabetical order. Another early prose writer and senior contemporary of Khilnani was Kevalram Salamatrai Advani. He prepared a hand-book of Sindhi proverbs entitled *Gulushakar* in 1869 containing 570 Sindhi proverbs. The work remained in the manuscript form along with two other manuscripts of the writer in the custody of the Education Department of Sindh and was published in 1905. The collection has tremendous importance in that the writer has explained in lucid and simple style each and every proverb. Besides, he has given parallel quotations from Persian, Hindi and other languages in explanatory notes on proverbs. The work is a real contribution to Sindhi prose as it presents a specimen of chaste and colloquial Sindhi prose of the last century.

A Hand Book of Sindhi Proverbs by Rochiram Gajumal is the first work of its kind. It was at first published in 1895, in Commissioners Printing Press, Karachi and was followed by its three editions. The fourth reprint was brought out in 1935.

The book is divided into two parts. The first part contains 489 Sindhi proverbs with English renderings and equivalent proverbs from that language. The second part contains 320 Sindhi proverbs with mere translation because their English equivalents could not be found.

In 1925, Mirza Qalich Beg (1853-1929) brought out a small collection of proverbs entitled *Pahakani ji Hikmata* (Wisdom in proverbs). The book contains three main parts: Proverbs of Oriental Countries – East Asian Countries, West Asian Countries; Proverbs of Western countries; Quotations from religious scriptures. The writer has translated into Sindhi selected proverbs of other languages. He has given about six hundred selected proverbs of Sindhi in an alphabetical order.

Bherumal Mahirchand Advani (1875-1950) another well known prose writer of Sindhi brought out a collection of Sindhi idioms and proverbs in 1925, entitled *Gulgandu*

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(A sweet mixture prepared of rose petals and sugar). It contains 912 Sindhi proverbs and 1450 Sindhi idioms with explanations. The writer has given parallel proverbs in English also at several places. This is yet another important contribution in this field.

After independence, some of the Sindhi scholars in India have paid attention to the collection and preservation of this literary treasure of Sindhi. Apart from a good many small collections of Sindhi proverbs meant for secondary school students, a collection of Sindhi proverbs was published by Tirthdas Pessumal Hathiramani in 1973. The book entitled *Pahakani ji Paboha* contains about 1800 Sindhi proverbs in an alphabetical order. The compiler has explained only those proverbs which need explanation.

Vishvanath Dinakar Narvane, a Maharashtrian scholar from Pune, undertook the herculean task of compiling and publishing *Bharatiya Kahavata Sangraha* (A collection of Indian proverbs) in three volumes, (1978-1983). It contains about eleven hundred Sindhi proverbs selected and rendered into English and Hindi by Murlidhar Jetley.

The most comprehensive collection of Sindhi proverbs which has been published so far, is a book in two volumes entitled *Durani ji Dabuti* (A casket of earrings, 1982) by Satramdas S. Juryasinghani 'Sail'. The work contains 2771 Sindhi proverb in both the volumes. Each proverbs has been explained in Sindhi. The collection is an authoritative work in this field and includes mostly all Sindhi proverbs published in the previous collections.

M.K.J.

APHORISM, MAXIM AND PROVERB (Tamil). Indians as a nation love to moralise and Indian literature is replete with aphorisms, maxims and proverbs. Tamil literature is no exception and being very old, it displays this tendency to an even greater extent than others. There are whole books devoted to moral teaching like the *Tirukkural* and *Naladiar*. Besides these, great poets like Kamban insert moral aphorisms in their poetry, no doubt in the most appropriate places. An old society like the Tamil has a rich heritage of proverbs and even unlettered men and women quote them in their conversation.

In the works of the Sangam period devoted to topics other than love, maxims and moral are freely discussed. Poets sternly remind tyrannical kings of the moral law and of the consequences of transgression, running great risks in the process. There are poems in the Puranaruru which advocate a balanced view of things and a catholicism that encompasses all of creation: other poems teach the wisdom of contentment pointing out how little man really needs to keep alive.

Aphorisms and maxims appear here and there even in the poems devoted to love. Thus the friend of the girl points out to the lover how the moral law and proprieties should be observed even in the pursuit of love: in another, she sternly upbraids him for his neglect of the girl, putting it down to his insolence caused by wealth: she points out very profoundly that true wealth consists in having compassion for those who suffer, it is not to be measured in terms of material things.

The tendency to moralise becomes overwhelming towards the end of the Sangam period when the library of 18 books was composed, for most of these are wholly devoted to maxims while one is a collection of proverbs. The most distinguished among them all is, of course, the *Tirukkural*. In extremely condensed verses, the author Tiruvalluvar presents the wisest maxims for all humanity. We often find that his maxims have been fashioned by a lifetime of rich experience. With this experience as the raw material the extraordinarily gifted teacher has turned out aphorisms that can guide many a puzzled man through the traps of life. While the maxims to *Tirukkural* are all practical in their applicability, we find a higher morality in them, a higher and nobler view of things than is found in the standard works of this type in other languages.

Naladiar, also belonging to this literary genre of 18 works enjoys a certain measure of popularity; the other works on morals written at the end of the Sangam era are scarcely read today.

Kamban and Villiputurar have written many wise maxims in their epics, as also Ilango and the other Jain poets: this could be done very naturally as wise teachers like Vashishtha, Vyasa and Kaundi Adigal occur as characters in them. But complete works on morals continued to be written all through the post-Sangam era with an emphasis on Hindu and Jain religions. They have however, generally proved to be a rehash of the eternal wisdom of *Tirukkural* to whose moral or literary level none of them can aspire.

A.V.S.

APHORISMS, MAXIMS AND PROVERBS (Telugu). Sayings (Sukthulu) reveal how old a language is and highlights the vitality and culture of the people who speak them (Su + ukthulu = Sukthulu = things well said). These are also called Subhashithamulu (Wellspoken).

The first poet in Telugu, Nannaya, described himself to be 'nana ruchiradha sukthi nidhi' (an ocean of good sayings). He used them profusely in his work *Mahabharata*. Many times they are seen in small stanzas like Kandam (a metrical form) and sometimes in bigger poems.

Speaking about the nature of his poetry, Srinadha said he would pour his ideas in a shower of beautiful sayings as Prabandha Parameshwara used to do. Yerrapragada is one of the trinity (Kavithrayam) responsible for *Bharatam* in Telugu. Some of his sayings are: 'Karavi goni verrine thala goki konaga?' (Am I a fool to

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scratch my head with a fire–brand?), 'Moodendla teni buddhi muppa sendla tendu' (The discretion we do not have when three years old, we cannot have when we are thirty). Examples of Srinadha's sayings are 'Ava ginjantha boodi my naladi konira veladi gummadi kayantha verri puttu' (If we smear a pinch of vibhuti i.e. sacred ash over our body, we get madness of the size of a pumpkin). Such sayings are found in abundance in his works.

All the above quoted sayings and their like reveal one eternal truth or the other. As we have a *Subhashita Ratna Bhandagaram* in Sanskrit, in Telugu too, we have Sukthi *Sudhakaram* containing sayings from great poets starting with Nannaya.

Lokokthulu (Usages) means words used by people. These can be sayings with a wider perspective in view. Certain proverbs are brought under this category. We have a figure of speech: 'Lokokti meaning that which contains a lokokti. Thus it is either a saying or a usage. A lokokti does not have a specific characteristic or a special definition.

Jat....Jathyamulu (Idioms) are indigenous and are peculiar to a race and contain the whole wisdom of a race. The dictionary meaning of 'idioms' is 'an expression whose meaning cannot be derived from its constituent elements, as "kick the bucket" means "to die," and "it is an expression peculiar to a language".

A jathiyam is also called a 'padabandham' or a 'palukubadi'. Some disappear with passage of time while others are born afresh in a tongue.

Some have their origin in the organs of the body like ' Thala to naluka; potta kottuta; cheyy; virginiatlu vunduta etc.' Some are associated with the animal world like ' dunna pothu mida jadi vana kurisinatlu; goda mida pilli, gorre thoka etc.,' Some come from customs and traditions like 'Pedda peeta veyyadam; pappanna pettadam; gunta petti ganta vayinchandam;' Some have their origin in mythology like Sugrivajna, udatha bhakthi, Salya Sardhyam etc., some are hearsay like 'isuka vesthe ralani janam; a inti kaki inti mida, valade' Some are associated with social belief like "kallu pothayi; chachi ni kadupuna pudatha;' some originate in experience like ' krityadyavastha; jodati ki mosam; nadum kattadam ' while some are onomatopoetc like 'paka paka tadu; kila kila ladu; bhaggu manu.'

Idioms are untranslatable, at best one might convey their verbal meaning. That is why idioms are the life–spirit of a language. Two or more words are used together, the expression is charged with a new life and conveys something distinctly different. Idioms originate in a language according to its genius, thoughts and customs.

Telugu is rich in proverbs. It is said 'Sameta' (proverb) is a variant of the word 'Samata' (equality). It has many equivalents like Lokokti, Aryokti, Namudi, Jana Sriti, Sastram. The origin of any particular proverb is vague. C. Vedavaty says: 'there is nothing in life that a proverb does not touch; it analyses, crystallises criticises and compromises many things in life. A brief expression in Telugu brings out many things, the laughter and tears, the agony, emotion, excitement, humour and irony in life. A proverb is a people's wisdom spoken by the people and for the people'. What is a pickle to a meal is a proverb to speech, say the Kannadigas.

Generally Telugu proverbs have the following characteristics–they are brief; they are in currency; they say a thing effectively; they are thought–provoking; they speak universal truths ; they are usually used by the common men; they contain a peculiar figure of speech; they convey by word the wisdom of a racial experience; there may be internal rhyme in the words used.

"Entha chettuku antha gali" (the tree of every size has its correspondent wind) is a proverb in Telugu. It means every man whatever may be his status, will have a problem of corresponding nature. Not only is it brief but it has internal rhyme too (Entha–antha).

Proverbs can roughly be divided into two categories: mythological and historical; social. 'Intigutta lankaku chetu' (the secrets of a house are the bane of Lanka) and "Chakram addam visadu" (thrust the Vishnu chakra in front of one) derive their spirit from the *Ramayana* and the *Mahabharata* respectively. Mostly proverbs have a social origin which may once again be subdivided into family life, agriculture, human psychology, castes and professions, traditions and customs.

Tekumalla Rama Rao has divided proverbs into many varieties like proverbs of principle, of sound, of story; translated proverbs; proverbs belonging to Puranas, law, medicine, weather; conversational proverbs, humorous, obscene, portmanteau proverbs, etc.

Ancient poets in Telugu have a number of proverbs corresponding to the practices of their times.

Our forefathers used proverbs like currency; they were their supports in conversation, weapons in a verbal fighting. We do not any longer use any proverbs. There is a danger of this rich branch of linguistic culture vanishing altogether and becoming extinct in the near future.

Some litterature tried to preserve them. Capt. M.Sd. Carr, an Englishman, collected and printed the first book of proverbs *Andhra Lokokti Chandrika* (1868) in Telugu with an introduction in English. Later on others like Chilikuri Narayana Rao, Nandiraju Chalapathi Rao, and Tekumalla Kameswara Rao collected and printed them in book form. Some 20,000 Telugu Proverbs have been collected in some 25 volumes.

J.V.S.

APNO DHARMA (Gujarati) is a collection of articles on religion and philosophy by Anandshankar Dhruv, pub-

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lished in 1916. Anandshankar was a great thinker. He read extensively books on religion, history, politics and sociology by Indian and Western scholars. He examined problems rationally and expressed his ideas in the terminology of the ancient books of the east. He has convincingly explained the Vedantic theory of non-dualism. He in his articles has logically argued his case and successfully tried to remove some of the misconceptions about the mythological incidents by giving new interpretations of Puranic themes. For instance about the telling of an untruth by Yudhistira in the *Mahabharata* to win the battle he says, 'It is not easy to decide about the action. It is not always that one has to chose between truth and untruth. Sometimes two good concepts are also at tangent. In this incident, he is apparently supposed to speak the truth; on the other side there is also duty towards innumerable friends, relatives, who have joined the war, putting full faith in him. They are to be saved. Had Yudhistira stuck to truth and allowed his army to be slaughtered, then his action would have been tentamount to selfishness or spiritual pride'. Thus he has given new meanings to Puranas, and elucidated the philosophical concepts in a convincing manner. The *Apno Dharma* because of its lucid presentation and sound logic has acquired the status of a classical work in Gujarati prose.

C.M.

APPADURAI K. (Tamil; b. 1907) is a lexicographer, scholar translator and linguist well-versed in Latin, Greek, French, German, English, Kannada, Sanskrit, Hindi, Telugu and Malayalam. His *Kazhagam English-Tamil Pocket Dictionary* (published in 1952) with its felicitous, Tamil equivalents for scientific technical and administrative terms is a landmark in Tamil lexicography. K. Appadurai was the Assistant Editor of Madras University's *English-Tamil Directory*, in 3 vols. 1963-65, and is a full-time member of the Tamil Nadu Official Language Commission. He has written 80 works, including *The mind and thought of Tiruvalluvar* (1966), *Indian language problem* (1947), *Chanka rilakkiya manpu* (Criticism of the Tamil Sangam literature), *Tennattup porkkalankal* (Battle fields in South India, 1957), *Varunkalat Tamilakam* (On Tamil culture and its future possibilities, 1947), *Ayirattennuru antukatku murpatta Tamilakam* (Tamil Nadu, 1800 years ago, 1956) and *Tamil mulakkam and Moli valam* (Essays on philology). He has to his credit 75 translations and adaptations including Robert Caldwell's (1814-1891), *A Comparative Grammar of the Dravidian Family of Languages* (1941). He has translated some of the works of Shakespeare, Rousseau, Laski, Victor Hugo, Oliver Goldsmith, Horace Walpole, James Allen, M.N. Roy, Lord Chesterfield, Chandu Menon, Premchand and Bhavabhuti. His biographies include those of Bernard Shaw and Raja Ravi Varma. He was the President of the Tamil Writers' Association for the year 1960 and recipient of a shield in 1965 from the Association for his significant contribution to Tamil letters. A street in Madras City is named after him.

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V.K.S.

APPAKAVI (Telugu; 17th century) was an eminent prosodist. Born in a Brahmin family traditionally known for scholarship and poetry, Appakavi is the celebrated author of *Andhra Shabda Chintamani* alias *Appakaviyam* (1656). In verse 85 of his book, he says he authored seven works in Sanskrit and Telugu. Though he planned his work as a verse commentary in eight cantos on Nannaya's Sanskrit aphorisms called *Andhra Shabda Chintamani* (1100), only the first five cantos survived. The third canto dealing with yati and prasa represents the heart of the book. In it he identifies forty-one yatis and seventeen prasas as against twenty seven yatis and twelve prasas of earlier prosodists. These are the much discussed issues in Telugu. Appakavi may be called the Aristotle of Andhra. His authority is so great in prosody that even verses in classics like Nannaya's *Mahabharata* were amended to suit his theories. Modern scholarship, however, has rectified the damage done to literature by his followers and put him in a proper perspective.

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G.S.R.

APPALASWAMY PURIPANDA (Telugu, b. 1904, d. 1982) was born in Vishakhapatnam. He was very much influenced by the "Vyavaharika-Bhasha movement" started by Gidugu and Gurazada, two stalwarts in Telugu literature. He devoted his entire life to this cause. He wore Khadi and lived like Gandhi. He discovered the *Adikavya* in Oriya which was unknown to Oriya people till then. He wrote the history of Oriya literature in Telugu. He was good at Hindi, Bengali, Oriya besides Telugu. His volume of short stories *Sowdamini* was translated into English by Sri Sri. *Vishwakathaveedhi*, (six volumes), *Veerabharatam*, *Pillalakathasagaram*, etc. are his notable contributions. His translations from Oriya *Utkalapalanam*, (drama) *Matti Manushulu*, (novel) and Jagadguru Shankaracharya from Hindi won the admiration and applause from all quarters. His poetic collection *Muralidhwani* was received well. His *magnum opus* is *Pulipanja*, a poetic collection. It was published by Videsandhra Publications, London. He was invited to London

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along with Sri Sri and was honoured there. He was conferred 'Kalaprapurna' by Andhra University for his contribution to Telugu literature. Puripanda was a vishishta Sabhya in A.P. Sahitya Akademi. He was the president of the Andhra Pradesh Abhyudaya Rachayitala Sangam and he had the unique and proud privilege of becoming the President of Akhila Bharata Rachayitala Mahasabha in 1963. He was a staunch nationalist. *Veerabharatam*, *Ramayanam*, *Bhagavatam*, etc., written by him in Vaduka Bhasha won the admiration of one and all. He was a source of strength and inspiration to young progressive writers in Telugu. He encouraged hundreds of young men and women in poetry and chiselled their talent with his direction and advice.

G.N.M.

APPAN, M.P.(Malayalam; b. 1913). was a high school teacher, headmaster and District Education Officer. Before retirement from service in 1968 he had worked for a few years as Asst. Editor of the *Malayalam Encyclopaedia*, of which a few volumes have already come out.

He started admiring poets and composing poems even as a school child. But he selected Mathematics, the least literary of subjects, took an honours degree in it and spent the most fruitful years of his life in teaching it. He was honoured with the membership of the Kerala Sahitya Akademi in 1957, which lasted for ten years, and with an award for his collection of poems entitled *Udyanasoonam* (garden-flower). His literary contributions include about sixteen collections of poems, a few prose works and two translations. As a poet he stands for equality, justice, fraternity and universal love. Felicity of expression is the hallmark of his poetry and combination of spirituality and optimism is the keynote of his poetic personality. His prose works, written mostly in a reminiscent mood, reveal an impartiality of judgement, clearness of purpose and strength of character seldom seen in those cast in the poetic mould. Some of his collections have been translated into Hindi, Sanskrit and English.

K.S.N.

APPAN THAMPURAN (Malayalam; b. 1876, d. 1941). His full name was Rama Varma Appan Thampuran. A scion of the Royal family of Cochin, Appan Thampuran lived a life dedicated to the promotion of language, literature and the arts. He was essayist, novelist, researcher, journalist all rolled into one. He has unearthed and published, with introduction and commentary, many ancient Malayalam writings with a deep insight. An illustrious student of ancient Kerala History, he has brought out a number of monographs. His love of books is wellknown. The vast collection of rare Malayalam and Sanskrit texts acquired posthumously and preserved in the Kerala Sahitya Akademi is a memorial to him.

Thampuran was a path-finder and trend-setter in literature and culture. He wrote the first Malayalam detective novel, *Bhaskara Menon*. Along with some other savants he started the 'Samastha Kerala Sahitya Parishad'- a Pan-Kerala literary organization, in 1931. The tri-monthly journal of the Parishad—*Thraimasikam*, commenced publication in 1933. Earlier he had started publication of a monthly, *Rasikaranjini* (1902). Its editorial board was chaired by the prominent literary figure, Kodungallur Kunhikuttan Thampuram. It ceased publication after four and half years owing to financial difficulties. He edited and published another literary monthly, *Mangalodayam*, from 1908 onwards, having registered a company under that name and acquired a press for the same. The 'Cochin Sahitya Samajam' was one of *Mangalodayam's* literary ventures and it flourished for a few years with traditional pomp and elan.

As Chairman of the Cochin Bhasha Parishakarana Committee (a board for the improvement of language by the then Cochin Government) he brought out, with critical notes and commentary, very ancient Malayalam manuscripts, the most notable among them being the *Arthasastra* of Kautilya, known as the first ever prose composition in Malayalam.

Appan Thampuran established the first film company in Kerala christened 'Kerala cinetone'. It started shooting a film based on his own quasi-historical novel *Bhootharayar;* but the venture stopped half-way because of financial difficulties.

Appan Thampuran's literary output presents a picture of versatility. Though he began by writing verses, he abandoned it early and turned to prose. Besides the two novels mentioned above his works include three plays, viz., *Kalaviparyayam* (1930), *Munnattu Veeran* (1935) and *Kumudam* (1940). His *Prasthana Panchakam* (1928) is a different type of work and deals with five genres of literary creations, i.e. problem play, elocution, meditative work, devotional composition and narrative. Still another work *Sanghakkali* (1941) describes an ancient theatre of Kerala. *Dravida Vrithangalum avayude Dasaaparinaamangalum* analyses the origin and development of the Dravidian metres. But his *magnum opus* is, by common consent, *Mangalamala* embracing a variety of topics, published in five parts between 1910 and 1940. Each part deals with a particular topic or branch of history, science and culture. Besides these, Thampuran himself collected various essays written by his contemporaries and published in magazines under the title *Gadya malika* in three parts (1908, 1910 and 1911).

In all his works one discerns the stamp of the writer as a censor of morals, a corrector of tastes and an exponent of cultural norms. He was one of the very first masters of the Malayalam prose which is pithy and refined, grand and delectable.

C.N.

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APPARAO GURAJADA, VENKATA (Telugu; b. 1862, d. 1915) forerunner of the literary renaissance in Andhra, wrote the first Telugu short story '*Diddubatu*' (1910) and the first Telugu prose drama *Kanyasulkam* (1897). He passed his B.A. in the 1st Class from Madras University, worked as teacher, head-clerk, Asst. Lecturer, inscription specialist and the adviser to the Raja of Vizainagaram. He was proficient in Telugu and English and knew Sanskrit, French, Kannada, Bengali, Oriya, Persian and Latin. He shaped both the language and the literature of Modern Telugu. He joined hands with Gidugu Rama Murty and elevated the colloquial language as against the classical, achieving a new status for the live idiom of the spoken dialect and raising the neglected lyric into a distinct literary form. These were his main contributions to the Renaissance.

Tagore's *Ghare Baire* is the outcome of the battle between Shudhabhasha and Chalitabhasha in Bengal. A similar tussle was there in Telugu between the written and the spoken language. In the spoken dialect Gurajada's literary work, which preceded Tagore's work by six years, is *Kanyasulkam* (1897). It is his *magnum opus*, a social satire written with the ineffable beauty and grace of the native Telugu idiom; it humorously chides immorality, superstitions, enforced widowhood and selling of virgins in marriage market. It presents living characters like Girisham and Ramappantulu who converse with sparkling words and bubbling humour. The drama was translated into Kannada (1927), Russian (1962), English (1964) and Tamil (1964).

His talent was multi-faceted. A new metrical form, Mutyalasaralu–garland of pearls–having fourteen syllables in each of the first three lines, is a new quadruped verse invented by him to be followed by many poets afterwards. He wrote *Kanyaka* (Virgin-1911), *The Dream of Lavanaraju* (1911) and a widely popular ballad *Purnamma*. *Purnamma* is the pathetic story of a maiden who prefers death to being married to an old man four times her age. In *Nilagiripatalu* (Songs of Blue mountains, 1909) he revolutionised both theme and treatment. *Subhadra*, a poem (1939), and *Kondubhattiyam*, a drama (1939), and a few prose works are his posthumous publications.

His patriotic song which starts with 'Country never does mean clay, but people and people alone' is famous throughout Andhra. It pulsates with the doctrine of love and humanistic philosophy. Both in life and in literature he stood for individual freedom and human fellowship. With a national outlook he wrote a letter (15-4-1912) to Saradacharan Mitra insisting on the necessity of a common script for all Indian languages. He believed in the fusion of old and new. His language is always simple and lucid. He said 'The highest function of literature is to give currency to a high standard of moral ideas'. He also said 'Art is my master and yet I have a duty to society'. He, the herald of Renaissance, is the source of inspiration to many famous modern Telugu poets like Nanduri Subbarao, Basavaraju Apparao, Adivi Bapiraju, Sri Sri, Arudra, Somasundar etc., for drawing their plots from contemporary life and powerfully presenting them in the spoken dialect. Regarded as the Father of the Telugu Short Story and champion of the colloquial language, he gave a clarion call to handle literature with a social purpose. An era is often named after him.

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Po. S.

APPAYYA DIKSHITA(Sanskrit). There are many authors with this name. The most well-known of them is the author of Jayollasanidhi, a commentary on some selected portions of *Bhagavatapurana*. He belonged to the Vatsa gotra and was the son of Shrinivasadhvari. There are at least two more Appayyas in the Dikshita family itself. Appayya Dikshita II, son of Achchan, nephew of the well-known one, wrote *Alamkaratilaka*, *Dushyantacharita* and *Rukminiparinaya*. Appayya III (alias Atiratrayajvan alias Chinna Appayya), grandson of Achchan, son of Narayana, younger brother of Nilakantha Dikshita, wrote *Chitramimamsadoshadhikkara* answering Jagannatha's criticisms of *Chitramimamsa* of the well-known Appayya Dikshita.

The most famous and prolific of these three, Appayya Dikshita (b. 1520, d. 1593) came from the famous Dikshita family of Tamil Brahmins of Bharadvaja gotra. He was a great devotee of Shiva, a champion of southern Shaivism, and an authority on the Shrikantha branch of monistic Shaiva philosophy. Grandson of Acharya Dikshita, son of Rangarajadhvarin and Mangalambika, he was born at Adayapalam near Kanchi (Tundir Dist.). His younger brother was Achchan Dikshita who was the grandfather of Nilakantha Dikshita. He was married to Ratnakheta's daughter Mangalanayaki at his age of 20,and had three sons (eleven according to some) and two daughters. He taught Mimamsa and Vedanta to Bhattoji Dikshita and was also the teacher of Kalahastin who wrote *Vasucharitra* in praise of goddess Minakshi. Appayya was a protege of kings Chinna Timma Aravidu of Vijayanagar (1542-50), Chinna Bomma Nayaka of Vellore (1542-82) and Venkatapati Aravidu of Vijayanagar (1581-1614). He performed, like his ancestors, many sacrifices. He was invited by Tirumala Nayaka to settle some sectarian disputes at Madurai. He suffered direct hostilities from a Vaishnava Pandita Tatacharya and hostile criticism from Jagannatha Pandita. He passed away at the ripe age of 72 at Chidambaram.

A versatile writer in various fields like poetry, poetics, dialectics, grammar, monistic Shaivism, etc., he is

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credited by Nilakantha Dikshita with 104 works. Only half of them have survived the ravages of time. Of his stotras, some like *Apitakuchambastava* praising Durga, *Atmarpanastuti* praising Shiva, *Hariharastuti* praising Vishnu and Shiva together, *Adityastuti* praising the Sun-deity or that beautiful centum *Varadarajastava* praising Vishnu are fine devotional lyrics with melodious diction and fine turns of expression. Some other stotras are more scholarly than lyrical, e.g. *Bharata* and *Ramayanatatparyasangraha* are logical exercises attempting to prove Shiva's supremacy in the epics; *Brahmatarkastava* applies philosophical logic to that end, *Shikharinimala* presses monistic Shaiva Vedanta into service, while *Shivamahimakalikastava* uses Mimams amaxims for the purpose. *Ratnatrayastuti* advocates supremacy for the trio: Hari, Hara and Gauri. Many of these are again usefully equipped with auto-commentaries (vyakhya). Appayya Dikshita also commented upon some literary works, Vedantadeshika's epic *Yadavabhyudayam*, Krishanamishra's allegorical play *Prabodhachandrodayam* and *Harivamshacharitam* of Govinda Dikshita. He wrote a Prakrit grammar, and also some other grammatical works like *Nakshatravadavali* and *Tinantasheshangraha*; in Mimamsa, he wrote 4 works such as *Upakramaparakrama*, etc., the incomplete *Vidhirasayanam* and the Mayukhavali commentary on Parthasarathi Mishra's *Shastradipika*. In the field of poetics his contribution is noteworthy. His *Lakshanaratnavali* (lost) perhaps defined technical dramaturgic terms. Two chapters of the incomplete *Vrittivartika* deal with abhidha and lakshana only.

His analysis of the process of expression differs from the traditional view. Appaya Dikshita's *Kuvalayananda* modelled on Jayadeva's *Chandraloka* is exclusively devoted to poetic figures, increasing their number to a maximum of 115. Appaya totally discards the verbal figures, which merely please the ear but do not appeal to the heart; and he has conceived a number. of new figures like Prastutankura (establishing comprehension of two things both contextual), Mithyadhyavasiti (establishing false nature), lalita, etc., while his Gudhokti, and Vivritokti, etc., comprise the suggested sense. More genuine analysis of different poetic figures with originality and freshness of approach is to be found in the third work, *Chitramimamsa* which is incomplete. There is a lengthy dissertation on defining the simile itself. Jagannatha vehemently criticised Appayya for some of his observations, and wrote *Chitramimamsakhandana* to demolish Appaya's concepts, an attempt which was met with equal rebuke in *Chitramimamsadoshadhikkara* composed subsequently by one of Appayya's successors.

However his most significant contribution is in the field of vedanta. He commented upon *Brahmasutra* from a Vishishtadvaita standpoint, in *Nayamayukhamalike* (with Vyakhya), and refuted it in *Ramanujashringabhanga*. Similarly from Madhava's point of view, he wrote *Nyayamuktavali* and *Nyayaratnamala* (with Vyakhya) and then refuted it in *Madhvatantramukhamardana* (with Vyakhya). He respected Shankara's view point from which he commented upon the first Adhyaya of *Brahmasutra*, composed *Nayamanjari* dealing with all the adhikaranas (each in 2 verses) of *Brahmasutra* and composed Parimala commentary on Amalananda's Kalpataru In *Siddhantalesasangraha* (with Vyakhya) he expounds the views and principles of different Acharyas, proving once again his mastery over all the branches of Vedanta. In monistic Shaivism, Appayya Dikshita composed the poem *Shikharinimala* (with Vyakhya) and *Shivakarnamritam* to prove Shiva's supremacy; to establish firmly the school of Acharya Shrikantha, he wrote independent expository works *Shivadvaitanirnaya* and *Anandalaharichandraika*. His greatest work is *Divakaramanidipika*, a voluminous and profoundly brilliant commentary on Shrikantha's Bhashya on *Brahmasutra*. On its completion, its author was honoured with Kanakabhisheka (golden consecration) by King China Bomma, and came to be regarded as an incarnation of Lord Shiva Himself. The work has secured for Appayya Dikshita a permanent place in the galaxy of brilliant philosophers. He was regarded as Sarvatantrasvatantra 'versatile' and dominated the literary and scholarly world of South India, of the 16th century.

R.N. & R.T.

APPUSWAMI, P.N.(Tamil b. 1891) Widely known in Tamil literary circles for over half a century as 'Pey Naa Appuswami', Appuswami was born in a distinguished literary family in Madras. He studied law and became a member of the legal profession but he was drawn towards the new awakening in Tamil especially in the dissemination of modern scientific knowledge to general readers. He was closely associated with the leaders of Tamil enlightenment like U.V. Swaminatha Aiyar, S. Vaiyapuri Pillai and T.K. Chidambaranatha Mudaliar and the weekly meetings he organized at Chitrakulam, Madras, are even today fondly remembered by his contemporaries. He founded the children's section of the prestigious Tamil monthly *Kalaimagal* and wrote and translated a large number of informational and educational articles. He was a pioneer in the field of writing modern scientific books in Tamil and has dozens of titles to his credit, the most celebrated being *Science and Commonsense*, *Today's Science and You* and *The Time-Machine*. Another famous book of his is *The Story of China*. He collaborated with J.P. Manickam to write a set of science books in Tamil on the atom, wireless transmission, X-rays and so on and quite a few of these books have been prize-winners and have been prescribed as text books. He was awarded the Children's Writer Award for the year 1961 and honoured by the Tamil Writers Association in 1965 for his distinguished services to Tamil. He was in the forefront in the field of systematic translation of the core books and

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directed many a translation camp and workshop. His own translation of the monumental *History of Bengali Literature* and the direction he gave to the Southern Languages Book Trust are gratefully remembered by a large number of readers, writers, publishers and translators. His translations of Sangam poems and a few works of Subrahmanya Bharati into English are products of exemplary sensitivity to language and literature. He became a father-figure and a source of inspiration and guidance to science-writers, translators and writers of children's literature.

A.

APTE, HARI NARAYAN (Marathi; b. 1864, d. 1919) is known as the father of the modern Marathi novel. Apte, popularly referred to as Haribhau, was a typical representative of the middle class in Pune of his time. He was one of the first batch of ten students, who had enrolled in the New English School, just established by such leaders as Chiplunkar, Tilak and Agarkar. He naturally came under the impact of their precept and was especially influenced by the vigorous new thinking represented by their weekly journal *Kesari*, which championed the cause of national freedom and social reform. Apte joined the Deccan College, the same institution that these leaders had studied in, but could not proceed beyond the First year. However, in the library of this College, he read the works of authors such as Scott, Dumas, Dickens and Jane Austen, and reaped a rich harvest from this study. It was at this stage that his wealthy uncle Mahadev Chimanaji Apte founded Anandashram, an institution for the study of Sanskrit classics and entrusted it to Haribhau so that he could devote all his time to his favourite pastime of reading and writing.

Haribhau has obvious claims to be considered the founder of the modern Marathi novel. When he appeared on the literary scene, the popular romantic novels of Halbe and Risbud had held the field. They were written in an ornamental style and had precious little to do with the realities of life. They were crude in almost every respect and equally lacking in plot-craft and characterization. Though everything spelt a kind of falseness about them, for want of better models they prospered. The advent of Haribhau brought dramatic change, opened the minds of readers to the power of a form of fiction which was then unparalleled, stylewise, constructionwise and contentwise. Haribhau's novel was altogether a new kind of novel.

Haribhau's novels can be conveniently divided into two groups: historical and social. All his historical novels were inspired by the national awakening that was well on its way during his time. While his historical novels like *Ushakkal*, *Suryodaya*, *Gad Ala Pan Sinha Gela* and *Keval Swarajyasathi* deal with the rise of the Maratha power, his *Vajraghat*, the finest of his historical novels deals with the downfall of the Vijayanagar empire. He travelled still backwards in time and wrote *Chandragupta*. All these historical novels are suspenceful, well-knit and spell-binding.

And yet Haribhau, in his own time was perhaps better known for his novels of social content. Prominent among them are *Pan Lakshat Kon Gheto*, *Mi*, and *Yashavatrao Khare*. All the three of them follow the autobiographical pattern of David Copperfield. All his social novels are fraught with contemporary social problems like child-marriage, dowry, widowhood, female education etc. All these novels depict very faithfully the social condition at the turn of the last century. It is true that the scope of his social novels is limited to middle class life, and that these novels are rather loose in construction, yet these novels of social consciouness and commitment are still fascinating and their impact still considerable.

He has left some seven novels unfinished. Haribhau has also written a powerful play on the life of Sant Sakhu, a short essay on classical literature and a number of short stories, one of which dealing with a famine-stricken peasant family 'Kal Tar Motha Kathin Ala' has been translated into English. Some critics consider him as the father of Marathi short story. He was the editor of the weekly *Karmanuk*, in which most of his novels were published serially.

Haribhau was elected to preside over the Marathi Sahitya Sammelan held at Akola in 1912.

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M.M

APTE, NARAYAN HARI Marathi; b. 1889, d. 1971) was a popular novelist and a writer of practical books. He was born in the village Samdoli, Dist. Sangli, Maharashtra. He was educated at Samdoli and Satara. He did not go in for university education, instead he started a publication unit at Koregaon, near Satara and wrote extensively. For some time he was a co-editor of *Kirloskar Khabar* magazine. He started his own magagine *Madhukar* wherein he serialised many of his books.

He was a prolific writer, who wrote more than 35 novels and about 10 books in practical wisdom, particularly a guide to the happy family life.

All his novels and short stories are of a didactic nature, sprung from middle class idealism. Many of his novels were made into successful films, particularly *Kunkoo* based on his novel *Na Patnari Gosta* (1923) was a social hit of the time. His important social novels are *Sukhacha Mulmantra* (1924), *Pahatepurvicha Kalokha*

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(1926), *Umaj Padel Tar* (1939) and *Ekati* (1945). *Ajinkya Tara* (1909), *Lanchit Chandrama* (1913), and *Rajputancha Bhisma* (1919), are best of his historical novels.

Banarasi Bore (1932) and *Aaramviram* (1934) are his popular short-story collections.

Grihasaukhya (1931), *Aayushyacha Paya* (1946), *Kuryat Sada Mangalam* (1949) are his important books in practical wisdom.

Bh. K.

APTE, VASUDEV GOVIND (Marathi; b. 1871, d. 1930) was a writer of books for children, lexicographer and critic. Born at Dharangav, East Khandesh, Maharashtra, he obtained his early education at Dhule. He graduated from the Calcutta University in 1893, and took to teaching at a school in Pune. Subsequently he worked as the Reporter of the *Native Press*, Bombay Government, as the private tutor in the former princely state of Indore, as the editor of *Jnanaprakasha* in Pune, as the editor of *Malahari Martanda*, Indore and ultimately returned to teaching at Tilak Mahavidyalaya, Pune.

His most significant contribution has been in the field of childrens' literature. In 1906 he started *Ananda*, a Marathi monthly for children. For many years he himself used to write the entire issue of the periodical. The monthly became very popular with the children and it has played a significant role in moulding the children for some generations. *Mani ani Motya* (1913), *Eka Divasachya Suttita* (1916), *Balabharata* (2nd ed, 1931), *Ramayanantalya Sopya Goshti* (1906), *Balamanoranjan* (1915), *Mulancha Vividhajnana Sangraha* (1917) etc. are his more important works out of more than 50 that he wrote for children.

He has translated into Marathi all the novels of Bankimchandra Chatterjee under the title *Sampurna Bankimchandra* (in 4 vols., 1923-1925) and some short stories of Rabindranath Tagore under the title *Raviche Ujjval Kiran* (1920). He also compiled a Bengali Marathi dictionary, *Bangali–Marathi-Kosha* (1925) and wrote *Marathi Bangali Shikshaka* (third edition, 1925), a self teacher for Bengali language.

He also published a few novels. Of these mention may be made of *Navayuga* (1903) and *Murtimanta Deshabhiman* 1907). He translated some novels from English into Marathi as well. Out of his lexicographical works *Marathi Bhasheche Sampradaya Va Mhani* (1910), *Vyavaharik Sanskrit Marathi Kosha* (1913), *Marathi Shabdaratnakara* (1922), *Marathi Bhashechi Sabdasampatti* (1922) deserve special mention.

D.B.M

ARA NAAZHIKA NERAM (Malayalam). One of the finest novels written by Parappurathu, *Ara Naazhika Neram* (1967) won the Kerala Sahitya Akademi Award and the S.P. Benefit Fund prize. When it was filmed, it won the first prize for the story from the Government of Kerala.

The novel, like some of the other novels of the same period, presents a realistic picture of the decline in the moral values and political ideals of Indians in general that set in following the attainment of freedom. The chief character in *Ara Naazhika Neram* is the ninety year old christian Kunjenachen nurtured in the Old Testament-culture. He endorses Solomon's view that all is vanity. His life also bears testimony to that view. Man bears his burden of grief and gropes in darkness to reach a destination that is not there. Part of the novel unfolds itself through the memory of the old man. Death is at his door. In this situation, as he reviews his life, he gets a clear idea of the futility of the life he has led. He had fought against his opponents and committed adultery, yet he tried to hold fast to certain residual values of life. But the next generation tells a different story.

Kunjenachen had five sons. His eldest son Thoma died in a brawl with the Nairs years before. Thoma had left behind him a son, Kunjappi. The second son Kivarichen would not give his thirty-year old employed daughter Kuttiamma in marriage lest he should lose her income. She elopes with her lover; and marries him. She is loyal to the family. The third son is Kunjucherukkan, who does not know how to live an honest life. His son is engaged in smuggling; he is caught by the police. The fourth son Philippochen is rich, but immoral. His loose morals drive his wife mad. His son elopes with the maid in the house. Philippochen has had his eye on the girl. The youngest son Mathewkutty is engaged in church politics. Sivarama Kurup, who supplies Kunjenachen with opium, is his partner in business. Mathewkutty has a son, Rajan, by his first marriage. Rajan comes home for the holidays, marries Santhamma and returns. He dies in the battlefield and leaves Santhamma a widow. Mathewkutty's second wife Dinamma nurses Kunjenachen with sincerity.

None of Kunjenachen's sons finds happiness. No one is upright. Except Kuttiamma and Santhamma who keep the lamp of virtue burning, everyone else gropes in the dark. Kunjenachen is distraught. But once, to his utter dismay, he discovers Dinama in the arms of Sivarama Kurup. That shocks the man. He has now nothing to hold on to. He falls upon his bed never to rise again. Kurup, who fears the consequences of the old man's discovery, administers to him poison along with opium. That hastens the death of the old man. But the old man puts up a brave struggle with death. As the old man lies dying, this is what he experiences; "A cry was heard. It was the cry of the crowd that rushed in. The cry comes closer and closer. What's it that I see? The sea rises to devour the shore. Now the waves rise upto the sky. In the wink of an eye the sea swallowed the crowd. Their cries resounded in the air.

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Somehow exert–come to the surface–But here is a mill-stone hung on the neck–It pulls me down–shall not give way–no–My hands reach for the sky. But the waves–take me away into the depth. My feet grow limp–impossible–impossible to rise".

Parappurath's chief concern is to express powerfully the human predicament in the present set-up. Nothing sustains man in the present milieu. Human existence has no mainstay; and man sinks into the abyss of nothingness. A few lamps flicker at a distance. But they recede as darkness envelops the consciousness of the modern man. Parappurath does not negate virtues. But virtues have lost their relevance in the present set–up. This view is a violent criticism of the Indian society. It hurls challenges that the society and the nation have to meet.

K.M.T.

ARALU-BARALU (Kannada) is the sixth collection of poems by the late V. Sitaramaiah. It was first published in 1972. Though not representative of all his output or contributions to modern Kannada poetry, the collection has acquired importance by the fact that it won the Sahitya Akademi Award for 1973. Even so, the collection contains fiftyone poems which are typical of his basic attitude and outlook on life. It is possible that the poems in the present collection strike the reader as different from those in his earlier, especially the first three collections, but the differences relate only to the manner of expression. This only indicates that in departing from the formal structures of earlier days he has not stagnated but has kept with the moods and modes of the contemporary literary scene.

Speaking about the poems in the collection he says at the end of his introduction that even if they do not display very great flights of imagination, the hopes and the aspirations, the outlook and its expression of the writer are what they seek to convey. What he says is the hallmark of all lyrical poetry and the poems brought together here cannot, in that sense, be exceptions. That he loved beauty in all its forms and admired all that is great and noble is only too well-known. But this love of the beautiful and the noble, instead of remaining a mere personal source of enjoyment, has to serve as an elevating and enriching experience and operate as an influence to make a richer life for all. That is his basic attitude and aspiration. The world's poverty is not of food or of clothing; what impoverishes it is the absence of high aspirations, he says in the opening poem of the present collection. There can be no greater or more honourable ambition for man than to strive for the good and happiness of all. This might look like the unreal dream of an idealist but it cannot be denied that the validity of the aspiration, if not the hope of its early fulfilment, is rooted in one's faith in the essential goodness of human nature. It is the loss or the absence of such faith which vitiates human relationships and causes all the avoidable suffering in life. Friendliness, sympathy, compassion, understanding and patience can solve all our problems and make life better in all respects. These are the salient ideas at the back of all the compositions in the collection. Some clearly state the idea and some others illustrate these aspects by picturing the positive and negative sides of what he hopes for as an ideal for contemporary man.

Sitaramaiah's earlier collection contained lyrics that could be sung. Some of them have made him justly famous. To the extent that this collection does not contain lyrics that can be sung, it lacks a typical feature of his poetical output. But there are other compensations of which the lengthy introduction is one. It raises some very fundamental questions which Kannada lyrical poetry, now having achieved maturity, has to answer as the history of its development approaches the close of the century. Is it possible to have an objective standard by which one can judge poetry? What does Indianness mean in our literature? What are the compulsions that make change in literature inevitable? Do such changes always serve progress? What is the nature of a writer's freedom? What are the limitations of expression? He discusses these questions and makes his stand quite clear. Changed times and tastes may make new ways necessary but none will welcome change at the expense of proprieties which man has always respected and accepted as inviolable parts of a humane culture. The poems and the introduction together represent a significant contribution by a major poet of our time.

V.M.I

ARALU-MARALU, (Kannada), the Anthology of Bandre's poems which bagged the Sahitya Akademi Award (1958), is a bunch of five collections, *Suryapana*, *Haridaya Samudra*, *Mukta Kantha*, *Chaityalaya*, and *Jivana Lahari*. This Anthology is a major milestone in the poet's creative career, marking a distinct transitional shift from the lyrical to the metaphysical mode. Comprising 273 poems, *Aralu–Maralu* incorporates broadly poetry that emanated during his stay at Sholapur (Maharashtra) between 1944 to 56, a period of troubles and turmoils in his life.

Bendre was born into a tradition which ardently believed in God and it appears that the traumatic experiences of parting with his eldest and the youngest children during 1944, which pushed him into the whirlpool of personal misery, provided a new life-experience which strengthened his belief in God and made him a devotee of the Divine. Perhaps this life-situation explains his increasing identification with the literature of seers like Shankaracharya, Jnaneshwar, Ramana Maharshi, Aurobindo and Sri. Mata and his engagement in the contemplation of their thoughts which prepared his mental frame for taking up this work. A new phase was

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thus paving its way in Bendre's poetic corpus.

To Bendre poetry is a process of exaltation. Bendre demonstrates in his poetry the cosmic structure and weaves countless verbal patterns that connect the body to the mind, flesh to the spirit, the empirical to the transcendental, the personal to the social and poetry to life. Indeed Bendre's poetry can be comprehended within a genuinely international humanistic frame-work. His world outlook is revealed through these lines : "Being the inner voice of the cosmos, I Kannadise here as Ambikata-nayadatta".

A quarter of *Aralu Maralu* consists of translations of the poems of the Seers. Indeed the essential mode of this volume is Arshya, that of a Seer. The poet desired the maturity and power of the Seers' expression to flow into Kannada. Indeed, Bendre does not mechanically reproduce the metaphysical ideas but transmuted them with a distinctive flavour of its own.

In his theoretical stance, Bendre's model of poetry is structured in four successive and progressive forms– sensuous beauty, imaginative beauty, intellectual beauty, and ideal beauty. Bendre's ideal is apparently to produce poetry which uses all these forms in a complex structure whose apex is the last form. It is from this point of view that Bendre has transformed into poetry every idiom, emotion and experience of Kannada. This phenomenon is witnessed in his poetic creation ranging from *Krishna Kumari* (the first Anthology) to *Kavya Vykhari* (a posthumous publication). 'Devamata', a poem from *Jivanahari (Aralu–Maralu)* is a good illustration of this process. *Aralu-Maralu* represents poetry of excellence from the points of view of language, culture and ethos of the people.

There is a uniqueness about *Aralu-Maralu*; each collection contains a number of poems that can be read as individual pieces; nonetheless, at the end of a careful reading of the volume, one is impressed by a certain basic unity that underlies the whole volume. The unity may be said to consist of two things: the general ethos and atmosphere in which every poem, so to say, functions, and in the dominant thematic concerns that inform almost every poem in the five collections. The first kind of unity is the result of a fusion of a certain kind of cultural environment in which the poet grew and the individuality of the poet. The second kind of unity emerges from the fact that the poems share, in one way or other, the same thematic spirit, nature and history, the same thematic concerns; tensions between body and spirit, nature and history, existence and transcendence.

The poet who weighed the power of the Supreme Being with that of the predicament of man always remained optimistic and saw a bright future for humanity. The concept of 'The dawn of a new age', 'The emergance of a new man' and 'The child of tomorrow' etc. find crystallisation in Bendre's poetry.

While Bendre heard the music of a one-stringed instrument when he wrote *Belagu'* (Gari), he was inspired by the music of a thousand strings when he created *Aralu Maralu*. This evidences his reception of the voice of the cosmos and his world outlook. Around 1957, Bendre found a new ground for his poetic creation as 'udbhava' (poetry of emergence). An exposition of this technique finds fruition in *Naku Tanti*.

Bendre explores metaphysical problems through poetry rather than merely writing poetry for its own sake. Bendre's poetry continues to probe into contradictions, paradoxes and polarities in order to seek an underlying unity and harmony. Bendre has not hesitated to subordinate the western-oriented tradition of artistic autonomy to his personal, spiritual, metaphysical, socio-political needs. To Bendre poetry is not an end in itself, but it is a part of a total search for an integral, comprehensive vision of man and the cosmos. Bendre, through his poetic corpus, has written himself into immortality.

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V.B.

ARAMBAM DORENDRAJIT SINGH (Manipuri; b.1901, d.1944) was a poet and dramatist of modern Manipuri literature. A graduate with Honours in Sanskrit from Calcutta University, he joined teaching profession as a school teacher and remained so till his death. His *Moirang Thoibi*, a play based on the immortal love story of Khamba and Thoibi of Moirang was first published in 1939. That he was well-read in Shakespeare's *Merchant of Venice* and Kalidas' *Abhijnan Sakuntalam* could be seen in the characterisation of Thoibi. *Moirang Thoibi* was a successful stage play shown on the stage of the Rupmahal several times. The next play, *Bhagyachandra* written in 1945 on the theme of regaining of the throne of Manipur by Bhagyachandra, a saint king of Manipur in the 18th century and the subsequent installation of the image of Shri Govindaji shows also an influence of Shakespeare's *Macbeth*. *Kamsabadha*, an epic poem on the killing of Kamsa by Krishna, was published in 1945. He made new experiments in the language of this epic poem by an intermingling of Manipuri and Sanskrit. He translated a few more plays from Bengali but these have been lost. A pioneering writer, he was involved with the growth of journalism and periodicals in Manipuri literature. He was honoured with the title of Kavya Ratna posthumously by the Manipuri Sahitya Parishad in 1948 in appreciation of his contribution to the growth of Manipuri literature. His writings, like those of his contemporaries, which have

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influences of Sanskrit and Bengali literatures in style, mannerisms and language, represent the early phase of modern Manipuri literature.

I.R.B.S.

ARAMBAM SAMARENDRA SINGH (Manipuri; b. 1935) is a leading playwright of contemporary Manipuri literature. Born in a Hindu family, he passed M.A. in Political Science from Poona University and got involved in social problems. A professional writer who tries to look at the problems of contemporary Manipuri society and interpret them seriously; he excelled in the art of short plays. His first short play, *Judge Sahebki Imung* (The family of Judge Saheb) published in 1973 brings out the dichotomy of the members of the family of a judge who are brought up in the atmosphere of liberal education, but with little moorings in the cultural tradition of the society where they were born. *Karbar* followed in 1976 which was again followed by *Dasa* in 1978. *Yening Thagi Ishei* (Song of Vernal Time) was published in 1981. Among one-act plays which he has written, *Tirtha Yatra* published in 1975 and *Nong Tarakle* (The Rain Comes) published in 1979 have been considered important. Some of his plays like *Mirang* (Cobweb), *Hingnanaba Hingba* (To Live for the Sake of Living) and *Eigidi Cabinet Oina* (Me as Cabinet Minister) have been staged for several nights at different theatre houses of Imphal. Honoured in 1981 with the Manipur State Kala Akademi award for literature, he is associated with various literary and social organisations and theatre houses of Imphal; he was a member of the General Council and the Executive Board of the Manipur State Kala Akademi. He is a member of the Film Development Council, a Government of Manipur undertaking. His plays are marked by an intense awareness of the contemporary social problems of Manipuri society which is passing through a period of upheaval in all spheres and a crisis of confidence of the people which he dramatises through rich dialogues in a mixed language of Manipuri and English. The conflict between tradition and modernity and a quest for new values in place of the old characterise his plays. His powerful dialogues especially in the plays dwelling on social, economic and political issues grip the reader and make up for the weakness in the action of the play. He represents the new group of young playwrights of Manipur, who look at human and social problems critically and rationally.

I.R.B.S.

ARANYA PHASALA(Oriya: The Wild Harvest) is a drama in three acts written by Manoranjan Das, which won the Sahitya Akademi award in 1971. It provides a brief account of two couples–Subrat and Bebi, Barma and Lili who come to stay in a lonely forest bungalow to get some respite from the monotony of their lives. Meanwhile, Sangram who is in search of gold mines joins them. He also happens to be one-time lover of Bebi and an old acquaintance of Lili. The drama deals with the intricate relationship between these two women and three men. It depicts the absurdity of their lives—their hypocrisy, jealousy, cowardice which spring from their sense of utter dissatisfaction with their lives. Bebi and Lili are not content with their husbands. Bebi considers Subrat a 'book worm' and Lili considers Barma a 'brute'. Sangram, who lost Bebi because of a misunderstanding, is not satisfied with his fortunes and now is in search of gold fields which is symbolic of futile search for some meaning in life. And at last, unable to win his lost love he commits suicide. Bebi, torn between her duty and her past love is a pathetic creature. Lili is also unhappy, for she is growing fat and holds no more attraction for Barma.

In the lonely forest primordial impulses are roused defying the compulsions of social ethics. The plot moves round the central symbol of a goat who happens to be always hungry. Its bleating suggests the libidinal urges of the characters which have long been suppressed in their uncomfortable marital relationship. While Barma goes to hunt tiger, Subrat and Lili engage themselves in illicit sex. The past lives of both the women are associated with the memory of this bungalow and Sangram. For some time in the drama, both Bebi and Lili seek to escape from the suffocation of their present lives into their past relationship with Sangram, as much as the latter tries to regain his lost love. But the attempt fails as these 'domesticated animals' do not have the requisite guts to respond to the call of their real instincts and impulses. The goat is killed and the bleating stops suggesting the silencing of the primordial instincts to which the characters for some time attempted to be sincere. Sangram has realized the absurdity of all these, the various urges and attempts, the suffocation and pretensions of relationships. Since this hypocrisy is unbearable, he commits suicide. Ironically, Sangram is called 'actor'. But he is the only character who lives true to himself and being unable to reconcile himself to the hypocrisies of life he brings his own death. In this sense, all the other characters who address Sangram as 'actor', are themselves acting, never really living. Through short, sometimes incoherent dialogues and through distorted sentence patterns Manoranjan Das conveys the sense of absurdity of the warped relationships of these characters.

J.K.B.

ARANYAK (Bengali). This novel by Bibhutibhusan Bandyopadhyay was first published in April, 1939. The subject matter of this novel is unusual in the sense that nature here plays the main role instead of human beings. The wild nature has captured the mind and imagination of

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the author completely. Unlike Bibhutibhusan's other novels the locale of *Aranyak* (The Wild) is not Bengal. The story is set in the forests of south Bihar near the banks of Kusi river. While working in the estate of Khelat Ghose, the author used to visit Ismailpur, Ajmabad and many such places. In *Aranyak*, he has described the scenic beauty of these places.

The story of this novel has been narrated in the first person. A young educated Bengali, Satyacharan, has come from Calcutta to the dense forests of Bhagalpur, to work as a manager. He is entrusted with the tasks of supervising the work of clearance of forests and arranging settlements by distributing lands among local people. In this sophisticated and town-bred youngman the wild nature around creates an initial feeling of revulsion and fear, but gradually it changes into a romantic longing, and at the end into a mystic experience. Satyacharan delays the clearing of forests and distribution of lands. In the end he finds solace in the belief that it is impossible for man to destroy nature completely. The hero has neglected his duties in order to save nature, but gradually he realises that man's desire for money is too strong for the passive resistance of nature, and he returns to Calcutta. Some critics are of opinion that *Aranyak* does not have the characteristics of a good novel, as it does not have any central story or plot. The novel gives us the feeling as if we are reading the day to day account of a traveller. The characters and incidents recorded are not connected but almost every character or incident is an entity in itself.

The narration is like a procession of characters and incidents in a wild forest. But the author has firmly declared that *Aranyak* is a novel and not a diary or travelogue. The host of landless poor men who come to the hero for land, display variety of characters. We find the teacher Gauri Tewari whose whole life is an account of one failure after another. Another character is Kunta, the daughter of a dancing girl and wife of a Rajput, Devi Singh. The society has rejected her after her husband's death. She has nothing to feed the children with and collects the remains of crops in the silent darkness of night. But this abject poverty or misfortune has not been able to destroy the purity and freshness of her mind and character. Beside these characters who are docile and submissive, we have the character of Dobru Panna, the king of the Santhals. Dobru has been defeated in the Santhal revolt, he talks very little and grazes his buffaloes in the mountains, but his character is vigorous, forceful and majestic. It will be wrong to think that Labotulia forest, the location of the story, is only full of simple minded jungle folk. We see here the cruel and greedy men like Dhantal Sahu, Nandalal Golawala and Rashbihari Singh, who have tried to pollute the whole atmosphere though without success. But by and large the characters depicted in *Aranyak* are as natural as their surrounding; even the Bengali characters have lost their own cultural identity and have accepted the hard and coarse lifestyle of the wild forest. *Aranyak* has been described by many critics as the best novel of Bibhutibhusan Bandyopadhyay. The relation of man and nature which has been the main theme of almost all his novels and short stories has reached here new heights and perceptions. The minute seasonal changes in nature have been described in a language full of poetry. The cosmic vision and imagination of the writer unveils the secret of creation. *Aranyak* is the only novel in Bengali which depicts such an intimate relationship between man and nature with such success.

J.C.

ARANYAKA (Sanskrit). The concluding portions of many of the Brahmanas, which deal with esoteric matter, are called Aranyakas. Probably they were imparted and learnt in the forests. Some of the oldest upanishads are the concluding chapters of the Aranyakas e.g. *Brihadaranyakopanishad. Aitareya Aranyaka* and *Kaushitaki Aranyaka* belong to the *Rigveda, Tattiriya Aranyaka* to the *Yajurveda* and *Brihadaranyaka* to the *Shatapathabrahmana* of *Yajurveda*. The Brahmanas of *Samaveda* and *Atharvaveda* have no *Aranyaka*. The Aranyakas contain ritualistic and symbolic interpretations of the universe, and the upanishadic portions deal with philosophy.

K.K.R.

ARASIPRASAD SINGH (Hindi; b. 1911) an important Hindi poet of Bihar (born Darbhanga), started writing poetry in 1927 and his first poem, Aam Ka Per, (The Mango Tree) was published in the same year. His first collection of poems *Kalpi* published in 1938, received high acclaim from Hindi critics and a critic of the stature of Ramchandra Shukla made a mention of it in his *Hindi Sahitya Ka Itihas*. Encouraged by this appreciation, the poet himself published his remaining poems numbering 796 in a rather ambitious anthology viz; *Arasi* in 1942.

Arasiprasad Singh, who is primily a poet, has more than 25 volumes to his credit. Besides, he has written a number of short-stories which are to be found in his four story-collections. His poems are charged with patriotic feelings, love of nature and a variety of erotic sentiments. Exuberance, gaiety and conviviality are some of the outstanding characteristics of Arasi's poems.

FURTHER WORKS: Poetry *Kalpi* (1938), *Arasi* (1942); *Panchjanya* (1945); *Nayi Disha* (1945); *Nand Das* (1953), *Prem Git* (1954), *Ram Katha* (1954), *Jadu Ki Bansi* (1954), *Sanjivini* (1964); *Aranyak* (1964); *Aranyak* (1965); *Sone ka Jharana, Kathamala*

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(1965); *Kagaz Ki Nav* (1966); *Kalam aur Banduk* (1968); *Uday* (1971).
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Gov. R.

ARATI (Marathi). The origin of Arati seems to be the religious ritual 'Artikya'. In this ritual the devotees of a deity or a religious head, would wave auspicious wicker-lamps, around their idols or figures. This auspicious ceremony was also performed when a victorious hero would return home from the battlefield. Then scores of married women, considered as 'suwasinis', would wave five-wickered ghee lamps, around the hero, chanting welcome songs and praises. The temple Aratis were more or less general public performances and had definite time table. The 'Arati' would start right from the early hours of the dawn. This was called 'Kakada Arati', in which little wooden torches were lighted and people, holding them, would go round the village streets. The torches themselves were used as the auspicious lamps. The 'Arati' at the Puja (ceremonial worship) would be performed morning and evening. At the time of putting the deity to sleep, the 'Sheja Arati' was performed. There are different songs of Arati composed by the saints and devotional poets and they are also called Aratis because of their association with the ceremony of the same name. The visual affect of the Arati could easily be imagined.

A really grand performance on a mass scale is witnessed on the Ashadhi Ekadashi day at Pandharpur when thousands of the Warakari devotees join in the Arati to Lord Vithoba, and playing upon the Ektaris and Dholaks or Pakhawazas, all burst into the symphony of "Jaya Deva, Jaya Deva, Jaya Panduranga", the opening burden of the famous Arati to God Panduranga, credited to have been composed by Panduranga's most favourite 'bhakta', Santa Namadev. Likewise, the Khandoba temple at Jejuri (in Pune district of Maharashtra) must be having a similar spectacle of the ceremony, in as much as throngs of the Gondhalis, traditional religious performers of the Gondhala ritual, accompanied by hundreds over hundreds of the Dhanagaras, shepherds and goatherds, rend the skies with their loud ery, "Malhari devacha changa bhalay". This is truly a unique ritual, a peculiar way of performing an Arati ceremony. Khandoba is a primitive deity; he is also called Malhari Martanda, Mhalasa-kanta (Mhalasa's husband), Khanderaya. Thus in the Arati song, composed by Sant Ramadas, he is addressed as "Jayajaya Malhari"; in Madhvamuni's Arati he is 'Khanderaya'.

Perhaps the oldest of such Arati songs is the most famous of them all. That is the Arati to Panduranga mentioned earlier. It is a piece from the Gatha collection of Namadev.

The collection of ten (or eleven to be exact) Aratis compiled by Mahindrabhatta (Mahinbhatta as he was better known to his fellow Mahanubhavas) seems to be equally ancient. This collection is called *Jatuchi* (or Jatichi) *Arati*. The founder of the Mahanubhava sect, Shri Chakradhara Swami, is invoked and praised in these songs. Thus saints and poets like Namadev from the 13th century to the erudite poet Moropant, have written literally hundreds of such 'Aratis'. Ekanath, Tukaram, Ramadas, Madhvamuni have quite a few Aratis to their credit. One Arati, called Arati Bhavnasundrachi, is peculiar in its composition and perhaps evinces influence of the Hindi 'Arati Kunja Vihariki'. Even upto modern times people have continued composing newer and newer Aratis. Veer Savarkar's 'Arati to Shivaji' composed some time in about 1908, proved to be a trend-setting event. As poetic compositions not many would stand a rigorous analysis, still Namadev's famous Arati about Panduranga is perhaps a monument of meek and humble surrender of a devotee's mind to the grace of the Almighty, with a total abandonment of the Self. Ramadas's 'Aratis' evince an additional grace–a unique sense of sound and colour in their composition. Especially his Aratis to Shankara and Hanumana are case in point. Few Arati writers could claim any such fine nuances of sensitivity. In point of popularity Ramadas's 'Arati' to Ganapati would rank next to Namadev's 'Arati' to Panduranga, and Ekanatha's Arati to Dattatreya would be third in this line. Perhaps Narahari's 'Arati' to Durga Devi' would stand in line with these Aratis in popularity and fame. All these Arati compositions are in the peculiar Arati rhythm of 6 matra, 6 beats, the theka being that of the Dadara Tala, very common in the folklore rhythms. Majority of the Arati songs are in this measure technically called "Parilina". One of the famous Arati is, the Arati to Jnanadeva, composed by Rama Janardana. It runs like this: 'Arati Jananaraja', in 8 matra beats of the Dinavatsula measure. The other types of Aratis like the 'Sheja Arati', and the 'Kakada Arati' as also the 'Jatu Aratis' are composed in yet another measure of 8 matra beats. Dhumali as the Tala is, the common theka becoming the Druta Bhajani theka in the end.

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N.G.J.

ARDH KATHANAK. (Hindi. 1641). Mediaeval Hindi literature is not rich in autobiographies, but Braj Bhasha has two very important representative works in this class:

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Ardh Kathanak of Banarasi Das Jain and *Vichitra Natak* of Guru Gobind Singh.

Poet Banarasi Das had a chequered course of life and at the age of 55 he was obliged to write his memoirs. He thought he was midway in his life's journey and that is why he named his work Ardh Kathanak i.e. *Half of the story*. Soon after, he fell ill and died at the age of 57.

Banarasi Das was a multilinguist. In the mediaeval society the rulers and the Pandits had a supreme position. Banarasi Das, though a businessman by caste, dared to crash into the field of letters successfully. At least four of his works are known to be authentic. The *Nam Mala Nataksamaya Sar*, *Banarasi Vilas* (a collection of minor works) and *Ardh Kathanak*.

Ardh Kathanak is a work comprising 675 couplets mostly 'doha' and 'chaupayi'. The poet calls his language 'the dialect of Madhya Desh' which was commonly spoken in the towns from Haryana to Uttar Pradesh. It contains numerous references of historical interest. The descriptions are not literary but factual. The poet also reflects on his past life. Thrice married, he had seven children–two daughters and five sons, all of whom eventually died leaving the old man lonely in deep anguish. During his youth, the poet led a non-serious life. Instead of attending to his business, he used to relax at home reading the two love tales (written by the Sufis in Hindi) viz. *Madhumalti* and *Mrigavati*, and to learn from them the pleasures of love-life.

Ardh Kathanak describes many places in different contexts of events. Even the names of localities and the markets are given. Rohtak, Narawar, Jaunpur, Etawah, Agra, Meerut, Khairagarh, Fatehpur, Ferozabad, Allahabad, Patna, Kashi, Korra Village, Moti Katra locality, Hastinapur, Delhi etc. catch the attention of the reader. Through the incidents of his life he presents the social fabric of his time. The poet does not exaggerate but narrates the incidents as faithfully as possible.

The Mughals, from Humayun to Shah Jahan, find mention in the book. The poet has no complaint about the Mughals but he gives a very crude picture of people's sufferings at the hands of the subedars. Every death meant uncertainty about the successor in the Mughal house and the public was surrendered to the cruel whims of the terrorists. When the news of Akbar's death spread in the city, all businessmen closed their shops, removed the valuables to unknown places, and bore torn clothes and dressed up like beggars to avoid torture and fleecing at the hands of the officers.

The world is full of strange people and none can predict the behaviour of even one's intimate friends and relatives. According to Banarasi Das, all depends on fate. 'Moha' is the strongest factor in the world which places the educated and the uneducated on the same footing. Peace comes to the mind only when one gives up everything (Aparigraha)–even his own desires. His autobiography is a true and brief picture of the life of a contemporary middle class trader of the region.

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O.P.

ARIF, DAYA SINGH (Punjabi; b. 1894, d. 1946) was a popular writer of devotional and didactic verses. He belonged to a backward rural family of farm labourers, called Mazhabi Sikhs. Having been thrashed by his poor father, Santa Singh, because of his pursuit of learning, left home and started living as a recluse; learnt Punjabi, Hindi, Sanskrit, Urdu, Persian and Arabic; and studied scriptures of the Sikhs, Hindus and Muslims from their traditional teachers at their respective places of worship and instruction. He began writing poetry while in teens and published his maiden book, *Fanah da Makan* (Abode of Mortality), in 1914; followed by his most popular work, *Zindagi Bilas* (Discourse on Life), in 1915. These were produced in several editions and in various scripts, bringing him not only fame but also his life-companion in 1918 and invitation in 1928 from his admirers in Malaya. On return, he organised a 'dhadi jatha' (choir) and began composing and singing historical ballads, called 'parsang', in praise of Sikh Gurus, warriors and martyrs, most of which are lying unpublished with his son. Another of his popular books, *Saputtar Bilas*, was published in 1921 and addressed to Sardar Kultar Singh. These preachings and publications also earned him some disciples, one of whom, Sardar Dhanna Singh Gulshan, flourished as Union Minister of State for Education and Social Welfare. Punjab Government held a memorial function in his honour at his birth-place in 1967. Daya Singh followed verse-traditions of mediaeval Indian poetry and used traditional norms, popular forms and favourite metres for exhorting people to contemplation of God and self-purification; reminding them of the object of life and its ultimate end; and warning them against involvement in the world whose glory is evanescent and our stay in which is transitory. Being religious by nature, an underlying note of mysticism and ethical reflections is ever present in his devotional and admonitory verses.

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H.S.S.

ARIF, GHULAM HASSAN BEG (Kashmiri; b. 1910) was born in a well known family. His father's name was Sarfaraz Beg. 'Arif' got his M.Sc. from Aligarh Muslim University and was then appointed a Lecturer in S.P. College, Srinagar. He was later on appointed Deputy

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Director in Sericulture Department from where he retired as Director. He also worked as Director of Radio Kashmir, Srinagar, for a short period. He began his poetic career when Mehjoor's fame was at its zenith. He remained closely associated with Mehjoor, who saw in his early poetry a promising poet. Arif found the Kashmiri language in a neglected condition and he was determined to devote his whole life to its upliftment. In 1945, with the help of his friends, he constituted a literary society, namely, Bazm-i-Adab. He joined the National Cultural Front in 1947 and became its central figure. It goes to the credit of Arif that he motivated some talented writers, including D.N. Nadim, to write in Kashmiri. He edited the monthly Kashmiri *Gulrez*. In 1957, he visited the People's Republic of China and wrote his travelogue in a lucid style.

Arif's main contribution to Kashmiri poetry lies in his 'Rubais' (a quartet form of verse). He published the first collection of these 'rubais', under the title *Rubaiyat-i-Arif* (Arif's rubais). He also translated Khayam's rubais. His three collections *Ramoozi Arif* (Arif's Secrets 1958), *Bangi Awal* (the first call, 1960) and *Agarwon* contain his short poems and ghazals. Arif did never feel any temptation for innovations and followed the conventional forms of poetry. He has hardly anything new to say but his poetry has attained prominence for its quality of intermingling humour with pathos. Arif also translated Amir Kabir's *Chahal Israr* into Kashmiri which was published under the title *Kashur Chahal Israr*. He translated Tagore's *The Cycle of Spring*, published under the title *Sontuk Ata Gath* (1962). In collaboration with P.N. Pushp, he translated the Indian Constitution. He wrote a book on human physiology, *Adim mor* (Human body, 1972) which was awarded the J & K Cultural Academy's literary award. In 1974, Arif received the 'Robe of Honour' from the J & K Cultural Academy. Arif has been one of the editors of Kashmiri Dictionary (7 volumes) published by the J & K Cultural Academy.

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Sh.S.

ARIF, KISHAN SINGH (Punjabi; b. 1836, d. 1904) was a popular Punjabi poet. His father Narain Singh was a publisher and bookseller in Bazar Mai Sewan, Amritsar. He began studying books and Kissas at an early age. After the death of his father, he adopted the same profession. From his writings it appears that he was a disciple of Gulab Das (1809-1873), a saint of repute under whose impact he wrote didactic and mystic poetry. His compositions include: *Kalianwali Hir, Shirin Farhad, Puran Bhagat, Raja Bharthari, Raja Rasaloo, Dulla Bhatti, Kafian, Kotre Khatpade, Kundaliy-e-Arif, Krishan Katar, Bibek Ban, Sarbangi, Kasid-e-Arif, Gian Charkha, Rajniti, Jiva-Siapa, Bujhartan, Baramahas* (two), *Satvar, Siharfi, Painti Akhri, Sati Shingar, Holian Harhar Astotar, Kar Sarovar and Pothi Sudharmi* (Prose).

A close scrutiny of his compositions shows that he adopted the traditional style and metres. *Kalianwali Hir* is considered to be his masterpiece. His two *Baramahas* provide evidence of his great power over form. Arif holds a significant place among the traditional poets of the later nineteenth century.

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S.S.K.

ARIF, SYED MUHAMMAD USMAN NAQSHBANDI, (Urdu), son of Haji Mohd. Abdulla 'Bedil', the famous disciple of 'Bekhud' Dehlvi, was born at Bikaner (Rajasthan). He was initiated into poetry by his father and elder brother, Haji Mohd. Yusaf 'Rasikh' Bikaneri, was also a disciple of Ustad 'Bekhud'. Other sources of his inspiration include the heroic legends of Rajasthan and poets like Ghalib, Mir, Dard, Fani, Jigar and Josh. Maulavi Badshah Husain 'Rehna', taught him Urdu and Persian, and acquainted him with the Lucknow school of Urdu poetry. With the help of his Ustad on one hand and father and elder brother on the other, Arif learnt all the finer points of the poetry of both Delhi and Lucknow Schools, which accounts for his highly polished language and thinking. He is the author of about a dozen books including *Nazr-e-Watan* (Patriotic poetry), *Aqidat Ke Phul* (Hymns in praise of the Prophet), *Qalm Ki Kasht* (Rubaiyat), *Zikr-e-Mehboob* and *Daman-e-Baghban*. While *Aqidat Ke Phul* shows Arif's religious fervour and deep attachment to Sufi philosophy, *Nazr-e-Watan* brings out his passionate love for and loyalty to his country and countrymen. This book won the literary merit award of the Sahitya Akademi of Rajasthan.

Editor (Shola-e-Shabnam), scholar lawyer, politician is not an unimpressive record by any standards, and yet Arif is basically a poet and continues to be so despite his political eminence and official position first as Minister in Central Government and now as Governor of U.P.

B.V.

ARIGPUDI, RAMESH CHAUDHARY (Hindi; b. 1922) popularly known as 'Arigpudi', is a multilinguist, a journalist and an author. Starting his career in *The Hindu*, Madras, he moved on to various dailies and journals. Turning later to authoring novels in Hindi, he has an

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impressive twenty six to his credit, the most popular being *Khare Khote*. It is a social novel depicting the village folk and in a masterly way their emotional life. In *Apni Kahani* he adroitly portrays the aristocracy with its incorrigible fads and whims, with scant respect for human feelings and always going about with the air of a superior being condescending to stay amongst earthly creatures of the middle and lower classes. Arigpudi has a deep understanding of the people at large and he portrays them sympathetically within their respective mental framework. He has also written a number of short stories, essays and one-act plays.

S.Na.

ARJAN DEV GURU (Punjabi; b. 1562, d. 1606) was the third and youngest son of Guru Ram Das. He was arrested and executed under orders of the emperor Jahangir, "for preaching false religion among the ignorant peasants and common people" and "for helping the rebel prince Khusrau and putting on his forehead the mark of his blessing". From this it can be surmised that the peaceful sect of the Sikhs had by then grown numerous and strong enough to attract the hostile attention of state power. He compiled in one volume the hymns of all his four predecessors and, in vindication of the catholicity of the Guru's preaching, included in the volume hymns of about a dozen of the bhaktas like Kabir, Namdev and Ravi Das, all belonging to the lowliest castes in the Hindu social system. He elevated this volume to the status of the scripture of the Sikhs. He also built at the centre of a pool dug in the time of his father, Guru Ram Das, a new temple of the Sikh faith which he called Hari Mandir (temple of the Demondestroying Lord). The walls of this temple were later, through the munificent contribution of Maharaja Ranjit Singh, covered with gold plate for which it came to be known as the golden temple (Swarna-Mandir). Thus he made Amritsar the Mecca of the Sikh faith.

More than half of the hymnology in the *Guru Granth Sahib* is the work of Guru Arjan Dev, but in his hymns a strengthening of the trend towards the use of 'Sadhvi Braj Bhasha' can also be seen. For as distinguished from his predecessors who came of the common stock of small shopkeepers, Guru Arjan Dev had been brought up in the scholarly and elite tradition of the Sikh establishment.

Guru Arjan Dev's compositions in the *Guru Granth* can be grouped under three main categories:

One: long polemical poems like Sukhmani (Peace of Mind), Baramaha (Calendar of Twelve Months) and Bavan Akhri (Fifty-two Letters). The name of the last would suggest that it was written according to the letters of the Devanagari script but actually the names, number and arrangement of the letters are those of the Gurmukhi or Punjabi script.

The first two are the most popular compositions of the Sikh liturgy. The *Sukhmani* consists of 'twenty-four Ashtapadis' (eight-stanza groups). The stanza may consist of eight to twelve lines. Each 'Ashtapadi' is preceded by a 'sloka' or 'couplet'. Its language stands somewhere between modern Punjabi and old Braj or Sadhvi. Its greatest virtue is simplicity both of diction and theme. The emphasis is on a life of meditation and abstinence from all kinds of indulgence and perturbing activity. A considerable space is devoted to the definition and description of a person of saintly life (sant), devotion to the Guru (Gurmukh) and divine light (brahma giani). In another portion, however, the writer undertakes a rather strongly worded condemnation of persons inimical to the saint. The poem is held in great esteem by men of learning as well as devotion. It is generally recited in part or whole as a part of the morning service in Sikh temples and homes. The Baramaha is similarly recited in Sikh temples and homes on the first day of every month as the main part of the morning service. Twelve of its thirteen stanzas are assigned to the twelve months of the Indian calendar while the thirteenth and the last provides a summing up of the argument. Of all Guru Arjan's compositions, the language of the Baramaha comes nearest to Punjabi diction and idiom.

The second category comprises eight of the twenty-two 'Vars' in the *Guru Granth*, which deal with the same subjects as do the 'Vars' of the other Gurus, the core consisting of those describing the traditional Vedantic cosmology and the stanzas clustered around them the moral build-up of the man.

In the third category fall the miscellaneous types of stanzas which, along with those composed by the other Gurus, form the greater part of the entire canon of the *Guru Granth*.

The general tone of Guru Arjan's writing is that of saintly devotion to God, sweet resignation to His will and simple but meaningful teaching of piety and virtuous living.

The situation in which the *Sukhmani* is composed is that of the Damocle's sword of the displeasure of the Mughal emperor hanging over the Guru's head when his traducers were constantly instigating the imperial authorities against him.

Guru Arjan Dev's poetry provides the best example of the chaste classical culture, like that of the Christian Bible in its English version. Unfortunately, the language, being a mixture of Punjabi and Braj, is of limited stylistic use today.

S.S.S.

ARNOSE PADRE (Malayalam; d. 1732). John Arnosthus Hankselden was the full name. He was born and educated in Hungary and ordained a Catholic priest. He came as a

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Christian Missionary to Kerala in 1699. For a time he stayed with the Jesuits in the Ambazhekkat Monastery. Then he went to Trichur, attained proficiency in Sanskrit, with the help of two Brahmins and studied Malayalam by himself. He founded a church at Veloor. He passed away at the Pazhayur Church. With the intention of furnishing Christians with poetical works on religious themes he composed *Chathuranthyam*, *Puthenpana* (life of Christ), *Uma Parvam*, *Vyakula Prabandham*, *Vyakula Prayagam* and *Athamanu Thampam*. Padre's works include a Malayalam Dictionary, a Malayalam-Portuguese Directionary and Malayalam Grammar. His poetry was marked by sincerity and fervour, but it, however, lacks the felicity of expression and diction.

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K.M.T.

AROGYA NIKETAN (Bengali) is a major novel by Tarasankar Bandyopadhyaya (1898-1971). Published in 1953 it carries his philosophy of life which upholds its ultimate victory, though hunted and chased by death.

The principal character of this novel is an Ayurvedic practitioner, Jiban Masai. A resident of a village in the district of Birbhum (West Bengal) Jiban Masai has fought throughout his life on two levels, on one with Death, on another with allopathy, the modern scientific method of medical treatment.

This outstanding work can be called a philosophical novel in which the eternal struggle between Life and Death is portrayed. It tries to discover the ultimate end of life and the eternal mystery which is called Death, the ultimate reality. The novel starts and ends with this eternal quest. It grows under the shadow of Death. Hence all the episodes and characters bear the deep imprint of Death. That is why we do not have a robust, jubilant picture of life, but a pale pensive portrayal.

The principal character, Jiban Dutta, popularly known as Jiban Masai, has seen many a death. His professional attitude towards death is different from that of a modern physician. In the Ayurveda system the Vaidya not only takes care of the disease but also of the ultimate good of the patient. It is a philosophical attitude. But modern physician does not believe in surrender. He wants a fight with Death to the last. Therefore his attitutde is strictly formal and pragmatic; his duty towards patients does not take into account their inner life.

The young physican Pradyot in the novel, therefore, challenges Jiban Masai. Pradyot often comes to clash with him. It is not only a clash between two systems of medical treatment, but also between two different attitudes.

There is a host of patients in this novel, some quietly wait for Death, some surrender, some fight against Death but finally embrace it; they are Mahanta of the Mahapith, Rana Pathak, Bhuban Roy, Ganesh Bayen. But there is another class of patients who are not ready to surrender to Death—Banbihari, son of Jiban Masai, Manjari, his former ladylove, Dantu Ghosal, Motir Ma. They cry for more life but are ultimately crushed by Death.

Jiban Masai, the hero of the novel, takes a philosophical view of the scene. It seems the veil of the ultimate end trembles before his eyes and he becomes a witness to the never-ending scenes of life, which are enacted against the black backdrop of Death. The heroine is none but Death herself who comes stealthily and wins over life. She is the ultimate end. She reigns supreme and stays at the centre of life's deep mystery. Now and again, Jiban Masai feels her presence, carries endless dialogue with her and surrenders to her will. Jiban Masai has become a witness to the 'lila' of Death. He has seen many a fight between Life and Death in which Death has finally won the battle.

The untimely death of his only son and the never-ending complaints of neglect made by his wife on this point have destroyed the peace of his domestic life. As a result he has given up his practice and retired. But he has to come out of his self-retirement at the insistence of a young man, Kisore, who has called him back to public life.

Another incident which has left a deep imprint on his mind is the refusal of his invitation to a final five-course lunch by the young wife of a dying man, a patient of Jiban Masai. This refusal has forced him to think anew about the relation between a physician and his patient, between Life and Death. The impact of imminent Death on life can break a person, but can also make one tough and steady as is the case with Sasanka's wife. The incident has also given a new dimension to the horizon of his thinking. Jiban Masai has come to the conclusion that it is Death who reigns supreme over Life. This has been forcefully portrayed in the novel.

This novel earned Tarasankar the Rabindranath Tagore Memorial Prize.

A.M.

ARSH MALSIANI BAL MUKAND (Urdu; b. 1908, d. 1980), an eminent urdu poet and writer, was the son of Abbul-Fasahat (Master of eloquence) Labbhu Ram 'Josh' Malsiani, a great poet and scholar of Urdu and Persian and one of the masters of Urdu prosody.

Having done an engineering course, 'Arsh' took employment in the Canal Deptt. of Punjab Government, but soon resigned to resume his studies and completed his B.A. In 1948 he joined the Publications Division of the Govt. of India as an Assistant Editor of Urdu *Ajkal*, then edited by Josh Malihabadi. He succeeded Josh Malihabadi as Editor in 1954 and continued in that capacity till his retirement in September, 1968.

A poet of the conventional school Arsh was also a prose stylist of no mean order. He has to his credit four

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collections of poetry titled *Haft Rang* (The seven hues), *Chang-o-Ahang* (The harp and the melody), *Sharar-e-Sang* (The stone and the spark), and *Aahong-e-Hijaz* (Rhymes of Hijaz). His prose compositions include *Post Mortem*, (A collection of humorous write-ups) *Urdu Ki Numainda Mizahiya Nazmein* (Representative Humorous Poems of Urdu), *Hum Ek Hain* (We are One) and *Maulana Abul Kalam Azad* (biographical sketch of Maulana Abul Kalam Azad). He enriched poetry with secular ideology.

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Ra.R.

ARTHASHASTRA (Sanskrit), also called *Nitishastra* deals with Artha (one of the four Purusharthas taken in a wider sense) and includes the conduct of kings (rajaniti) and punishment (dandaniti). Brihaspati is generally considered to be the founder of this science. The most important book on the subject is the *Arthashastra* of Kautilya (also identified by tradition with Chanakya and Vishnugupta), the adviser of Chandragupta Maurya (4th century B.C.).

The book is an encyclopaedia of information about the practical side of Indian life in ancient times. It is divided into 15 sections or Adhikaranas and 180 subdivisions. Book 1. deals with the education of princes, with special emphasis on dandaniti. Then with the ministers of the king's council, and the spies through whom the king controls his hold on the administration in the state, keeps himself informed of the activities in neighbouring states and also takes necessary precaution needed against trouble in the harem and attempts at assassination. Law is discussed in detail, and the police administration and punishment of the gentry described. Prevention of artificial increase of prices, adulteration, use of false weights, etc., are also discussed in detail. Different ways of collecting taxes are also mentioned. One chapter is on the salary and remunerations.

The seven elements of politics are described in book VI—the king, minister, land, fort, treasury, army and ally. Then come the following causes of action—peace, war, neutrality, preparation to march out of alliance and doubtful attitude. Addictions of kings, like hunting, gambling, women, drink, etc., and the evils that may arise out of them are detailed next. Book 9 and 10 deal with war, exhortation to the soldiers, etc. Then the means of sorting dissension among hostile people and the means to be resorted to by a weak king are dealt with. Book IV is the secret part (aupanishadika) describing recipes for murder, causing blindness, madness, etc. How to be invisible or to see in the dark, change colour or send people to sleep also are described. The last book gives the 32 principles used in the discussion of the *Arthashastra*.

The *Arthashastra* has influenced classical Sanskrit poets like Bharavi and Dandin. Kautilya considered Artha as more important than Dharma and Kama, but there is no discussion about their relation.

The text is in terse and short prose sentences. Some verses are used occasionally, mostly shlokas, giving the summary of the arguments.

K.K.R.

ARU RAMANATHAN (Tamil ; b.1924, d.1974). A well-known stylist and experimentalist in forms and themes, he made his debut with *Vanavil* (Rainbow, 1948), a social play on the theme of social and economic equality at the national level. He founded and edited until his death *Katal*, a Tamil monthly.

His writings under his real name and pseudonyms reflect his versatility; he wrote novels, short stories, finely-cut and polished folk tales, translations, skits, philosophical and scientific essays, etc. His *Kudumbattil Nadappavai* (Happenings in the home) series is a testimony to his keen powers of observation and art. His *Virapandiyan-Manaivi* (Consort of Virapandiya, 12th century Tamil king) is a novel of epic proportions built on solid historical research.

His *Raja Raja Cholan*, a play on the life and work of 11th century Tamil king, staged by the prestigious, T.K. Shanmukham and Brothers, is a landmark in the history of Tamil theatre. M. Ramalingam, Tamil literary historian, hails *Raja Raja Cholan* as a unique play. He also wrote scenario and dialogue for films.

He founded Prema Prachuram and published about 320 titles, ranging from the mystic poetry of Tamil Siddhas, and Vinayaka Purana to stories by Tenali Raman, to preserve the best in the past for the future. His other works are : *Kathanayaki* (Heroine, short story, 1952); *Chintanaiyalar Plato* (Life and work of Plato, 1953) ; *Ambikapati* (Poet Kamban's son, short story, 1954) ; *Pazhaiyanur Nili* (Folk story, 1954) ; *Gundu malligai* (Jasmine flower, novel, 1965).

V.K.S.

ARUDRA (Telugu; b. 1925) is the pen-name of Bhagavathula Sankara Sastry. He developed a love for poetry from his childhood. In his seventeenth year he wrote *Loha Vihangalu* (Metallic birds). Reading this, Sri Sri encouraged him to go ahead.

Progressive poetry in Telugu was born when Telugu literature came under the influence of western language, culture and traditions. Marxist principles were the foundation for this trend of poetry. Some had a strong belief that

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elitist ideas and sentiments should be and nothing else the only theme for poetry. But with the passage of time, this trend has changed and new experiments crept into literature.

In the beginning of his poetic career, Arudra wrote love-poems. He gradually came under the influence of Sri Sri, who was related to him. As a result, love as a theme of poetry gradually waned and he began observing society in the Marxist light. Words like feudalism, class-war, oppression, progress and social consciousness slowly percolated into his poetry.

His strong desire to conduct experiments in the way of writing poetry resulted in *Twamevaham* (You are myself). This is full of symbols. First he named it *Telangana* but Sri Sri changed it to *Twamevaham*. This establishes a non-duality between the poet and Time. He divided the march of time into several stages and composed this work symbolically. But the average reader was not able to decipher these symbols. His attempt to bring poetry to the common man thus became a failure. Arudra could not imagine poetry without technique, but the poet's ideas lost their power buried behind the heavy pall of technique. Under the name of technique there came about many strange patterns in western literatures, and Arudra and other modern Telugu poets tried their hands at them. This formed another wrong impression on the readers that modern poetry meant obscurity.

Cine Vali is another work by Arudra. 'Cine Vali' is another name for the new moon. In that darkness the orb of the moon would be there but invisible. This served him as a symbol to hold out that a ray of light, however dim it may be, surrounds the darkest and the most tragic life. After *Cine Vali* (1960), he wrote and published *Kunalamma Padyalu* (1964), *Enchina Padyalu* (selected poems) (1965) and *Intinti Padyalu* (Poems of every home, 1969). In his *Kunalamma Padyalu* he touched upon many aspects of life. He brought new beauty to the Telugu poetry by using foreign words for end-rhyming. Though going to the masses and uplifting of the common man are the goal of progressive poetry, works like *Twamevaham*, representatives of such poetry, have not fulfilled it in any measure.

Yet Arudra has a special place in Telugu literature. Besides progressive poetry, he wrote much patriotic poetry during Indo-China war in 1962. He praised national leaders like Nehru and Gandhi. We see many patriotic verses in his *Selected Poems*. The services he has rendered to the Telugu silver screen are quite remarkable. Many songs he wrote for the Telugu cinema have a place of distinction in the Telugu cinema literature.

Under the title *Samagraandhra Sahityam* (complete Telugu literature) he did yeoman's service to Telugu literature reviewing it since the pre-Nannaya period to date, in many volumes.

K.S.S.

ARUMUGA NAVALAR (Tamil; b. 1822, d.1879), one of the 19th century Tamil scholars, was eminently known for his scholarship and tenaciousness in establishing his views as an exponent of Saivism. Born in a pious Saivite family in Jafna, Sri Lanka, he took his lessons in English under Rev. Father Pereyval and Tamil under Senathiraya Mudaliar and Muthupulavar, scholars of those days. Such was his interest and proficiency in Tamil and English in the tender age under twenty, that his master Rev. Father Pereyval appointed him English teacher in his school and as Tamil tutor for himself. He also asked the young Arumugam to translate the *Bible* into Tamil. While engaged in this task, the young scholar was impelled to master the religious lore of his own religion, the Saivite cult of Hinduism. So he started studying religious texts and philosophical treatises in Tamil and Sanskrit and gained a thorough scholarship in those realms.

Even from his teens he had been observing Saivaite rituals and then started giving religious discourses in temples as a youth. Though Arumuga Navalar was engaged to translate the *Bible* and had his lessons in English language under a Christian missionary, he was averse to mass conversions of Hindus to Christianity. He swore to remain a bachelor to devote more time and attention to religious affairs. He started night schools for propagating Hinduism when he was just 24. He charged the students no fees. And he attracted a good number of students. The very next year he started giving weekly discourses on Hindu religion every Friday. In the following year he founded the 'Saivaprakasa Vidyasala' in Jafna. He appointed some of his devoted old students as preceptors.

He got his title 'Navalar', meaning orator, when he was only 27 years old. The honorific was conferred on him by the Head of the Thiruvavaduthurai Adhinam in Tamil Nadu. He also enjoyed the patronage of the Sethupathis of Ramanathapuram. Apart from religious books, Arumuga Navalar also wrote a book on Sri Lanka geography, and logarithms, and text books for primary students. He proved himself to be an expert in Tamil grammar and wrote books on that subject. He published his commentaries on *Nannul*, a grammar text in Tamil, *Tolkappiyam*, books on logic and lexicography, Saivism in questions and answers, Saivite rituals, the hagiography of the Chidambaram temple, commentaries on *Tirumurugatruppadai*, *Sivajnana Bodham*, *Thiruvachagam*, *Bharatham*, *Sethupuranam*, *Periya Puranam*, *Tirukkovaiyar*, and rejoinders to works denigrating Saivism. Most of his dicourses, however, went unrecorded.

Arumuga Navalar's contribution to Tamil prose is quite substantial. In him Tamil prose became a vehicle for expressing subtleties of religion, philosophy, sociology, politics and culture.

R.Na.

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ARUNACHALAK KAVIRAYAR (Tamil; b.1712, d.1779) even as a young boy could sing well. Under the tutelage of Ambalavanak Kavirayar of the Dharmapuram Adhinam, a Saivite math in Tamil Nadu, he studied Sanskrit, Tamil and Telugu. He devoted all his free time to literary studies, especially to Kamban, and improved his skills in writing poems, lyrics, and singing. At the request of Chidambaram Pillai, his fellow student at Dharmapuram, he lived in Sirkazhi. At the request of his disciples and songsters, Kothandarama Aiyar and Venkatrama Aiyar from Sattanathapuram, he composed *Rama natakam*, with its full complement of Pallavi, main theme, anupallavi, counter theme, and saranam, regular stanza or stanzas, in 1771, and performed its arangetram (first recitation) at Srirangam on the very spot where Kamban had recited his epic *Kamba Ramayanam*. The simple language, well-chosen tunes and homely proverbs made the libretto very popular. It became so prestigious that magic ' qualities were attributed to the palm-leaf manuscript. Anandarangam Pillai (1709-1761) of Pondicherry, Manali Muttukirusna Mudaliyar, celebrated linguist of Madras, Tepperumal Chettiyar, Yuvaranga Bhupati of Udaiyarpalaiyam, and Tulajaji, Maratha king of Thanjavur 1765-1787, conferred on Arunachalam Kavirayar high honours and gave him magnificent presents. According to Va. Ra. (d.1951) modern Tamil litterateur, Arunachalak Kavirayar was the first who really succeeded in bridging the abyss between the spoken and written Tamil language. His other works are: *Sikazhit talapuranam* (Sthalapurana of Sirkazhi, Saivite pilgrimage centre in Thanjavur District) *Sikazhikkovai* (Verse work on Sirkazhi), *Anumar pillaittamil* (Verse work in praise of Hanuman), *Asomukhi natakam* (Libretto) and musical compositions.

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V.K.S

ARUNACHALAM, K.C.S. (Tamil; b. 1921). After finishing his school education Arunachalam joined the socialist movement and later the Communist party as a pamphleteer. It was here that he showed his innate ability to write poetry. A number of poems show his devotion to socialism. *Kavithai En Kai Val* (Poetry is My Sword, 1965) is the only published volume containing some of Arunachalam's poetry. He is a poet who sensitively handles social themes. He has also written a number of plays for the radio but they have not been published in book form. *Purvika Sothu* (Hereditary Property, 1965) is another publication of Arunachalam which contains his short stories.

S.Sr.

ARUNAGIRINATHAR (Tamil) was a hymnist who flourished in the first half of the 15th century. He was a devotee of Lord Muruga on whom he composed a number of poetic works. He is regarded as the chief exponent of the Kaumara sect, devoted to the worship of Muruga.

Of his early life we do not know anything for certain : but from the clearly autobiographical references in his works we gather that he was born in a prosperous family and obtained high education in Tamil and Sanskrit, in both of which he became a scholar and that in due season got married. But he fell among bad company and began to lead a life of vice and dissipation; he soon acquired sex-propelled diseases which attained such ascendancy over him that he decided to end his life, stung by the social opprobrium. He is reputed to have leaped down from the temple tower of Tiruvannamalai when Lord Muruga intercepted and instantly cured him of his diseases : the Lord advised him to lead a life of piety composing hymns in his praise and dismissed him with this admonition. Thereupon Arunagirinathar went around visiting temples devoted to Muruga and singing melodious hymns in His praise. Today the Muruga temples on which he sang songs are specially honoured by the devotees of the Lord who rank them higher than the run of temples which he did not visit.

His most famous work is a collection of hymns sung at the many temples of Muruga visited by him; the work is termed *Tiruppugazh* and every simple hymn in it is also referred to by the same name. These hymns are carefully structured and they are full of melodious verbal effects which enhance their musical impact if not their poetic value. Scholars consider that only 1307 of them are authentic though devotees ascribe many more to him.

His other works are *Kandar Antadi*, *Kandan Anubhuti* and *Kandar Alankaram*; he has also composed a set of 18 uniformly patterned works called *Tiruvakuppu* which praise, among other things, the Lord's Javelin, His eyes and His shoulders. *Kandar Antadi* is a highly recondite work bristling with difficult figures of speech and is deservedly the least popular of his works. *Kandar Alankaram* is a moving work of a hundred hymns which praise Muruga's valour in the field of battle and His ineffable spiritual wisdom; on account of the latter quality He is praised as the preceptor even of his own father, Lord Siva.

Kandar Anubhuti is a highly musical, poetical work composed in simple Tamil. *Anubhuti* means experience and this hymnal work recounts the author's spiritual experience in eloquent language. Muruga is the preceptor and Muruga is the Godhead to be achieved : and what

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beatitude is his who achieves it! There, in that state of bliss, all talk, all operations of the senses and of the mind cease, all karma is destroyed and all suffering : the devotee finds himself totally emancipated, freed of all the trammels that shackle man.

Arunagiri's poetry achieved a high degree of integration of Tamil cultures. To illustrate

"O Guha, master of Shiva,
Lover of Valli, your bride!
You dwell in Tiruverakam,
On Kaveri's northern shores,
With fully grown shady groves,
Sweet child of Umai, Ganesha's brother,
Great hero, destroyer of demomic pride!"

Guha is Aryan but the lover of Valli is Tamil; child of Umani, brother of Ganesha is Sanskritic; but he lives in Tiduverakam on the shores of the Kaveri, which is indigenous.

His sound scholarship of two languages, enabled him to craft strikingly worded poetry. The Turuppugazh has successive stanzas which are based on near-exclusive Sanskrit or Tamil vocabulary, in no way affecting the flow of poetry.

In his poetry the chandam or regular rhythmic pattern reaches a peak of perfection making it eminently suitable for musical renderings.

In thought, content and themes Arunagiri is one of the peaks in Tamil bhakti poetry. An exquisitely crafted quatrain from the Kandaravubhudi 'uruvay aruvay...' says –

"you who have form and who are formless,
you who are both being and non being,
who are the fragrunce and the blossom
who the jewel and its lustre,
who are the seed of life and life itself,
who are the mode and act of existence,
who are the supreme guru, come
and bestow your grace, O guha."

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A.V.S.

ARVI, (Tamil; b. 1920. real name R. Venkataraman). Though he did not have higher education, Arvi grew up to be a popular novelist credited with an imposing list of 23 novels of full length, 6 novelettes and 14 collections of short stories. Initially working as an apprentice journalist, Arvi wrote stories for children. He was appointed to edit a children's journal *Kannan*, a sister publication of the well-known monthly *Kalaimagal*. Writing became his full-time profession for more than twenty years and he ceaselessly wrote serial novels, short stories and plays—all contributed to various journals and later published in book form. His novels are of the popular variety discussing the family life and other themes mainly based on the society of the Tanjore area. A noteworthy aspect of Arvi's novels is the handling of a variety of characters. His easy handling of characters of different communities, belonging to several areas is remarkable. *Anaiya Vilakku* (Eternal lamp, 1956) is a novel in which Arvi excels in characterisation. A bold attempt to bring about a union of two characters belonging to different communities which gets the sanction even from the orthodox mother of the boy is portrayed in this novel. *Manitha Nizhalkal* (Human Shadows, 1975) reflects the typical Tanjore rural society and its simple ways of living. *Thiraikkuppin* (Behind the Screen, 1960) is an attempt by Arvi to portray the urban scene in the metropolis where writers of fiction enamoured by the illusion of the cinema attempt to go after the producers and ultimately get disillusioned.

Arvi's special forte is discernible in novels and short stories, but his involvement in children's literature also earned for him well-deserved praise while he was editing the journal *Kannan*. His stories for children as well as his illustrated strips are well known.

S.Sh.

ARYA BHARATA (Marathi) written by poet Moropant is one of the major Mahabharata-based work in Marathi. Moropant belonged to the Pandit school of poets. He was well versed in the Sanskrit classics and his intention was to imitate these to the best of his ability.

Arya Bharata is an abridged version of the *Mahabharata*. The work follows the tradition of the latter day Sanskrit Mahakavya, and it consists of some 17,000 Arya stanzas as compared with the lakh and a quarter of the original *Mahabharata*. Moropant omitted what to his mind was irrelevant to the epic's essence and in effect concentrated on the bare story itself, leaving aside its extensive trappings. As a consequence, the essential story of the *Mahabharata* remains intact in his abridged version *Arya Bharata* which is so called because it is entirely composed in the Sanskrit *Arya Giti* or Marathi *Arya* meter.

The *Arya Bharata* has maintained the original force of characters and of other characteristic features of the *Mahabharata*. Being a Sanskrit scholar himself, the poet is fond of using antique Sanskrit words in place of the simpler Marathi ones. In his riddle-burdened terminology the garuda (eagle) becomes Vin, the hasti (elephant) becomes Abhrabhv, the Sarpa (serpent) becomes Dandasuka, the harina (deer) becomes Sanv and loha (iron) becomes Karsnayasa!

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Moropant has coined strange conjunct words to rhyme with the ones used at the end of the previous line. It demands a considerable linguistic exercise on the part of the reader to first separate the Sanskrit words joined together and then hasten to find their meanings. It thus involves a tremendous effort to arrive at the ultimate meaning intended.

The epic characterisation of the *Arya Bharat* is commendable. Many situations are dramatically described as in the original. The poetic merit of Moropant finds expression in similes and metaphors used by him and which are not found in the original text. However there is such a plethora of these similes and metaphors in his work that the poetic quality of the text is clouded at places by them. Moropant rarely rises to the emotional pitch the situation demands. His work appeals more to the intellect.

Moropant remains an important landmark in the history of Marathi literature. He is the last and the best representative of the Pandit school of poets, even if the characteristics of this school are highly accentuated and taken to the extreme in the *Arya Bharata*.

M.M.

ARYASAPTASHATI (Sanskrit). The composition of the *Aryasaptashati* in 700 verses, all in the same Arya metre and on the sole theme of love (shringara) is a unique feat of Govardhanacharya. This poet was one of the five excellent gems who adorned the court of the talented king Lakshmanasena of Bengal (12th century). The patron-king is glorified in this composition (verse 39) as a unique ruler, proficient in all the fine arts.

Govardhana hailed from a versatile family. His father Nilambara was his teacher also (verse 38), his brother Balabhadra and student Udayana helped him in revising and bringing out the *Aryasaptashati*.

The aim of Govardhana was to bring out a Sanskrit counterpart of the beautiful Prakrit love-lyric compiled by Hala Shatavahana, the *Sattasai* or *Gathasaptashati*. In imitation of the Prakrit model Govardhana styles the sections of his work also as Vrajyas. Besides, he also wanted to do something that his predecessors did not attempt. Says he in one of the concluding verses (no. 697)—"Great poets before me like Gunadhya, Bhavabhuti, Bana and Raghukara (Kalidasa) have worshipped the goddess of learning in verses of diverse metres. Let the critics who have enjoyed the varied poems, be presented with a unique opportunity of being delighted with my verse in a single metre". In the introductory section called 'Grantharambhavrajya' (54 verses) the author sings the charms of love that involve even great divinities like Shiva and Vishnu. He then pays homage to the master poets before him, like Valmiki, Vyasa, Gunadhya, Kalidasa and Bhavabhuti, and refers also to the highlights of his own composition. His verses are, according to himself, composed in smooth flowing diction, delineate the secret beauty of shringara in all facets and appeal to the cultivated critics (verses 51–4). Govardhana continues the remaining Vrajyas, each of these beginning with letters strictly in the order of the alphabet.

The *Aryasaptashati* thus emerges as a unique Akshar-amalakavya in the history of Sanskrit literature. It must be said to the credit of Govardhana that although he worked within the self-imposed limited scope and pattern, he has been able to show his poetic capabilities in and through the long kavya, which is of course meant only for the enjoyment of advanced students of the language, 'Vidyavinodakanda' as the poet himself states (V. 700). However the word-collocation is mellifluent throughout and expressions are mostly clear and not strained. Simple Shlesha or double meaning runs through a majority of the verses which reveal the self-confidence of a competent writer.

It is no wonder that his famous contemporary Jayadeva pays encomium in his *Gitagovinda* that Govardhana is incomparable in effective erotic descriptions (*Shringarottarasatprameyarachanair acharyagovardhanaspardhi kopi na vishrutah*). The *Aryasaptashati* itself has become a basic text for the *Satsai* in Hindi of Behari lal, who has won a high rank among Hindi poets and whose work was again copied by a late Sanskrit writer, Paramananda in his *Shringarasaptashatika*.

S.S.J.

ARYASHURA (Sanskrit) is sometimes called simply Shura translated into Tibetan, Hphagas-pa-apah-bo and Chinese as Shan-yun (or Ta-yun), having the appellations as slob-dpon (acharya) and snan-nag-mkhan-chen-po (mahakavi), can be said to have flourished during the period between 350 and 400 A.D. With the altruistic outlook of the Mahayana school of Buddhism he preaches Buddha-bhakti and extols the three ratnas (jewels), viz., the Buddha, dharma and sangha. He is also a Buddhist literary celebrity like Matricheta, Ashvaghosha and Kumaralata.

His *Jatakamala* or *Bodhisttvavdanamala* is his most well known work. It is a gadyakavya (prose literature) composed in grandiose Sanskrit prose interspersed with a good number of strophes in fancy classical metres like prithvi, shardulavikridita, pushpitagra, etc. After the fashion of the racy sermons of preaching monks, the *Jatakamala* retells thirtyfour old legends about the avadanas (noble deeds) of the Buddha in his previous births as the Bodhisattva, illustrating the different paramitas (perfections) like karuna (compassion), kshanti (forgiveness), etc. Each story starts with and ends in a particular moral. There are thirtyfour such didactic tales about the lofty ideals of personages like Shibi, Vishvamtara, etc. The kachchapajataka is a spurious addition to the total number

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of the tales. The Tibetan translation of the *Jatakamala* rejects this interpolation rightly even though the Chinese translation of the text accepts and retains it.

However, many narratives of the *Jatakamala* have their counterparts in the Pali Jatakas, *Chariyapitaka*, *Vinayapitaka*, *Apadana* and *Mahavastu*. Some verses of the *Jatakamala* are found in the *Divyavadana*, and some again correspond to some Pali gathas. Further, some stories of the *Jatakamala* have their source in the *Mahabharata*.

Anyway, some MSS. remains of the Sanskrit text of the *Jatakamala* have been unearthed at Murtuq and Toyoq in Eastern Turkestan in course of the Royal Prussian Turfan expeditions. Besides these, this work has been translated into Tibetan and Chinese as well.

Two fragments of a manuscript containing the Tokharian translation of some *Jatakamala* have been discovered at Sorcuq in Eastern Turkestan in course of the afore-said expeditions.

Some citations from Aryashura's *Jatakamala* are found in Sharanadeva's *Durghatavritti*, Vidyakara's *Subhashitaratnakosha* and Sarvananda Vandyaghatiya's commentary on the *Amarakosha*.

That the *Jatakamala* had once been popular among the Buddhists in India is attested by the Bharhut Stupa and Ajanta cave frescoes illustrating the Jatakas with verse citations inscribed below. In Greater India, too, the reliefs of Boro-Budur in Java illustrate the thirty-four jatakas after the *Jatakamala*.

I-tsin extols the lofty style of the *Jatakamala*.

Aryashura's *Jatakamala* has influenced the composition of the *Hatthavanagallaviharavamsha*, a late work in ornate Pali in Ceylon, with some verses of the *Jatakamala* translated into ornate Pali.

The following six works are also ascribed to him:

a) The Sanskrit text of the *Subhashitaratnakarandakakatha* has been published on the basis of a single manuscript written in Newari characters found in the Nepal Durbar Library. In lack-lustre style and faulty metres this text deals with the six paramitas (perfections), viz., dana (liberality), shila (morality), kshanti (forgiveness), virya (energy), dhyana (meditation) and prajna (wisdom), under 28 kathas in 190 verses. These kathas are of unequal size, some being long and some others short.

This text has been translated into Tibetan.

Anyway, the *Subhashitaratnakarandakakatha* is an Aryashura apocrypha.

In his *Jatakamala* Aryashura avows to compose in ornate Sanskrit. His saushabdya (elegant wording) has been eulogized by Abhinanda. Modelled on Kumaralata's *Drishtantapankti*, Aryashura's *Jatakamala* is a creditable gadyakavya (prose literature) which has exercised an influence on the Divyavadana.

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B.B.

ARZU LUCKNAVI SAYIYID ANWAR HUSAIN (Urdu; b. 1873, d. 1951). A poet, dramatist and film (dialogue and lyric) writer, Sayiyid Anwar Husain Arzu Lucknavi was one of the most important and highly respected literary figures of his time. Arzu's father, Mir Zakir Husain Yas, a disciple of Jalal Lucknavi, and his elder brother, Mir Yusuf Husain Qayas were also poets.

Brought up in a cultured and a fairly well-off household, the young Anwar Husain started receiving his early education at home at the age of five. His father taught him the *Quran*, Urdu and Persian. Later on, he studied Arabic and Persian under the guidance of some famous scholars of Lucknow, and learned Prosody from Jalal Lucknavi himself. Arzu started his poetic career with the composition of a Marsia at the age of twelve. Under the able guidance of Jalal he soon achieved mastery over the poetic art, and after the death of Jalal in 1909, was accepted as his heir to guide his disciples. Though he met with occasional successes, Arzu's life was, generally, full of financial hardships and domestic troubles. He had to make journeys, in search of his livelihood, to places like Calcutta, Lahore, Rampur and Bombay. During his stay at Calcutta, first in the 20's and then in the 30's, Arzu wrote some plays for the stage, *Matvali Jogan*, *Sharara-i-Husn*, *Chand Gahan* and *Chragh-i-Tawhid* (all unpublished) which turned to be popular. In between, Arzu had been working hard on the grammar of Urdu language. The outcome was a highly esteemed book *Nizam-i-Urdu* (Lucknow, 1929).

The real realm of Arzu, however, was poetry. He was a master poet composing in every prevalent form of Urdu poetry. But his fame rests mainly on his ghazals, which are endowed with spontaneity, simplicity and melodiousness of diction, an undercurrent of pathos and fine artistic beauty and craftsmanship. Three collections of Arzu's ghazals, viz. *Fughan-e-Arzu* (1924), *Jahan-e-Arzu* (1936) and *Nishan-e-Arzu* (1946) have been popular with the Urdu readers.

Mention may especially be made here of Arzu's Khalis (pure) Urdu. Arzu experimented, quite successfully, with using, in his ghazals, a diction based on pure Urdu words free from Persian or Arabic influence. Arzu himself gave this diction the name of Khalis Urdu. His collection of ghazals in this Khalis Urdu, entitled *Surili Bansri* first published in 1938 in Urdu as well as Nagari script, has gained a permanent place in the history of Urdu poetry. Arzu's several other poetry collections, and a prose work *Mizan-ul-Huruf* have also been published.

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Arzu moved to Bombay in 1942, where he wrote lyrics and dialogues for films. In January 1951, he migrated to Karachi and joined Radio Pakistan.

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M.H.K.

ARZU, SIRAJ-UD-DIN ALI KHAN (Urdu; b. 1687, d. 1756), born at Agra, was the son of Sheikh Hisam-ud-Din, a soldier by profession who had held many high offices at the court of Aurangzeb. Arzu received instruction in Persian and Arabic at a very early age and acquired high proficiency in these languages. He also learnt Hindi, Sanskrit and Indian music. He began writing poetry when he was only fourteen. He also wrote commentaries on some important Persian works.

Arzu came to Delhi in 1719 during the reign of Muhammad Shah and soon gained access to Anand Ram 'Mukhlis' who was so impressed by the erudition of young Arzu that he introduced him to Nawab Qamar-ud-Din Khan who was at that time Prime Minister. The Khan gave him a suitable job and a title.

Despite the invasions of Nadir Shah and Ahmad Shah Abdali, Arzu stayed on in Delhi and continued his literary work. By the time he was 48 he had the following works to his credit: *Siraj-ul-Lught* (A lexicon of Persian) which also throws light on the relationship of Persian and Sanskrit; *Chiragh-e-Hidavat* (A glossary of words and idioms used by Persian poets after Jaami); A Collection of Ghazals and Qasidas; *Diwan-e-Asar Shirazi* (A rejoinder to the Diwan of Asan Shivasi); *Mohiblat-e-Uzma* (A treatise on prosody); *Atiya-e-Kubra* (Also deals with prosody)., *Miyar-ul-Afkar* (A treatise on grammar); *Payam-i-Shauq* (Collections of letters); Masnavis entitled *Josh-o-Kharosh*, *Mehr-o-Mah*, *Ibrat Fasana* and *Gulza-ri-Khayal* (a long poem on the festival of Holi and the coming of spring season).

His fame as a poet and a scholar of Persian spanned the entire length and breadth of the country. He used to hold Mushairas at his home to promote love for Urdu poetry. Young poets from all over the country including Mir Taqi 'Mir' became his disciples. He migrated to Lucknow in 1754 from where he went to Ayodhya, the city where his great grandfather Sheikh Mamal-ud-Din had once lived. Arzu died in Lucknow at the age of seventy, and was buried in Vakilpura (Delhi).

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A.H.

ASAIT THAKORA (Gujarati, 14th Century) a poet who flourished in fourteenth century, is looked upon as the founder of Bhavai, the Gujarati folk drama. Asait belonged to north Gujarat where even now the tradition of Bhavai is preserved and carried on by the Targala community. The Targalas are traditional Bhavai players who trace their origin to Asait.

A legend about Asait declares him as a social rebel. It tells us that Asait defied all caste taboos and social restrictions to save a Hindu girl from a forced marriage and resultant proselytization, for which noble act he was excommunicated by the members of his own caste.

Asait dared to face this social boycott and founded a new subcaste of performing artists viz. the Targala. Being a creative writer he wrote a great number of plays depicting a kaleidoscope of the then prevailing social set-up. Asait consolidated and gave a new turn to the existing rich traditions of folk-theatre and thus evolved a new and yet indigenous folk drama for Gujarat.

Su.D

ASAMARTHUNI JEVAYATHRA (Telugu) is a novel by Gopichand. The story centres round Sitaramarao who, like his father, is quite concerned with the perpetuation of his family prestige. He simply believes that prestige is the be-all and end-all of man's existence. After the death of his father, he decides to lead a simple and straight-forward life, without quarrels or any social or domestic turmoil. He just wants to be good, and do good to all, thus satisfying everybody including his ego, as best as he can. But in the heart of hearts he feels smug in regard to his attitude towards society, which he naively expects to be grateful to him for all that he does to its members. Ramayya warns him in vain against his complacent view of men and women around him. Sitaramarao, anxious to make his uncle feel externally obliged to him, virtually writes off his uncle's heavy debt to him of about Rs. 40,000/- by accepting in lieu ten acres of worthless land. His uncle, a worldly wise man, applies the flattering unction of family prestige to his nephew and gets his work done.

Sitaramarao used to be an idealist in his younger days. Now because of his own 'split personality' he finds it extremely difficult to abide by his own decisions. To his mind, all knowledge seems to be conflicting in character. He, therefore, promptly comes to the conclusion that he should stop working. Work or no work, time passes. Life seems to be full of avoidable sound and fury, signifying nothing. It appears to be quite futile to search for a meaning in the impersonal, unfeeling and mechanically moving universe. It does continue to exist, irrespective of what man does or does not. Even society seems to be apathetic towards an individual's pursuit of knowledge. Sometimes the attempt even boomerangs on the individual because he is not immune to social evil. Ignorance

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is bliss in a society that frowns upon knowledge. The struggle for existence is equally senseless because death is inevitable and inescapable. Life is an intermission between two unknown and unknowable conditions of death. If death is the ultimate reality, human happiness or the lack of it is inconsequential. In fact, man can never be sure that he is happier than an animal. Thus Sitaramarao's introvert brooding drives him to mental anarchy and philosophic nihilism. He wrecks his marriage by ending up as a perverse wife-beater. All his love for Indira becomes poisoned owing to his incompetence, do-nothingness and false knowledge. Hard pressed for money, he writes an arrogant and accusing letter to his uncle charging him with ingratitude. His uncle's reply shocks him into realizing that he is no better than his father whose family pride ultimately caused the premature death of Sitaramarao's mother. He also learns that his wife, Indira, has been highly noble, sympathetic and understanding in her relations with him. His daughter–a mere slip of a girl–is mortally afraid of him mainly because of his violent moods. All this knowledge in fact aggravates his fast deteriorating condition. He becomes schizophrenic and violently crazy about moral values in social life. He apparently forgets the mess of his own private life and wanders in the streets crying down the social hypocrisy and corruption. Presently he attends a public meeting where all the speakers, without exception, happen to be corrupt in one way or another. Sitaramarao springs a surprise on them by disclosing in public the scandalous background of the so-called leaders. The mob, however, turns violent against him when it is informed by Ramayya that Sitaramarao himself is a sadistic wife-beater. A little later in the evening Ramayya and Sitaramarao sit quietly near the funeral ground and discuss the latter's problems, at length. Ramayya explains in detail the theory of evolution of the biological species, emphasising the need of an organism to adjust to its environment in the interest of its own survival. As for the gap in social and individual ethics, the individual should strike a balance between the two extremes. Negativism, anarchy and nihilistic attitudes lead him nowhere.

But having already reached a point of no return psychologically, Sitaramarao spends the night all alone in the funeral ground, absorbed in deep thought and rapt in intense introspection. The morning discovers him dead in the funeral ground.

Gopichand's novel is undoubtedly a classic in modern Telugu literature. The form is purposefully closed and claustrophobic. The action is mostly dramatized in the stream of individual consciousness. To date, this remains the best known psychological novel in Telugu. The tone of the narrative, as evidenced by the title, is consistently ironical. The portagonist's death in the end is relentlessly and perfectly logical, even though it somewhat militates against the artist's vision.

A.V.K.R.

ASANTE SITAKAVYAM (Malayalam) is the first literary venture in book form of the well-known scholar, critic and writer Sukumar Azhicode. Published in 1956 it is an admirable appreciation of Kumaran Asan's famous poem *Chintavishtayaya Sita* (1919), which, even when it came out, raised a storm of protest from the orthodox readers and the traditional adorers of Sita as the embodiment of all that is best in Indian womanhood since it wounded their long-cherished sentiments about the heroine of the *Ramayana*. The same, more or less, was the fate of Sukumar's work as well. But, as a matter of fact, both have stood the test of time, having run by now into several editions and still being subjected to scholarly discussions.

The book (4th edition, 1970) is divided into four sections. In the first the author discountenances the unreasonable practice of naming the Malayalam translations of Sanskrit classics after their original writers or poets and yet opines that Kumaran Asan is the fittest Malayali to be honoured with the appellation 'Kerala Valmiki'. The second section opens with the thought-provoking statement that the *Ramayana* is a combination of 'Sitayana' and 'Ravanayana'. This, the longest section, is subdivided into a few units to facilitate discussion of the different aspects of the uniqueness of the poem from different angles, especially that of psychology. Sita's mind, the author observes, has passed through reflection on life, excoriation and condemnation of her husband before it reaches the penultimate stage at which she experiences a temporary relief from her soul-gnawing retrospection and visualizes a bright future for herself by the side of her royal consort in the ocean of infinite calm. The third section is a rejoinder to those who had pointed out certain inadequacies and incongruities which they thought could be found in the psychological and other explanations of the evolution of Sita's thoughts in the first edition of the book. The last is concerned with the vision, expression, imagery, etc. of a gifted writer with special reference to Asan and his poem *Chintavishtayaya Sita*.

The overall impression left in the mind of the reader when he puts down the book is of a work in which the author's classical education, modern knowledge, argumentative skill, mastery of language, critical acumen, analytical intelligence and hero-worship contend with one another.

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K.S.N.

ASAR, JAFAR ALI KHAN (Urdu; b. 1885, d. 1967), a Urdu poet and prose writer, was born in an Indo-Iranian Mirza family, as the sole offspring of his father Mirza Afzal Husain Khan whose ancestors had been attached to the court of the Nawabs of Oudh as Unani physicians.

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Asar was brought up in the traditional oriental environment of Lucknow and was educated primarily at home. Syed Muhammad Jafar was his teacher in Arabic and Persian while Mirza Ali Husain taught him calligraphy. He started learning English with Abdul Majid and Wajid Husain at home and was admitted to the sixth class in Jubilee High School, Lucknow (1896). Having passed through High School examination in 1902, he joined the Canning College and graduated in 1906. Then he started post-graduate studies and also joined the LL.B. course which however, he could not finish. His uncle Nawab Dilawar Husain Khan had a very refined taste for literature and literary criticism and Asar imbibed the same from him. From 1906 onwards he started composing Urdu verses regularly and became the pupil of Mirza Muhammad Hadi 'Aziz Lucknavi' (d. 1935).

Nawab Mirza Shauq, author of the famous Urdu mathnawi *Zehr-e-Ishq* was a close relative of his father and Asar, when he was a child, had seen his son Nawab Sultan Mirza. His ancestors were Sunni Muslims, but later on some members of his family embraced the Shi'a faith. Asar paid a visit to Shi'a holy shrines in Iraq (1924) and used to recite 'marsias' from above the pulpit during the month of Muharrum. He was an admirer of Mir Anis (d. 1874) and Mir Taqi 'Mir' (1723-1810) and was a keen connoisseur of the poetic art and prosody. Moreover, he was an embodiment of the culture of Lucknow and an authority on the standard usage of Urdu words.

Asar was awarded 'Padma Bhushan' (1962) for his academic services. Very few literary figures among his contemporaries could rival Asar in critical insight, poetical talent and knowledge of philology, etymology and lexicography as evident from the following works in Prose: *Mazamin* (A selection from six Diwans of Mir Taqi 'Mir', Delhi, 1947); *Asar ke Tanquidi Mazamin* (A collection of his articles on literary criticism, Budaon, 1948); *Chahan Been* (A collection of his critical essays, Lucknow, 1950); *Anis ki Marsiya Nigari* (A critical study of the art of Mir Anis in 'marsiya' writing, Lucknow, 1951); *Mutala-e-Ghalib* (A critical study of some prominent aspects of Mirza Ghalib's poetry, Lucknow, 1952) and *Farhang-e-Asar* (A dictionary of Urdu usage based on a critical survey of *Nur-al-Lughat*, in two volumes, Lucknow, 1961).

His works in poetry are: *Asaristan* (A collection of ghazals, 1924), *Zangari Begum* (A translation of a humorous French drama in Urdu verse, 1939); *Rangbast* (translations of various classical verses selected from Asian and European languages, 1942); *Lal-o-Gul* (A collection of *ruba'iyyat* and *qata'at* 1944); *Naghma-e-Javed* (A translation with explanations of the *Gita* into Urdu verse, 1945); *Halak-e-Faraib* (A translation of a Polish drama in Urdu verse, 1947) and *Siyah Chashman-e-Kashmiri* (A collection of his compositions on Kashmir landscape and human beauty, 1948).

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N.A.F.

ASCETIC AND HERMITAGE (Pan Indian). All great Indian writers at least in the past took Nature as their canvas for painting the picture of human life and that nature was obviously symbolised by forests far from the artificial life of the cities or even from developed rural areas. The poets used to decorate their creations with the descriptions of seasons, mountains, rivers and hamlets to reflect the human mind and society and they particularly mentioned the hermitages of the forests as places from where one could enjoy the grace of nature's beauty. Beginning from the age of the Samhitas it is found that nature played a very significant part in the sphere of creative art and sculpture. However the hermitages and the dwellers therein are not seen in the Samhitas.

The hermitage in Sanskrit is called *ashrama*, a word which comes from the root *shram* 'to exert'. The word indeed means a place where austerities are performed and also the purpose of performing such austerities. There are however controversies regarding the original meaning of the word among the scholars. When the Aryans first settled in the Punjab, there was probably no division of different orders of life or of castes and ashramas. In the *Rigveda* we find the castes mentioned only in one hymn and that hymn too seems to be a later addition.

After the end of the vedic time there was a change in Indian thought and the caste system was imposed on the society as a result of which the life of man had to pass through four stages. Every Arya (i) had to be a Brahmacharin or a student in the house of a teacher during his boyhood and early youth, (ii) should perform the duty of a householder in the garhasthya stage (iii) should devote himself to gradually increasing austerities in the forests, in the vanaprastha stage (iv) should give up all wealth and become an ascetic, mendicant, or wandering hermit in the last stage—the stage of sanyasa. The four ashramas are considered as representing the different steps by which one can gradually purify oneself from the earthly taints and be able to attain the supreme bliss in life.

In this fourfold division of Indian life-style the hermitage and ascetics played a very important role. The ancient Indian education was completely based on the hermitage system and in this connection the ascetics struck the keynote of the social set up. While the vedic seers envisioned the world in their mantras, the others went into the forest to meditate upon the nature of the Self. These forest philosophers attacted pupils from far and wide who

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sat at their feet to attain wisdom and they developed a system of education in their forest academies. The instruction imparted to the students formed a Upanisada. The word Upanishada which is derived from up ni-shad kvip, literally means to sit closely, but it came to indicate the teachings given by the gurus to the pupils who sat nearby.

The Upanishadic texts also elaborate on the qualifications for education in the hermitages and the discipline through which a young student could learn in the hermitages. Owing to his truthfulness only Satyakama got the chance of being educated in the hermitage of Gautama, the preceptor. Thus in the earliest stage truthfulness and honesty were regarded as some of the criteria of being admitted into the forest academies.

Among 108 Upanishadas, according to the traditional count, seventeen deal with renunciation, and expatiate on the ideal attributes and approved ways of those who practise it under different names and designations like bhikshu, sannyasin, parivrajaka, avadhuta and paramahamsa. As the highest example and embodiment of this virtue, ancient Upanishadas point to a class of men who have forsaken the world and changed themselves into almsmen. In the *Brihadaranyakopanishad* 3.5.1 it is stated that men knowing Brahman give up the desire for sons, wealth and property and become almsmen. In the *Mundakopanishad* also the same idea is expressed thus, 'Those who live in the forests purified by austerities, those who know and are learned, become almsmen.' Such passages seem to anticipate the aims, objectives and customary ways of the asceties that we find in a later age prevalent among the bhikshus, shramanas, yatis, sannyasins etc.

Besides unflinching devotion to Vedic studies the student had to abstain from all sorts of pleasures. He had to control his passions, wait on his gurus, keep himself pure in mind and body and beg for his food.

The hermitage took a great part in the Vanaprastha stage. Manu in his Samhita describes the stage thus:

> grahasthastu yada pasyedvalipalitamatmanah/
> apatyasyaiva capatyam tadaranyam samasrayet/
> santyajya gramyamaharam sarvanchaiva
> paricchadam/putreshu bharyam nikshipya vanam
> gacchet sahaiva va/(Manu 6.2-3).

The same idea is expressed in XII 245.4 of the *Mahabharata*. When the householder sees his skin wrinkled and his hair white and the sons of his sons, he has to retire to the forest in order to devote himself solely to austerities and penance.

A sannyasin, i.e. one who has abandoned everything, would be homeless and should live merely on alms. The *Mahabharata* XII.246.13 describes this stage thus, "let him be free from society as from a serpent, from comfort as from hell and from woman as from a corpse". Whatever may this statement of the *Mahabharata* mean, women also accompanied men to celebrate this stage of forest life. The blind king Dhritarashtra in the company of Gandhari and Kunti went to the forest after the war.

The *Ramayana* presents the charming description of the hermitage of Valmiki which accepted Sita as a resident and she gave birth to her children there. Thus, it can be seen that the regulations of ashrama in later period was not so strict as it was in the time of Samhitas and Upanishads. There are many hermitages and asetics in the two epics. In these great epics the admixture of human life and nature is seen everywhere.

However, the law books of later period envisaged the parivrajaka stage which is more or less homely in nature. Apastamba's *Dharmasutra* in II. 21.10 restricted the life of the ascetics thus, "he shall renounce all worldly pleasures, shall not take recourse to anybody's help, nor perform any act conducive to temporal well-being and spiritual benefit derivable in the other world". The place of their resident is also restricted only to the forest by the Dharmasutras. In the 6th book of the *Manusamhita* it is stated regarding them, 'let him put down his foot purified by his sight, let him drink water purified by a cloth, let him utter speech purified by truth, let him keep his heart pure, let him presently bear hard words, let him not insult anybody, let him not become anybody's enemy for the sake of this body. Against an angry man let him not in return show anger, let him bless when he is cursed, let him not utter speech devoid of truth scattered at the seven gates '.

What we find in the literary composition of great writers in Sanskrit coincided with the style maintained in the *Smritishastras*. Some aspects of the garhasthya stage of life are seen in the hermitage too, particularly Kalidasa's hermitage. In the writings of Kalidasa the descriptions of the penance grove (hermitage) of the sage occupy an important place. In *Shakuntala* and *Raghuvamsha* an atmosphere of peace and spiritual eminence often tones down the scenes of enjoyment. Hermitage of Kanva played a very significant part in the development of the plot of *Shakuntala*. A fine homely atmosphere is created by the hermitage in which both nature with its wealth and super-human beings are set side by side. The artistic admixture of garhasthya stage and parivrajaka stage of life has been beautifully portrayed in the play. Not only in *Shakuntala* but also in other works of Kalidasa, the ascetics and the hermitage are painted with meticulous care. Kalidasa loves to depict all human complexes and difficulties amidst nature. Shakuntala the heroine of the drama is the daughter of the hermitage of Kanva. The hermitage with all its natural beauty and quietness is presented in the drama superbly. In *Kumarasambhava and Raghuvamsha* also Kalidasa has given excellent pictures of hermitages of the time. The description of Vashishtha's hermitage in *Raghuvamsha* is strikingly charming.

In *Bhattikavya* a very clear picture of the groups of ascetics is available:

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tam yajayukah saha bhikshu-mukhyaistapahkrisan
shantyudakumbhahastah/
yayavarah pushpaphalena chanye pranarchurarchyam
jagadarchanyam.

"He, worthy of being adored by the whole world, worshipped the sacrificing and respectable saints constantly, emaciated by austerities. There were mendicant chiefs with vessels of evil-averting water in their hands and other wandering saints with flowers and fruits. Here Bhatti also maintained the tradition of depicting hermitage and the life of the ascetics as "peaceful abode of tranquility." In the second canto Bhatti gives a brief but beautiful description of autumn. The description is very lively and colourful with its dancing creepers, humming bees and glittering lakes.

The characteristic features of the 'muni' or an ascetic is thus stated in the *Bhagavadgita:*

dukkheshu anudvignamanah sukheshu vigatasprihah
vitaragabhayakrodhasthitadhirmuniruchyate

The features mentioned in the verse can be visualised in the character of seers residing in hermitages. The style of life of the hermits presented in ancient Indian writings symbolises the fondness of wise persons for calmness after all passion spent.

From the very beginning of Indian civilization the forests were associated with ritual smoke and chanting of mantras related to various rituals. And the kings used to take care of the hermitages and protected the quietness, serenity and sanctity of the hermitages. According to the smritishastras it was their holy duty. The *Bhattikavya* narrates how Vishvamitra came to the court of Dasharatha to beg for little Rama for fighting the demons creating disturbances in the ashramik life. Dasharatha could not refuse him. Banabhatta also in his *Kadambari* gives a very fine pen picture of hermitage and its inhabitants.

According to the Indian tradition the highest aim of mankind is not to be found in this worldly existence, but in a life beyond. They do not, however, think that the perishable things of the earth are useless; the world, according to them is a preparatory school for the higher truth.

The Buddhist and Jaina literature prescribes a rigorous course of action for the ascetics. For the accomplishment of emancipation the ascetics are sometimes found to have recourse to serious determination. They are to practise penance with dogged tenacity saying "let my body wither on this seat of meditation. Let the skin, bones and flesh perish. Without obtaining release from bondage which is difficult to get in many births, my body will not move from this seat". In the *Mahavagga* I.II.I Buddha's message and exhortation to his followers are: 'Go along in accordance with what has been enjoined, having realised ..... the supreme goal of brahmacharya for the sake of which family men go forth from home into homelessness'. The quest of brahman and the quest of nirvana, i.e. liberation are the same and the only difference lies in the definition of the goal. The aims of almsmen are identical in Indian tradition. In the *Vanapattha sutta* it is stated that almsman may dwell in a forest or quit it, or dwell anywhere in a village, a township or a country, if such a dwelling is conducive to his spiritual cultivation. Being professed almsmen, the bhikshus (ascetics) would naturally look for their dwelling abodes in any place. Some of them preferred to live in forest clearings which is why they are called aranyakas (forest dwellers).

In many literary works related to Buddhism and Jainism the description of such sannyasins and bhikshusanghas are found. The education imparted in Bauddha viharas, the educational institutions of Bauddhas, was somewhat different from the education imparted in the hermitages in ancient India though some of the former's features were modelled on the ashramik system of education.

However, the hermitages and the inhabitants of the ashramas played a very important part in the development of ancient Indian education and in the history of ancient Indian civilization and culture.

Along with the external invasions the ashramik system of education was slowly disintegrating in India and thus it was gradually disappearing from the literary panorama of the country. The later Indian literature, which has taken its sources from the great creations in Sanskrit more or less took hermitage for depicting the characters of the age concerned. With the decline of Buddhism and Jainism, the brahmanical religion gradually rose into importance once again. But the former homogeneity was seldom found. It included the remnant of the old Vedic cult with the elements of different sectarian religions like shaivism, shaktism and vaishnavism. With the introduction of such religious sects the old ashramik process was graudally losing its character.

The later Indian literature looked upon the ancient hermitage with nostalgia. It exhibited almost a sentimental yearning for the past. Krittivasa's *Ramayana* was the transcreation of original Valmiki's *Ramayana* and hermitage is there depicted with all its natural grandeur. In the Bengali transcreation of Kashidas's *Mahabharata* also the same age-old depictions of hermitages and ascetics are available. Madhusudan Dutta was indebted to the great epics of India for his outstanding works. In the *Meghanavadhakavya* he depicted the hermitage and ascetic in the same way as his Sanskitic predecessors had done. Rabindranath Tagore in many of his poems and prose writings expressed his view in favour of education in hermitage. In a famous poem he expressed his longing for the hermitage, and desired to revive the traditions of the hermitage and the ascetics. In fact in his Shantiniketan he experimented with the idea of reviving the ancient Indian system of education.

In the realm of Hindi literature the natural beauty

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and the life of ascetics are beautifully described by Tulsidasa in his *Ramacharitamanasa*. In some pre-Tulsidasian writings related to the epic *Ramayana*, the hermitage and ascetics are presented particularly in *Adiramayana* of Sodhi Meherban, in *Avadhavilasa* of Laldas etc. In post-Tulsidasa writings also the status of the hermitage and ascetics was maintained. In Govinda Sinha's *Ramavatara* hermitage with all its natural grandeur and calmness of the life is presented. The hermitage and ascetics are also presented in the following :– *Padma-Purana* of Daulatrama (1661), *Ramacharita* of Sarala Mishra, *Ramcharita chintamani* of Ramacharita Upadhyaya and others.

In Marathi literature the *Bhavartharamayana* of Eknath had a very prominent place in the 16th century. In this work of Eknath the highest respect to hermitage and the ascetics is shown. In the works of Mukteshwara and Shridhara Swami, hermitage and ascetics are presented with charm.

The Oriya literature is rich in the depiction of the ascetics and the hermitage. Even from the 15th century the tradition of presenting hermitage and ascetics was carefully followed with reverence. In the works of Siddheshwara Parida, Sarla Das, Balarama Das, Keshava Tripathi, Kapilanandana and Kapileshwara it is found that the life of the ascetics is highly commended.

In Asamiya creative works particularly those which are connected with the great epics elaborately painted hermitage and ascetics. In 14th century Harihara Vipro composed *Lavakusha Yuddha*, in which hermitage plays an important role with its sublime atmosphere. In the works of Durgavara, Gangarama, Bhavadeva, Srichandra and Raghunatha the ascetics and their life in hermitage are painted colourfully with all their beauty and simplicity.

In the domain of Gujarati literature hermitage was given a dominant place and the ascetics were highly respected. Particularly in the works of Mandava, Naraka and others the life in 'tapovana' and its inhabitants are presented with all their punctiliousness. Even in the 20th century Gujarati literature, especially in the works which are influenced by the earlier Sanskrit writers, the hermitage has been given prominence.

In Kashmiri literature also the tradition of presenting hermitage and ascetics is observed. Especially in the work of Divakara Bhatta and Prakasharama the hermitage and ascetics are presented. The south Indian literature is disposed to maintain its age-old tradition. Asceticism and hermitage draw full adoration there.

Thus, poets and litterateures, of all ages in India have taken more or less keen interest in painting the hermitages and the life in the forests.

As.C

ASCETIC LITERATURE (Pali). The very subject-matter of the entire Pali *Tripitaka* incorporating the Buddha's teachings is ascetic in character. Buddha's teachings centre round the eradication of suffering and suggest ways and means to cross the ocean of worldly suffering. Thus the compass of the Pali ascetic literature would cover the entire *Tripitaka*, or, at least the major portions of the *Abhidhamma* and the *Suttapitakas*. But portions of *Suttanipata*, such as *Prabbajjasutta* which depicts in a beautiful poetic manner, the renunciation of Siddhartha Gautama, the *Dhammapada* (s.v. Pali Canonical Literature) which contains in all its gathas a clear exposition of the ascetic theme, the *Theragatha* and the *Therigatha* which contain experiences of the various monks both male and female and several suttas of the Udana may be cited as the best examples of the Pali ascetic Literature.

The *Theragatha* and the *Therigatha* contain the natural assertions of 255 bhikkhus and 55 bhikkunis respectively. The bhikkhus and the bhikkhunis under whose names the spirtiual experiences or renunciation or detraction from the world are recorded, are said to be contemporaries of the Buddha, or most probably memebrs of the Buddhist Sangha in the time of the Buddha. This viewpoint has been questioned by scholars such as Winternitz and Neumann, but it has to be admitted that whether the verses are written or not by the bhikkhus and bhikkhunis under whose name they are found recorded, their attribution to the members of the Buddhist church and their ascetic quality cannot be undervalued. These verses have superb literary value resonant with the ascetic tone. At places graphic pictures of natural panorma as well as the inner feeling of wrldly suffering are also met with. The denunciation of worldly pleasures and personal family memoranda of several authors to whom these verses are attributed, make them poems of real philosphic value.

The verses of *Dhammapada* display in a natural strain the encouragement to renunciation, performance of deeds according to the ethical principles preached by the Buddha and the emulation of the qualities of a Shramana, Brahmana or a Pandita. The commentaries on these works by Buddhaghosha and Dhammapala present an explanation of the various aspects of the standpoints laid down in these texts.

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K.S.

ASGHAR HUSAIN GONDVI (Urdu; b. 1884, d. 1936) whose forefathers belonged to Gorakhpur, was brought up at Gonda where his father had settled down, retiring as Qanungo. Asghar failed to appear at the High School Examination, but despite domestic stresses and strains he continued studying Urdu and Persian till he obtained full command of these languages. He was a poet by tempera-

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ment and he turned to writing and contributing his lyrics to the leading periodicals. He was a disciple to no one but benefited from suggestions given to him by Munshi Khalil Ahmad 'Wajid' Bilgrami and later by Amir-ul-Lah 'Taslim'. For his living he dealt in optical goods. He was a devout sufi and had great reverence for Qazi Shah Abdulghani a famous sufi saint of the time. The first collection containing Asghar's ghazals (lyrics) and three poems, spread over 43 pages with foreword and review occupying another 83 pages, appeared in 1925. It was entitled *Nishat-e-Rooh* (Exultation of the Self). Asghar's next publication was Sorood-e-Zindagi (Song of life) which saw the light in 1935. His poetry elicited acclaim and applause from all those interested in standard literature. Abul Kalam Azad and Tej Bahadur Sapru paid glowing tributes to his poetic talents. Asghar's poetry is charaterized by Romantic qualities, and informed by Sufi thoughts. Sublimity of imaginatiion, style of putting forth ideas, beauty and brilliance of language, and mystic flights lend an aura of enchantment to his verse.

Asghar composed Persian verse also. He was indeed a great poet.

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T.R.

ASHADH KA EK DIN (Hindi), a well-known Hindi play by Mohan Rakesh, was first published in 1958. The title of the play comes from the opening lines of the Sanskrit poet Kalidasa's long narrative poem *Meghaduta*. This three-act-play takes for its theme the life of Kalidasa and the tortuous conflict within his soul between a natural urge to go out and become famous, and the desire to retire into his rural surroundings, be ever with his beloved Mallika and lead a quiet idyllic life. The play won the Sangeet Natak Akademi's best play award in 1959. Kalidasa, in the first Act, is accosted by the men from Ujjayini who wish to present him at the court of the great Chandragupta. After a prolonged discussion, Kalidasa leaves for Ujjayini, deeply beset with doubts. The second Act dramatizes the plight of a downcast and lonely Mallika. Kalidasa has attained fame by now, and is basking in his new-found glory. An encoutner between Kalidasa's sophisticated royal wife and his erstwhile beloved Mallika follows. The scene, with the vain courtiers Anuswara and Anunasika, and the snobbish ladies in-waiting Rangini and Sangini, is rich in satirical humour and repartees. Kalidasa's wife offers to help Mallika, but she politely declines the magnanimous offer. The last Act reveals Mallika as a prostitute, with a little daughter. Kalidasa, she hears from Matual, has relinquished his glorious post in Kashmir and renounced the glamourous court life. Shortly he comes to see her and both Mallika and Kalidasa find that time has taken its toll. The play closes amid the noise of thunder and the sound of the baby's cries, as Kalidasa leaves Mallika's house to find a freedom of sorts. The ending seems to pose a question mark on the nature of this freedom.

In handling the ancient theme, Mohan Rakesh shows full awarness that in a gripping play, the emotions of our day must motivate the old narrative. This he has been able to achieve with great delicacy of touch. The language is purposefully archaic and mellifluous, and unmistakably helps to create the desired environment and effect. Kalidasa's spiritual struggle becomes the universal dilemma of every great artist. Should he accept royal patronage and fame? Or should he live the life of a recluse, content to die unsung and unwept, but devoted entirely to his artistic pursuits? What comes first, commitment to his craft, or fulifillment of his human aspirations? The play further raises questions on the miserable plight of Mallika: to what purpose do noble women like her suffer. What do they get for their sufferings?

The play drew immediate notice and approbation in literary circles when it was first published. Its stage-worthiness, however, was recognized only when it was staged in 1962 by the National School of Drama, New Delhi. Since then it has also been translated into Bengali, English, Gujarati and Marathi. The play established Rakesh as a major Hindi playwright of the modern times.

M.P.

ASHANGBAM MINAKETAN SINGH (Manipuri, b. 1906) was an eminent Manipuri poet, folklorist, essayist, grammarian and literary critic. A graduate of Calcutta University, he studied Sanskrit and old Manipuri language and literature, worked as a teacher from high schools to the University and retired as an Associate Professor and Head, Manipuri Language and Literature Division, Centre of Post Graduate Studies (J.N.U), Imphal. He is well versed in English, Sanskrit, Bengali and Hindi. History is also his favourite subject. He won the Sahitya Akademi Award in 1977 for his poetic work *Asheibagi Nitaipod* (Concluding Verse of the Poet, 1976). His first book of poetry *Basanta Sheireng* (Poems of the Spring, 1932) contains some of the better poems of the period.

Prior to his teachership he was a Government Officer. But in connection with a murder case he had given up his post and studied Sanskrit literature. After that he studied world history and old Manipuri Literature. He takes keen interest in comparative literature.

He is one of the pioneer grammarians in Manipuri. In his Manipuri grammar *Meitei Lonjan* (1949) he tried to analyse Manipuri language in the light of systematic grammar and thereby tried to find out the origin of the Manipuri language. He is the first autobiographer in Manipuri. In his autobiography *Punsigi Saktam* (part 1,

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1980) the educational development, cultural integration and political milieu of his time are well depicted. His drama *Sita Banabas* (1946) was staged several times in those days and appreciated by the educated reading public as well as commoners. As an idealist he aims at establishment of a humanitarian society, the Ram-rajya on this earth. He is very much influenced by Sanskrit language and literature. His Manipuri is regarded as a hard language because samasa and sandhi of Sanskrit are freely adopted by him. He translated *Meghanadbadh Kavya* of Madhusudan Dutta in Sanskritised Manipuri. Some of his publications include *Bharat Charu* in two volumes, *Tonu Laijinglembi*, *Meitei Upanyas*, *Asheibagi Sheiroi* etc. He is associated with seveal literary and cultural organisations of Manipur. He was President of the Manipuri Sahitya Parishad which gave him the title of Sahitya Ratna. He received the Fellowship Award of the Manipur State Kala Akademi.

E.D.S.

ASHEIBAGI NITAIPOD (Manipuri) is a book of two poems by Ashangbam Minaketan Singh, first edition of which was published in 1976.

The first poem which runs from 1 to 21 pages in Piye Thadoi and the second poem which runs to another 81 pages is Nungshi Wakheiba. On the first poem Piya Thadoi the poet in the preface says that it is a reconstruction of a lost poem 'Pithadoi' which he composed long back. It was once a text in Intermediate class but is now untraceable. The second poem 'Nungshi Wakheiba' is based on the legendary tragic love of Itiben and Chalamba, two characters of Manipuri history.

'Piye Thadoi' is based on the legendary Khomba-Thoibi story of Moirang. It relates the conversion of the soul of Nongban, the villain as well as the other lover in the triangular love-tale, after his violent death in the encounter with a man-eater.

Thoibi was the only daughter of Chingkhuba, the heir-apparent of Moirang. Nongban was a noble man married to several wives but still very much after the hands of Thoibi. Chingkhuba, Thoibi's father, also wanted to marry off his daughter to Nongban. But Thoibi did not agree. She was in love with Khamba, an orphan of Moirang who was brought up by his elder sister Khamnu. Various plots were hatched against the life of Khamba by Nongban in collusion with Chingkhuba; however, nothing could do any harm. These plots and ill-will against Khamba by Nongban were prompted by his instatibale love for Thoibi. Ultimately, both Khamba and Nongban were asked to catch a man-eater, the winner being promised Thoibi as prize. Nongban unfortunately was killed in the encounter and in his dying moments he begged of Khamba to allow him to sing the name of Thoibi, otherwise known as Thadoi, when his soul would be turned into a bird known as Pithadoi. This request was granted and the legendary bird Pithadoi is considered to have been turned so from the soul of Nongban who still continues to sing in pathetic and tragic notes the name of Thadoi. Taking the legndary story Ashangbam Minaketan Singh turns it into a beautiful poem by virtue of his poetic imagination. The language is poetic and the conception of the whole poem is tragically beautiful.

The second poem 'Nungshi Wakheiba' which literally means 'love's last' is also based on the legend of the tragic love between Itiben, a daughter of the ruler of the Sheloi Langmai and Chalamba, a prince of the Ningthouja, a clan of ancient Manipur. Both of them met clandestinely and when the identity of Chalamba could not be established properly, he was killed by the father of Itiben. Itiben committed suicide and their souls were united in death. This is the story in bare outline and the poet Ashangbam Minaketan Singh in the height of his imagination and poetic flight could weave a beautiful poem out of it.

The two poems are cast by the poet in epic structure and he observes certain epic traditions in the composition of the two poems. The two poems, the poet says in the preface, depict mundane love as conceived by ancient Manipuri poets and also eternal love as spiritualized by them. A comparative reading of the compositions of Kalidasa and the Vaishnava poets with the love as depicted tragically by ancient Manipuri poets will be a rewarding experience. Ashangbam Minaketan Singh is distinguished in Manipuri literature by his individualistic use of Manipuri language and coinages of new words. In *Asheibagi Nitaipod* also he makes experiments in the use of Manipuri language and in making new coinages. Happily these help in the poetic achievement of the poet. *Asheibagi Nitaipod* won for the poet the Sahitya Akademi Award for Manipuri in the year 1979.

I.R.B.S.

ASHIRVAD (Sindhi) by Shewak Bhojraj is the first ever Sindhi novel on political theme encompassing political events that took place during the second and third decades of the present century. It was first published in 1933 and its second edition was brought out in Devnagari Sindhi script by Lok Seva Mandal, Bombay in 1964. The author happened to be a freedom-fighter and the major portion of the novel is based on the near real incidents in which he was involved personally. Written in first person, the novel, narrates through its hero Shyam the episodes of his life beginning with childhood.

Set in the thick of the political movement, the author at places provides respite to the reader and pushes him into occasional romantic scenes. The skilful narration of the events succeeds in leaving the reader engrossed in the work which no doubt has been written in chaste language and lucid style. It faithfully and artistically depicts the tender human emotions which transcend the basic animal-

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ity of man and elevate him to the heights of spiritual love thereby providing the much needed solace and happiness in life. In the end, after being released from the prison, Shyam, the hero of the novel, and Kamla, a girl of his dreams when he was young, seek *Ashirvad (blessings)* of Shyam's mother so that they can spend their lives in the service of the humanity and fight for the freedom of their motherland.

The novel has historical significance in as much as it delineates faithfully several incidents of national movement in Sindh during the second and the third decades of the present century. The book, being the first work of its kind written on political theme, is a trend-setter in Sindhi novel writing.

M.K.J.

AS TE AN BANJARE LOK (Dogri) by Vedpal 'Deep', published by Dogri Sanstha, Jammu in 1968, contains 113 ghazals which are among the finest poetic creations in Dogri. With these ghazals, Deep has emerged as a great classic master of the Dogri ghazal. He has used the form of ghazal, adopted from Urdu, to create beautiful compositions, full of meaning and great artistic merit. He symbolises the best in Dogri ghazal and his success in the medium as seen in this book went a long way in encouraging others, providing models and establishing this particular medium of poetic expression as a continuing feature of Dogri poetry of the years that followed. The title of the book *As Te An Banjare Lok*, meaning 'we the wanderers' reflects the bohemian character and temperament of the author and those of his ilk. The predominant theme is romantic love, with strains of socio-political ideas, comments on social reality and passion and hope for reform. There is a thread of deep humanism running through all the ghazals and the artistry of the ghazal medium comes through naturally, effortlessly. A large number of ghazals are woven round the author's personal emotions–the heart-rending traumatic experience of estrangement from his wife, his otherwise turbulent and uneasy life as a ticket-holding worker of the Communist Party, nerve-racking dreams of revolution and change and hopes and frustrations of an idealist. The melange of emotions, artistically transmuted into great poetry, is rendered sensitively, tenderly and elegantly. His open-hearted and candid expression of personal experiences makes for effective communication to the reader or listener and strikes a sympathetic chord in him.

His progressive ideas crystallised in ghazals of ideological and philosophical import reveal his sympathy for the downtrodden and his passion for reform. The expression in this type of ghazals is vigorous and warm-hearted. His deep sincerity both in love and in ideology dear to him, lend a rare beauty and charm to his thoughts and feelings. There is a certain freshness and originality in his expression of thoughts and feelings and behind them there is imagination, earnestness and pulsating passion which comes out forcefully. The book presents a happy marriage of modern Dogra sensibility, politically conscious and active, socially committed, and emotionally troubled and tortured, with an adopted but appropriate medium, made pliable to the requirements of the author and given respectability and popular place in Dogri poetry.

Ja.S.

ASHK, UPENDRANATH (Hindi; b. 1910) is a novelist, short story writer and a playwright. Ashk, after his initiation into literature, through journals, began serious writing in Hindi in the mid-thirties. Till then, his two collections of stories in Urdu, *Navratan* and *Aurat Ki Fitrat*, had appeared. His first collection of Hindi stories *Judai Ki Sham Ke Geet* was published in 1933. During the early phase of his literary career, Ashk was an idealist. His writings were imaginative and romantic. It was imagination kindled by romantic beauty and bereft of intense experience.

Within a period of three years, Upendranath Ashk produced nearly a dozen plays, several stories, poems and an evaluative work on Urdu poetry. A stream of intense experience and a melancholic note appear to motivate these poems, stories and plays.

In 1939, Ashk went to Pritnagar and edited the Hindi section of a monthly journal. Here he wrote some stories, a drama and some portions of the novel *Girti Diwaren* (The crashing walls). He joined the All India Radio in 1941. In December, 1945, he went to Bombay and aspired to write for films. Later, he came to Allahabad and founded the Nilabh Prakashan. Ashk is a versatile writer and he has enriched almost all literary genres through his creative writings. He has a deep insight into the life of the middle class and identifies himself with their aspirations and failures, their stresses and strains, the hollowness of their existence and their intense frustration which makes life a veritable inferno.

Among his dramas, *Chhatha Beta* (the sixth son), *Anjo Didi* (sister Anjo) and *Qaid* (imprisonment) are the most successful ones. In *Chhatha Beta*, his humour and satire and in *Qaid* his characterization are remarkable. Ashk is familiar with modern techniques of the stage. His plays, with a few changes here and there, can be enacted with good effect. Among his one-act plays *Bhanwar, Charvahe, Chilman* and *Sukhi Dali* are fine pieces of dramatic art. Ashk has nearly fifty plays and one-act plays, more than hundred and fifty stories, collections of poems and several articles to his credit.

As a story writer Ashk, like Premchand, is an idealistic realist. His characters are not mere representative patterns but are intensely real human beings. He has a balanced realistic approach to life. His plays and stories

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depict the social and individual life with all its infirmities and strength. His unhampered expression, remarkable use of language, and his authenticity are of some of the characteristic features of his work.

FURTHER WORKS: Plays: *Jay-Parajay* (1937); *Swarga Ki Jhalak* (1938); *Chhatha Beta* (1940); *Qaid* (1943-45); *Uraan* (1943-45); *Alag-Alag Raste* (1944-53); *Anjo Didi* (1953-54).

Novels: *Sitaron Ke Khel* (1937), *Girti Diwaren* (1947); *Garm Rakh* (1952); and *Bari-Bari Ankhen* (1954).

Collection of poems: *Deep Jalega* (1950); and Chandni Raat-Aur-*Ajgar* (1952).

S.Sh.

ASHOKAMITRAN (Tamil; b. 1931), real name J. Tyagarajan is a Tamil novelist and short story writer. He had his formal education through the medium of English in Andhra Pradesh. Some western influence is perceptible in the technique and structure of his works. Consequently, some of his stories translated into English appeal easily to western readers.

Ashokamitran has to his credit five novels and five collections of short stories, *Karainda Nighalkal* (Dissolving shadows, 1969) is a picture of the make–believe world of the cinema, an area to which he brings the insight of an insider being a member of the regional censor board. *Thannir* (Water, 1973) is a novel in which the author brings out some poignant situations experienced by the urban population of Madras during a drought. Another novel *Pathinettavathu Akshakkodu* (Eighteenth Latitude, 1977) describes the historic event of the take-over of the Hyderabad State by the Government of India and the turmoil that preceded it. This novel received an award from Ilakkiya Chintanai, a literary trust. Ashokamitran is one of the few full-time Tamil writers who depend on writing for a living.

S.Sh.

ASHTACHHAP (Hindi). They are also designated 'Ashta Sakha' (the eight companions) of Krishna, indicating the highest honour accorded to them in the 'Pushtimarg' sect of the 'Krishna-cult.' During the mediaeval period, they were foremost among the chosen disciples of Vallabhacharya (1478-1530), the founder of the sect and of Vitthalnath (1515-1585), his son and successor, who established this celebrated order of devotees. Vallabhacharya's disciples consisted of Kumbhandas (1468-1582), Surdas (1478-1580-83), Krishnadas (1495-1575-83) and Parmananddas (1491-1583) and those of Vitthalnath were Govindswami (1905-1986), Chitswami (1510-1586), Nanddas (1533-1586) and Chaturbhujdas (1540-1585). Obviously, it was due to their artistic temperament and poetic and musical talents that their services were sought by the preceptors for reaching out to the masses. They were given special assignment of leading the musical sessions turn by turn at the eight daily rituals of the diety, 'Srinathji' at the holy hillock 'Govardhan'. There is no doubt that the popularity of the Krishna-lore as a religious cult has been largely due to its having used the power of word and sound as the twin media of its expression.

The Ashtachhap poets rose from the common masses and remained with them as their friends, philosophers and guides. Surdas started life with nothing but his own gift of song and poetry. Parmananddas did likewise, though he came of a respectable Brahmin family. Kumbhandas, a poverty-stricken farmer, supporting a large family, never accepted any gift offered by such great persons as Raja Mansingh and emperor Akbar himself. Surdas, too, flatly declined the honour to sing in praise of the emperor. Kumbhandas could, however, be persuaded to visit Fatehpur Sikri, but he had nothing but contempt for the royal splendour. Krishnadas joined the sect after having been driven out by his parents of a low community of Gujarat, because he had fallen into bad company. Govindswami had also left his home to lead the life of an ascetic and was picked up by Vitthalnath. Chaturbhujdas was given as an offering to the sect by his father, Kumbhandas, even when he was not born. According to some scholars, Nanddas was Goswami Tulsidas's brother. But this is not the generally accepted view. He was in love with a pretty married woman and was rescued with great difficulties. Chhitswami eked out his living through petty priestly profession. Almost all of them had tended to deviate from social norms. But once their emotive faculties were diverted towards Krishna, they were liberated from all constraints on their instincts. Sublimitation, rather than suppression, turned many a man of clay into gold. 'Ashtachhap' poets were living examples of this phenomenon.

These poets lived through a period of political turmoil followed by an all-round socio-political progress of Akbar's reign. But, much as the emperor might have liked, they would never seek any patronage other than the Lord's. Even the continued generosity of Akbar in granting a number of concessions to Vitthalnath and his family did not change their attitude of indifference towards the establishment and of pride emanating from the realization that they were citizens of a superior divine state.

'Ashtachhap' poets were believed by the devouts to be incarnations of the divine companions with Krishna himself having taken his birth as Surdas. There is no doubt that but for Surdas, most of the 'Ashtachhap' poets would hardly have attracted notice outside the sect for all of them, except Surdas, devoted considerable part of their poetry to ritualistic and sectarian compositions. They sang

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in praise not only of the preceptors but of the latter's sons and grandsons also, while Surdas is conspicuous by not having mentioned even once the name of his Guru.

In poetic excellence, only Paramanand with 1101 'padas' (lyrics) appears to have approached Surdas. He has tried to give a rough outline of the 'Krishna-lila' as a whole. Kumbhandas has about 500 miscellaneous 'padas' to his credit. He has, however, acquired a name for his intense devotion as also forceful expression of regret on a visit to Fatehpur Sikri. But Nanddas rightfully deserves a place of honour after Surdas. He produced 14 independent works, some of which are only indirectly connected with the Krishna-lore. Besides his love for ornate language and poetic artistry, he is also fond of philosophical discussions. Though sometimes he becomes didactic, he has given a new turn to devotional poetry wherein the motif of Krishna-lore provides the subject matter for poetry which need not be essentially devotional. Krishnadas and Govindswami with about 250 'padas' each, Chaturbhujdas with about 150 and Chhitswami, merely 64 could hardly rise above the rank of minor poets. Taking their cue from Surdas, however, all of them enriched the emotion-saturated Krishna–literature and devotional music in which Radha and other 'gopis' almost always enjoyed the focal position. Child psychology in the context of paternal love, however, remains the special preserve of Surdas with only Parmananddas trying to follow him.

Though the 'Ashtachhap' poets are unequal in rank and quality of their poetry, collectively they all, through their spiritual zeal, and then after negation of the court life contributed to the cultural resurgence of the sixteenth century by projecting the 'Lila' of a lord that lived and rejoiced amongst the commonest of the common, as one of them.

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V.V.

ASHTADHYAYI (Sanskrit) also called *Ashtaka*, *Shabdanushasana* and *Vrittisutra*, is a monumental work having eight chapters by Panini (6th-5th century B.C.). It is an ordered set of about four thousand rules framed by the great grammarian giving a comprehensive but economical description of the Sanskrit language. These rules are metalinguistic in character as they are a combination of algebric symbols, procedural assumptions and meaningful ordering. They are called sutras (aphorisms). The sutra is traditionally required to be economical, unambiguous, faultless, pervasive and generalised formulation. Sutras are so inter-linked that the entire *Ashtadhyayi* functions as one entity.

The book is divided into eight chapters; the first two deal with rules of procedure and rules relating to syntactic relationship and compound-formation and rules having a very specific application. Chapter three deals with verb and verbal formations while chapters four and five describe secondary derivations (taddhita). The last two chapters deal with sandhi (morphemics). Variations in the older Vedic language termed Chandas by Panini as different from Bhasha (language) a name given to the Sanskrit language spoken by the people are interspersed in the whole body of the rules. Occasionally variations found in regional dialects (such as northern or eastern) or parallel usages have also been given wherever deemed necessary. Panini's main objective is to give a synchronic description of the language of his times accepted as the standard language; he does not aim at historical evolution of the language. Panini worked out intuitively a generic frame which could cover the Indian frame of mind in the context of using language for communication. So he could visualise the potentials of his rules which by and large are applicable to a language separated from him by centuries. Some scholars misconstrued this situation as an attempt to set a prescriptive model, from which no deviation could be allowed. Actually, *Ashtadhyayi* is a discovery of facts from life arranged in such a manner that it can provide a frame for describing process of human commmunication in a cultural situation identical or similar to his. That is why he has served as a model for grammars in almost all the Indian languages, particularly his semantic and syntactic categories are universal. *Ashtadhyayi* is itself an end-product of a rich antecedent grammatical tradition. Panini has referred to a number of preceding grammarians and has assimilated most of their procedures and techniques into his own system in such a manner that he has surpassed them all.

Ashtadhyayi is not merely a treatise on grammar, it is a rich documentation of socio-cultural milieu of his times as well as one of the rarest accounts of the people and their ways of living, as he perceived, through their finding expression in speech-behaviour, as rightly observed by V.S. Agarwal. *Ashtadhyayi* is also a remarkable repository of colloquial idioms and usages. To give an example, a crop gets its designation from the month when it ripens and is reaped, a crop reaped in ashvina (October) is called ashvina. An attendant having no initiative of his own is called *Lalatika* (he is looking at the forehead of his master all the time). The *Ashtadhyayi* thus serves as a source material for the study of Indian society and culture.

Furthermore, *Ashtadhyayi* provides a frame for use of metaphor and for effective communication of ideas in different speech-situations. *Ashtadhyayi* shows a keen insight into the total human situation as mirrored in speech on the part of its author and is rightly described as a monument of human intelligence by L. Bloomfield.

Ashtadhyayi has a large chain of commentaries, the

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most important being in a chronological order *Varttika* (Katyayana or Vararuchi, 4th-3rd century. B.C.), *Mahabhashya* (Patanjali, 2nd century. B.C.), *Kashika* (Jayadittya and Vamana, 7th century. A.D.), *Nyasa or Kashikavivaranapanjika* (Jinendrabuddhi, 7th-8th century. A.D.), *Padamanjari* (Haradatta, 12th century A.D.), *Durghatavritti* (Sharanadeva, 13th century. A.D.) and *Siddhantakaumudi* (Bhattoji Dikshita, 16th century. A.D.). An independent school of grammar came to grow up around *Ashtadhyayi* and it is a unique feature of evolution of Indian thought that grammar could play such important role and that the analytic frame of *Ashtadhyayi* could become the base of all intellectual achievement and could become the key to an idependent philosophical system (Linguistic philosophy) propounded by *Bhartrihari* in his *Vakyapadiya*.

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V.M.

ASHTADIGGAJA POETS (Telugu) are eight eminent poets who adorned Bhuvanavijaya Sabha, the court of Sri Krishnadevaraya, the greatest of the Vijayanagara Emperors. They are generally known by the name Ashtadiggaja poets. The word 'ashta' (eight) 'dik' (quarter) 'gaja' (elephant) the eight elephants that are supposed to bear the earth in eight quarters. This title indicates their eminence as poets. It is said that the emperor used to carry on literary discussions with those poets and enjoy the samasyas, anyopadesa and occasional verses composed by them extempore in the court. He also used to honour poets and scholars who came to meet him in order to display their poetic talent and scholarship, in a befitting manner. Some times the Ashtadiggajas carried on literary disputations among themselves at the request of the emperor and vied with one another in exhibiting their literary and poetic talent.

Allasani Peddana (*Manucharitra*), Nandi Timmana (*Parijatapaharana*), Madayagari Mallana (*Rajasekharacharitra*), Dhurjati (*Srikalahastimahatmyam*), Tenali Ramakrishna (*Pandurangamahatmya*), Ayyelaraju Ramabhadrudu (*Ramabhudaya*), Bhattumorti alias Ramarajabhusana (*Vasucharitra* etc.) and Pingali Surana (*Raghavapandeviya*, *Kalapurnodaya*, etc.) are the eight poets who are known by the title Ashtadiggajas. The first five poets lived in the court of the emperor but regarding the other three, critics are of the opinion that they might have been too young during the reign of the emperor to occupy such a high position in that celebrated court. They hold that those three might have been Kannada or Sanskrit poets who were also patronised by the emperor. Nevertheless the title Ashtadiggajas brings to the mind of the Telugu people, the eight poets mentioned above. Moreover it is not clearly known who those Kannada and Sanskrit poets were, who occupied a place among the great Ashtadiggajas.

These great poets wrote famous Prabandhas, some of which became models to the poets who succeeded them and it is only on account of them that the age of Krishnadevaraya is called the golden age of Telugu literature. They were great as poets as they were great scholars. Peddana and Timmana dedicated their works, *Manucharitra* and *Parijatapaharana* respectively to the emperor himself. Timmana is said to have been sent as Harana (gift given by the parents to the bride) along with one of the queens of the emperor. Dhurjati was a great devotee of Siva and in spite of that he could obtain the patronage of the emperor who was a staunch Vaishnavite.

Some scholars hold that Kandukuri Rudrakavi, the author of *Nirankusopakhyans*, *Sugriva Vijaya* and *Janardanastakamu*, was one of the Ashtadiggajas and occupied the throne in the Isanya direction. But further proof is required to accept this view.

D.V.

ASHTAKA POETRY (Kannada). Ashtaka literally means a group of eight. In the present context it means a form of literary composition consisting of eight stanzas or verse-pieces. Though ashtaka is a literary form common to many of the literary languages of India, it originated in Sanskrit. Ashtakas are generally psalms or hymns in praise of gods and goddesses of the Hindu pantheon. Occasionally the subject-matter is a sacred river or hill; *Gangashtaka*, *Yamunashtaka* and *Govardhanashtaka* in Sanskrit may be cited as instances. Kannada also has a few ashtakas on natural objects. The purple patches of lyricism and loud overtones of didacticism that characterise the ashtaka literature are generally absent in Kannada ashtakas, which are hymns pure and simple and are limited in scope.

Hundreds of ashtakas are available in Sanskrit. And they are collected in anthologies like *Brihatstotraratnakara*. No concerted effort has so far been made to get at least a rough idea of the number of ashtakas available in Kannada as independent compositions and those occurring in poetical works. Hence it is difficult to figure out even the approximate number of ashtakas available in Kannada. A good number may come to light when thousands of unpublished palm-leaf Mss. are examined, if not published. Very recently an ashtaka was discovered among miscellaneous writings in a paper Ms. in the library of the Kannada Sahitya Parishad, Bangalore. This stray Kannada ashtaka is entitled *Nidugalla Virabhadrana Ashtaka*.

The ashtaka in Kannada naturally resembles its counterpart in Sanskrit both in form and in content. Though an ashtaka is a bunch of eight verses, most of

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them contain nine or more verses both in Sanskrit and in Kannada. All the verses in Sanskrit ashtakas are usually in the same metre, one of the more popular Varna Vrittas. But in Kannada the ashtakas are found to be composed in Sanskrit Varna metres and indigenous matra metres. All the verses are composed in the same metre, and every verse ends with the ankita or mudrika (signature) of the author, which generally happens to be the name of the "ista devata" (chosen deity) of the author.

A fairly good number of ashtakas in Sanskrit are ascribed to famous authors like Valmiki, Vyasa, Kalidasa, Adi Sankaracharya, Vallabhacharya, etc. Sankara is credited with many of them, and his *Chandrasekharashtaka*, *Kalabhairavashtaka*, *Gangashtaka*, *Annapurnashtaka* are very popular in Karnataka. Since the matra metre of Chandrasekharashtaka (3+4, 3+4, 3+2 matras) is found in a good number of latter day composers of ashtakas in Kannada, it seems likely that Sankara provided the model for them. At any rate, it may generally be stated that as a genre the ashtaka of Sanskrit in all its variety has greatly influenced the tradition of composing ashtakas in Kannada right from the beginning.

Gajashtaka (Ashtaka on Elephant) is the ealiest ashtaka extant in Kannada. It was composed by Saigotta Sivamara (c. 800), a king of the Ganga dynasty (350-1050) who ruled the southern parts of Karnataka. One of the verses in a Kannada epigraph refers to the *Gajashtaka* and eulogises its author in glowing terms. That the *Gajashtaka* came to be known as ovanige and onakevadu, two types of folk songs, is proof of its immense popularity in its time. But the text of the ashtaka is unfortunately not available.

There are any number of folk songs in tripad (three-lines) metre called 'bisuva padagalu' (Songs sung while grinding corn with mill-stone). It is obvious that onakevadu means 'a song that is used at the time of pounding'. That *Gajashtaka* was in Kannada is certain, as otherwise it could not have become popular along with 'onakevadu' as a folk song. But there is some controversy as to what type of song it was. R.S. Mugali has suggested that ovanige was a 'bisuva pada'. Some scholars differ from this view (*Karmataka Bharati*, vi-4, 1964). They argue that on the face of it *Gajashtaka* has something to do with elephants. It is known from an inscription (E.C. Vol. viii, No. 35) that Sivarama wrote a 'gajasastra' (scientific treatise on elephants) named *Sivamaramata*, and that it has been commented upon by one Karenu Yati (Karenu elephant). *Gajashtaka* is a part of that book. Further, *Desinamamala* of Hemachandra explains the Ovam as a pit for catching elephants, etc. And ovam is the first component of the compound word 'ovanige'. And so it appears that 'ovanige' was a song sung while trying to entice the wild-elephant into the 'ovam'. Whatever be the interpretation as to the significance of *Gajashtaka*, this ashtaka has historical importance in that it happens to be the first Kannada ashtaka known to us.

The next significant ashtaka is *Mudigeya Ashtaka* by Harihara (1200), author of *Girijakalyana*, *Basavaraja Devararagale* and a hundred other ragales. (Ragale is a Kannada metrical form used extensively by Harihara for the first time). This ashtaka is noted for its legendary significance. The story goes that Harihara composed the ashtaka extempore in praise of Siva before a gathering of devotees who derided him for having worn a mudige (head-gear) made of rudraksha flowers which fell down on to the ground when he bowed before the image of Siva. Harihara composed the ashtaka on the spot with the challenging phrase 'mudigeyanikkiden ikkiden avan ettuvam' ('I have laid the mudige on the floor, let me see who can pick it up);. When none could, Chandesa, an attendant of Siva, appeared on the scene and placed the mudige on the head of Harihara.

The Kannada ashtakas are mostly of a devotional nature. The poet addresses himself to God in the form of his "ista devata" (chosen deity) recounting His holy names and divine attributes.

R. Narasimhachar has mentioned about 15 ashtakas in his *Kavicharitre* volumes, a good number of which are hymns on Jaina Tirthankaras like Santhinatha, Parsvanatha, Anantanatha, etc. Bhojaraja Patil has for the first time collected and published 15 ashtakas. *Puspashtaka* on names of flowers offered to Siva, by Sankardeva (1620), *Parvatashtaka* (annonymous), and *Tungabhadrashtaka* (anonymous) on river Tungabhadra are refreshingly distinctive on account of their new themes.

Among the ashtakas by well-known authors, the following are noteworthy: *Vardhamanashtaka* by Nagavarma II (1042); *Chandranathashtaka* by Gunavarma II (C. 1215) (Chandranatha is a Jaina Tirthankara); *Gummata Stuti* by Madhura (C. 1385); *Sri Sailajavallabhashtaka* in *Rajasekhara Vilasa* by Shadakshara Deva (1653); *Venkatesashtaka* by Timmappa Dasa (1784-1860) (This is a unique ashtaka, but it is in Sanskrit.)

Nidugalla Virbhadrashtaka, already referred to above, requires special mention: so far as is known this ashtaka is the only one by a woman writer. She addresses Virabhadra as her lover and yearns for union with him. She cannot bear the pangs of separation from her Divine Lover and implores Him to meet and join her at night in her house when all her relatives, including her husband, are asleep. Though this composition appears to be erotic, it expresses the mystic experience of Madhura Bhakti of the writer towards her Lord. The innocence and intimacy of feeling is very touching.

Basavesvarashtaka by Raghava, broadcast on the occasion of the 8th centenary of Basavesvara, seems to be the only ashtaka by a later poet.

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M.V.S.

ASHTAPRABANDHAM (Tamil). *Ashtaprabandham*, an anthology of eight poetical works on the glory of Lord Narayana, was composed by Pillai Perumal Ayyangar who is believed to have flourished in the 12th century. Vaishnava tradition has it that he was a disciple of Parasara Bhatta who was the son of Kurattu Azhwar, the foremost adherent of the great Ramanuja, the founder of the Visistadvaita school of philosophy. Pillai Perumal Ayyangar was honoured during his life time as a great devotee and a gifted singer of songs; he is referred to as *divyakavi* by devotees of Lord Narayana; he is accorded a high place among religious poets in Tamil.

Ashtaprabandham was neither collected as an anthology nor given this name by the author. Later, anthologists got into the habit of calling the collection by this name and the name has stuck. It is read by both the students of Tamil and mature scholars with equal respect. Apart from the sentiment of devotion it inculcates, it bristles with verbal effects to an extent not found in other Tamil works, even though admittedly Tamil poets have always been partial to verbal figures of speech. Some of the stanzas with double entendre do not yield up their meaning to the student unless he arms himself with a commentary. But the poems are not without a charm of their own and their genuine sentiments are unmistakable.

The collection consists of short works on Lord Narayana as seen at Srirangam, Tirupati and Azhagar Koil near Madurai principally and at other 105 places of pilgrimage celebrated in the Vaishnava tradition; the total number of stanzas in all the 8 works together is 751, if we exclude the 39 stanzas which are clearly not from this poet but are usually found added in all the manuscripts.

Perhaps the most charming of the eight works is the Tiru Arangakkalambakam where the devotee, a lady in love with Lord Ranganatha, is described in beautifully lyrical poems in her various stages and moods of love. Thus, unable to bear the separation, she begs a cloud to take her message to her lover and bring back to her a few leaves of Tulsi worn by Him. Noticing the restlessness of the sea, she concludes that the sea too must be in love with Him and consequently suffering the pangs of separation as she does, herself! She laments that she sent her heart as her messenger to Him but it does not return to her with His reply; it surely must have lost itself in admiration for Him!

Further, in the manner of the Azhwars, the poet in another work sings wonderingly of the cosmic size of the primordial Boar in whose single hair follicle the seas can find a comfortable refuge! There are poems describing the dichotomy of Krishna which makes him appear as a helpless child accepting meekly the beating administered by his mother–a beating felt by all the living things in the fourteen worlds of the universe!

In some of his works, the emphasis is on assonance and verbal play: the same word apparently occurs at the beginning of each of the four lines of a verse but the word either has to be broken up differently to yield different words or has more than one meaning. In the last work, where the poet salutes the Lord as worshipped in different sacred spots all over the country, we see an admirable dexterity at work in finding suitable words to rhyme with the often long and involved names of the temple towns.

A.V.S.

ASHVAGHOSHA (Sanskrit), sometimes abbreviated simply as Ghosha, transliterated into Chinese as A-ssu-fo-ku-sha, and translated into Chinese and Tibetan as Ma-ming and Rta-dbyans respectively, is the earliest known poet and dramatist of the ornate Sanskrit literature. He has been identified wrongly with Matricheta, Kumaralata and Aryashura whose works have also been ascribed to him. He has also been confused with one Ashvaghosharaja of the time of Kanishka.

On palaeographic grounds he can be placed safely round about 100 A.D. which agrees with the accepted date of the Kushana King Kanishka (78-150 A.D.).

However, Ashvaghosha is introduced in the colophons to his authentic kavyas (literary works) as Suvarnakshiputra (a metronymic meaning a son of Suvarnakshi), Saketaka, (born in and a denizen of Saketa i.e. Ayodhya), arya (noble), bhadanta (venerable), bhikshu (a mendicant), acharya (a teacher), mahavadin (a great controversialist) and mahakavi (a great poet).

Hsuan-Tsang (7th century) refers to him as a Pusa (Bodhisattva). He professes to have resorted to the charming secular technique of ornate kavyas for popularizing the Buddha's teachings as prevalent in the 1st century. A.D. He must have belonged to some such Hinayana school which was gradually melting into the Mahayana, the Mahasanghika school. His doctrinal standing on the frontier of the Hinayana ethics and the Mahayana Buddhabhakti (devotion to the Buddha) and spirit of altruism gives him a remarkable position, and his great scholarship, gift for poetry and sense of piety make him very famous in both the Hinayana and the Mahayana schools of Buddhism.

Ashvaghosha has to his credit four kavyas of which the first two are mahakavyas (ornate epics), viz., i) the *Buddhacharita* and ii) the *Saundarananda*, and the remaining two are dramas, viz., iii) the *Shariputraprakarana* and iv) the *Rashtrapalanataka*.

Of these four kavyas the *Buddhacharita* treats of the whole biography of the Buddha beginning with his birth and ending in his death and the division of his relics. The

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story is depicted on a gigantic canvas of 28 cantos to touch upon briefly all possible aspects of the life of the Buddha. This racy account concentrates chiefly on the more or less matter-of-fact narration in the true epic style and there is not enough scope for the leisurely elaboration of the individual facets and the display of the secular elements.

Next comes the *Saundarananda* which deals with the conversion of the Buddha's half-brother Nanda and thus dilates upon a particular episode of the Buddha's life. The initiation of Nanda has been elaborated in 18 cantos.

Now comes the *Shariputraprakarana*, or the *Sharadvatiputraprakarana*, which deals with the initiation of Shariputra and Maudgalyayana. This single episode of the Buddha's biography has been amplified with ample historical imagination and retold under the ornate garb of a typical 'prakarana' (social drama) of 9 Acts. This drama strikes a new note in so far as the Buddha is shown here as initiating two persons outside his prepravrajya (prerenunciation) family. Here too we find plenty of popular elements in the form of a hetaera heroine, a jester and a wily villain and appropriate shringara (amorous) scenes.

This bourgeois drama has been handed down to us in two hitherto known textual traditions noted underneath :–

a) The first textual tradition has been preserved in the extant fragments of a MS. written in the script of the Kushana period unearthed by the third Royal Prussian Turfan Expendition Party at Qyzil near Kuca in Chinese Turkestan. All these fragments originally formed parts of several smooth Talipat palm leaves written in a script which is closely similar to that of the dated North Indian inscriptions of the time of the Northern Kshatrapas and Kushanas. The MS. appears to have been a palimpsest because there are several letter-forms of the early Central Asian Brahmi of the Turfan reviser of the late Kushana era.

This MS. was written originally in India during the reign of Kanishka and Huvishka and imported later on into Central Asia.

This Kushana-era MS. is of singular importance in as much as it is known up till now as the oldest Indian MS.

b) The second textual tradition is represented by the fragments of a Central Asian palm-leaf MS. which was written in Central Asia in the earliest type of Central Asian Brahmi. This MS. appears to have been written originally in the late Kushana era. It is also a palimpsest.

The book is not known to have any Chinese or Tibetan translation.

Lastly, the *Rashtrapalanataka* depicts the conversion of Rashtrapala of some royal or aristocratic family. The existence of the text of this drama is known to us only from certain direct and indirect references scattered in some Buddhistic, Brahmanistic and Jinistic works.

a) The earliest known reference is found in the Fu fa tsang yin yuan chuan, a Sutra or Record (chuan) on the Nidana or Cause of transmitting the Dharmapitaka of the Chinese *Tripitaka*. This work is the third Chinese translation in verse done in 472 by Ki-Kia-Ye in collaboration with T'an-yao of the Pe-wei or Northern Wei dynasty (386-534). The author of the Sanskrit original is not known and the Sanskrit text, which is now lost, is said to have been existing when the *Cheng-yuan Catalogue* (785-804) was compiled.

However, in this Chinese translation there is a detailed account of the role of Ashvaghosha as a musician-preacher in company with an opera party in Hoa-che (Pataliputra), his composition of a melodrama called *Lo-tch'a-ho-lo* (*Rashtrapalanataka*) for converting the citizens to Buddhism, and the nirveda (renunciation) theme of the drama. The drama was a great success and its performance caused the renunciation of five hundred Kshatriya princes of Pataliputra. Eventually the king of Pataliputra was afraid that his other subjects might leave their homes and take to religion and therefore banned the enacting of the drama in his kingdom.

b) The second reference to the drama is found in the *Vadanyaya*, a treatise on the Nigrahasthana of Buddhistic logic, by Dharmakirti who is generally placed in the 6th century. In the text of the *Vadanyaya* we find a brief citation from the prastavana of the drama (nandyante tatah pravishati sutradharah). Dharmakirti says that after the prasanga or introductory pratijnavachana concerning nairatmya (soullessness) the nairatmyavadin Buddhist vadin should dance, sing, make appropriate action (nrityagitadi) and recite the whole text of the *Rashtrapalanataka* in such a clever way that the tirthika (heretic) prativadin is outwitted and defeated.

c) The third reference to the drama is found in the *Nyayamanjarigranthibhanga* of Chakradhara on Jayantabhatta's *Nyayamanjari* (900) in the form of the same quotation from the prastavana.

d) The fourth reference to the drama is traceable in the *Nyayavinishchayavivarana* of Vadirajasuri, a protege of the Western Chalukya king Jayasimha II (1018-42), on Akalankabhatta's *Nyayavinishchaya* in the form of the selfsame citation from the prastavana.

e) Fifthly, there is also an allusion to the drama in the *Pimdanijjutti* (Pindaniryukti), which is ascribed to Bhadrabahusvamin. In this Jinistic version we have an altered form of the story. Here the author of the *Rashtrapalanataka* is Asadabhui (Ashadhabhuti), a disciple of Dharmaruchisuri. This drama deals with the edifying adventures of King Bharata of the Ikshvaku dynasty and the scene is at first laid in Rajagriha during the reign of King Simharatha.

A comparison of this Jinistic version with the Chinese account given above reveals the fact that the name of the drama only is common to both the versions. Otherwise the name of the author and the plot are different in the Buddhistic and Jinistic accounts.

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However, the story of Rashtrapala's indomitable urge for renunciation and faith in religion not only made it extremely popular to both the Hinayana and the Mahayana schools of Buddhism but also its universal appeal grew so wide later on as to cross the frontiers of Jinism and the theme was finally adapted in the Jinistic canon.

Moreover, the three extracts from the nigrahasthana section of the Buddhistic, Brahmanistic and Jinistic texts on logic prove beyond doubt that the text of the drama survived at least up to the 6th century when a dramatic recital of the whole text was acknowledged as a highly effective means of defeating an antagonist in debate.

The *Rashtrapalanataka* is also not known to have any Chinese or Tibetan translation.

Of these four kavyas the *Buddhacharita* no doubt stands first in importance as the central story to which the *Saundarananda, Shariputraprakarana* and *Rashtrapalanataka* form the three detailed supplements. These kavyas appear to have been composed in due succession.

For these four kavyas Ashvaghosha culled appropriate materials from the earlier *Tripitaka* literature. He has perfectly synthesized historicity with imaginary elements, and shows much restraint in the handling of the supernatural phenomena. His sense of proportion and awareness of the ornate technique account for his logical arrangement of the plot and the dialogues, and explain the avoidance of exaggeration. His handling of the matter is far better and more authentic than that of the authors of the *Mahavastu* (of the Lokottaravadins) and the *Lalitavistara* (of the Sarvastivadins), which are marred by insipid repetition, loose elaborations and many marvels. However, the common aim of Ashvaghosha's kavyas is preaching the kernel of the Buddha's technings and through it conversion. His missionary motto is the enlightenment of the commonalty. He has no original philosophy to offer. Nirvana (emancipaton from the metempsychosis), both of the aspiring jiva (individual self) (i.e., attainment of arhattva or pratyekabuddhatva) and of other beings, is the professed goal.

The cream of the nirvanamarga (way to salvation) is said to be an improvement upon the pro-Vedanta Samkhya-Yoga dhyana-process (process of meditation) as we find in the *Mahabharata*. This psychological process of bodhichittasamutthana (rise of the mind towards enlightenment) aims at eliminating in the pratilomakrama (reverse order) all the non-atman (non-self) alambanas or ayatanas (objects of meditation) and finally the Paramatman or Purushottama (Universal Soul) and even the jnana (knowledge) pertaining thereto.

Ashvaghosha's contribution to Buddhism in the role of a philosopher pales into insignificance besides his legacy to the classical Sanskrit literature as a poet and a dramatist.

He is well versed in the Vedic literature along with the Vedangas, the two great national epics, viz., the *Ramayana* and the *Mahabharata*, some Puranas, the philosophical systems like Samkhya-Yoga and Purvamimamsa, Dharmashastra, Arthashastra, Kamashastra, some early classical canons of poetics and dramaturgy, Vaidyaka, different arts like music, architecture, sculpture, etc. This vyutpatti (erudition) and presumably abhyasa (practice) roused his bhavayitri pratibha (assimilative talent), that is, the veritable kavitva-bija (seed of poesy). The harmonious combination of pratibha, vyutpatti and abhyasa constitntes his poetic character.

His vivid depiction of the society about the time of Buddha with the roles of the people like the harlots, hangers-on, villains and hermits of different orders is influenced obviously by the realistic background of his own time.

The *Ramayana* of Valmiki and the *Mahabharata* of Badarayana Vyasa have exercised abiding influences on the form, manner and spirit of his kavyas. His characterization, depiction of episodes, description of the charming frailties of nature and the planned presentation of dialogues show the indelible influence of the epics. Many of his ideas and expressions bear the clear stamp of the epic legacy. His narration retains the simplicity and racy verve of the epics. Further, the shantarasa (quietistic sentiment) synthesis of the *Mahabharata* has exercised an unmistakable influence on his kavyas. He shares this legacy with Kalidasa and both of them within themselves also share common diction, imagery and idea of poetic excellence.

This shantarasa controls the khandarasas (subordinate sentiments) like vira (heroic sentiment), shringara (amorous sentiment), etc., which converge finally in the former. In this way shantarasa synthesis is achieved and the khandarasas subservient to shantarasa are cases of rasavat alamkara (figure of sense).

In consonance with the paryantika (final) shantarasa the guna (literary quality) is madhurya (sweetness) as collocated with prasada (perspicuity).

Vaidarbhi is the riti (literary style) in the *Buddhacharita* and the *Saundarananda*.

Bharati is the vritti (dramatic style) in the *Shariputraprakarana*.

In other words, Ashvaghosha's language is on the whole sonorous and simple and direct in its appeal to the common populace though there are some pedantic and enigmatic verses in his kavyas.

Ashvaghosha's *Buddhacharita* and *Saundarananda* have every claim to be termed mahakavyas (ornate epics) in the light of the technicalities known to us from the post-Ashvaghoshan texts on Sanskrit poetics.

His *Shariputraprakarana* also corresponds properly with the rules of dramaturgy relating to a prakarana. This drama is important to the historian of classical drama and dramaturgy as the earliest known decisive document of a prakarana.

His genius as a scholarly kavi (poet and dramatist) is

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applauded highly by the Buddhists, both Hinayanic and Mahayanic, of India and Greater India. The warm encomia by Hsuan-Tsang, Hwui-Li and I-tsing attest to the popularity of Ashvaghosha. The *Buddhacharita* is said to have been widely read in the Malay Archipelago (Sumatra, Java and the neighbouring islands).

Ashvaghosha's nirvanakavyas (literary works preaching emancipation) as compared with those of the similar missionary kavis like Matricheta, Kumaralata, Aryashura are more appealing as works of art. Judged by the literary standard Ashvaghosha must be hailed as the best among his brethren.

But Ashvagosha cannot be said to represent the perfect standard of the ornate technique in the classical Sanskrit literature. With his pristine spontaneity and simplicity he belongs to an early and premature stage of this literature while Kalidasa claims the highest and mature stage. Thus the first place in the hierarchy of the ornate Sanskrit kavis must be assigned to Kalidasa, the national poet of India, while the second place must be apportioned to Ashvaghosha.

Some apocryphal works in Sanskrit as well as in Chinese and Tibetan translations have been ascribed wrongly to Ashvaghosha.

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B.B.

ASIATIC SOCIETY OF BENGAL (Bengali) is a research institution founded with the avowed aim of cultivation, promotion and spread of oriental studies and knowledge in the country. Yet judging by a wider perspective and considering its great overall impact on the cultural life of Bengal, no account of the literary history of Bengal, undivided and divided, can be complete without a reference to this premier culture spot of the city of Calcutta. This learned body is not only the pride of Calcutta but also of the entire East. It was established on 15th January, 1784.

The founder of Asiatic Society was Sir William Jones, who was a profound scholar of Sanskrit, Arabic, Persian and other oriental languages. He came to Calcutta in October, 1783 as a Judge of the Supreme Court of Calcutta. In collaboration with thirty European scholars, he founded this body where they met to discuss matters relating to history, archaeology, arts, literature and different branches of science, etc. First housed in Western annexe of the Calcutta High Court, the Society later (1808) was shifted to the junction of Park Street and Chowringhee Road and accommodated in a plot of land gifted by the Government. Since then it has been there (1, Park Street) with periodic extensions and renovations, now thoroughly rebuilt in a new mansion.

In course of time the Society became the focal point of cultivation of various branches of arts and sciences of the East. The Serampore missionaries under the stewardship of William Carey and John Mack also joined the society and contributed to its activities especially in the field of science. Mackay was the first compiler of a book of Chemistry (1834) published under its banner. The European physicians of the then Calcutta (1823) banded themselves together into a body named Calcutta Medical and Physical Society and merged it with the Asiatic Society. For long 30 years they were here, carrying on researches in different branches of Medical Science.

For more than 50 years (1788-1833) the Society continued to bring out a serial publication entitled *Asiatic Researches* and with 20 volumes threw light on various branches of Indology like Indian archaeology, mythology, ethnology, numismatics, iconography, astronomy, history, agriculture, etc. The principal contributors to these compilations were: Jones, Charles Wilkins, Nathaniel, Brassis, Halhead, H.T. Colebrook, J.H. Harrington, William Carey, Rajendralal Mitra, James Princep and others. The last named scholar of Indology, who had deciphered Asoka's inscriptions, brought out from 1832 onwards a journal–*Journal of the Asiatic Society of Bengal*–which after the cessation of the publication of *Asiatic Researches* in 1939 was regarded as the official organ of the society.

The continued accumulation of archaeological, iconographic and other kinds of finds under the aegis of the Society became so huge in course of time that it became well-nigh impossible to store them under the same roof as that of the Society. This necessitated their transfer from the parent building to some other suitable site nearby, thereby giving birth to what at a later date came to be known as Indian Museum (1875). The history of the Asiatic Society and the Indian Museum are thus closely connected with each other, the former practically supplying the base for the latter. The Danish botanist Nathaniel Wallis had a great hand in giving concrete shape to the idea of the Museum. It may be noted in passing that the Indian Science Congress also had something to do with the Society in its initial stages.

Side by side with collection of articles of antiquarian interest, collection of old manuscripts in various languages such as Sanskrit, Arabic, Persian, Hindusthani, Nepalese, Tibetan, Chinese, Burmese, etc., also began to grow in size as days passed. The entire collection of Arabic-Persian manuscripts in the library of Tipu Sultan after his fall in 1804 was made over to the Society as a gift from the Fort William College where these had been first stocked after their transfer from Srirangapattam. With the winding up of the College in 1854 its entire collection of books was also handed over to the society. Most of the Manuscripts

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referred to above were printed subsequently in a serial publication called *Bibliotheka Indica* under the editorship of an able body of Indologists, both European and Indian.

With the passage of time Indian scholars began to evince greater interest in the affairs of the Society and more and more of them came to be associated with its functioning. The pioneer in this field had of course been Rajendralal Mitra who was followed in his wake at different points of time by such names as Mahamahopadhyaya Haraprasad Shastri, Rakhaldas Banerjee, Rameshchandra Majumdar, Sunitikumar Chatterjee, Dineshchandra Sarkar, Haritkrishna Dev, Sukumar Sen, Niharranjan Ray, Sisirkumar Mitra, Mahadevprasad Saha and others. The present President is Rudrendrakumar Pal and the General Secretary Chandan Roy Chowdhury.

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N.C.

ASIRIYARGAL PANNIRUTIRUMURAI (Tamil). These are twelve books of Saiva hymns which are very popular and held in high regard by the devotees of Siva. The hymns composed by different minstrel poets at different times (spread over five to six centuries, at the least) were organised later into twelve canonical books. Though on the basis of their contents, they have been collected together as a group, their quality as poetry is very varied. The high poetic excellence of Sambandar's poetry is no where matched in the entire collection and the verses in some of the later books viewed as poetry do not rank high; in fact they may not have been preserved and remembered over the centuries had they not been hymns of regligious value.

The first three books contain what remains of Jnanasambandar's poetry. The verses abound in beautiful descriptions of nature; they are passages of high poetic value where god is delineated as the lover and the poet as the love-lorn lady pining for union with him. Though Sambandhar sings in different moods, religious tradition regards him as pre-eminently a singer of the filial relationship with God. A number of miracles are attributed to Sambandhar and his hymns are said to have played a vital role in them.

Tirunavukkarasar, known as Appar was the author of the hymns collected as books four to six. Appar lived up to a ripe old age; his deep humility urged him to sing of Siva as the master under whom he was most happy to serve as a serf. His hymns are among the most emotional and soul-stirring in all hymnal literature. He is said to have suffered much torture at the hands of the king for his religious beliefs and he is reputed to have obtained relief by miraculous means through his poems.

The seventh book contains the hymns composed by Sundarar. He commands a felicity of diction and a mastery of different metres which raise the poetic value of his hymns from the level reached by common liturgical literature. He preferred the approach of a loving but critical friend when singing of God and many are the poems where he lampoons Him for His (to him) many mistakes and failures. Sundarar's hymns are the most interesting to read because of the liberties he could take with the Lord and the sharp tang of his poetic diction.

The Tiruvachakam and the Tirukovaiyar of Manikkavachakar have been collected into the eighth book among the twelve. Manikkavachakar's mood is one of repentance and his lamentation can be called his mode of worship. Tirukkovaiyar is cast in the erotic mood, the poet singing of God as the lover. Saiva tradition regards him as a student who regards God as the preceptor.

The hymns of nine devotees among whom was a Chola king constitute the material of the ninth book. While in their depth of devotion these minstrels were second to none, the quality of their composition did not reach any considerable heights and one discerns a big fall in poetic standard after the eighth book.

Tirumoolar's Tirumandiram constitutes the tenth book of the Saiva canon. Tirumoolar is regarded as a very old poet who lived earlier than Sambandar and is said to have entered the body of a dead cowherd, performed penance and composed 3000 verses at the rate of one a year. In content they rank very high in Saiva tradition; they constituted the basic ground work of the philosophy of Saiva Siddhanta.

The hymns of 12 devotees were collected into a book which ranks as the eleventh; those of Karaikkal Ammaiyar are easily the outstanding ones in this collection. Sekkizhar's accounts of Saiva devotees collectively called the 'Periapuranam' constitute the twelfth book. They appear to be the result of assiduous research and the accounts are clothed in good poetry composed at the height of devotional fervour.

A.V.S.

ASIYO BANKIDAS (Rajasthani; b. 1781, d. 1833) was born at village Bhandiyawasa in the erstwhile state of Jodhpur. He had his earlier education from his father, Fatehsinghji. Thereafter, he got his higher education from various teachers at Jodhpur, with the kind help from Arjunsinghji Udawata, the 'Thakur' of Raipur (Jodhpur). He was well versed in Sanskrit, Persian, Braja and Rajasthani languages, and was an eminent scholar of history. He acted as teacher of poetry, adviser, courtier and state poet to Maharaja Mansinghji of Jodhpur. Maharana Bhimsinghji of Udaipur also had high regards for him. He was a man of self-respect and of frank and fearless speech. He is counted among the most prominent 'Charana' poets

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of the first half of the nineteenth century. Most of his writings have been published by the Nagari Pracharini Sabha of Kashi (Varanasi) in three parts of the volume known as *Bankidasgranthavali*. All his available works are given here, together with the mention of the subject matter and total number of verses in each of them: *Sur Chattisi* (38 verses)–Merits and specialities of a brave warrior; *Sinha Chattisi* (38 verses)–Nature, merits and characteristics of a person of the lion class; *Vir Vinod* (75 verses)–Tendencies, merits and specialities of a brave person; *Dhawala Pachchisi* (34 verses)–Merits, characteristics, nature and deeds of a brave man in comparison with the strong and sturdy bullock that draws a carraige; *Datara Bawani* (53 verses)–Appreciation of a generous person and the virtues and fruits of munificence; *Niti Manjari* (39 verses)–Enemies and policy relating to them; *Supaha Chattisi* (39 verses)–Deeds of persons doing good to others, and their praises; *Vaisakha Varta* (59 verses)–Prostitutes and the persons visiting them, the harms that follow; *Mawadiya Mijaja* (88 verses)–Effeminate men; *Kripana Darpana* (45 verses)–A miserly fellow; *Chugala Mukha Chapetika* (52 verses)–A backbiter and evil person; *Vaisha Varta* (77 verses)–Censure of the business class; *Moha Mardana* (39 verses)–Futility and perishability of the world to ward off all illusions of the human being; *Kukavi Battisi* (39 verses)–Description of evil-doers; *Vidura Battisi* (36 verses)–Description of sons born of slave girls and cross breeds; *Bhurajala Bhusana* (70 verses)–Chittorgarha and warriors fighting in its defence; *Gangalahari* (44 verses)–Prayer of the Ganges; *Jekhala su Jasa Jadava* (74 verses)–Eulogy of Jesala Bharani of Kucch-Bhuj; *Kayar Bawani* (54 verses)–Coward, hypocrite and a flatterer; *Jhamala Radhika Nakha Sikh* (27 verses)–Description of Radhika's beauty from head to foot; *Sujasa Chattisi* (38 verses)–Admiration of famous heroes and generous persons, and condemnation of misers and non-liberals; *Santosha Bawani* (55 verses)–Importance of contentment and censure of greediness; *Sidharava Chattisi* (39 verses)–Eulogy of Siddharaja Jaisinha of Gujarat; *Vachanaviveka Pachchisi* (28 verses)–Admiration of wise speech and censure of the irrational one; *Kripana Pachchisi* (29 verses)–Censure of the miser; *Hamarata Chattisi*–Admiration of Umarakota and description of the beauty and embellishments of the ladies of the place; *Thalawata-Battisi* (32 verses)–Satirical verses of the tract known as Thala or Thali in Marwara; *Thakura Rupasinha Raipurri Jhamala*–Seige and battle of Raipur by Amir Khan; *Anyokti Panchasika* (58 verses). His miscellaneous writings are: *Dingala Gita* concerning historical personages, such as, Pabuji Rathauda, Maharaja Mansinha of Jodhpur, Gopal Medatiya, Rava Suratana of Sirohi, Hada Chatrasal of Bundi, Maharana Bhimsinha of Udaipur and others; devotional and didactic poems and preachings; miscellaneous 'Kavittas', 'Sawaiyas' etc. related to aesthetic pleasure (Rasa), figures of speech, prosody, etc.; 'Khyala' (Published under the title of *Bankidas ri Khyat*)–which is a collection of historical notes, written in prose, on different topics. In addition to these, the following works are also attributed to him, which have so far been not available: *Krishna Chandra Chandrika, Virah Chandrika, Chamatkar Chandrika, Manayasomandana, Chandradusan Darpan. Vaisakha Varta Sangraha, Sri Darbar ri Kavita* (Sri Darbar ra Kavitta), works on aesthetic pleasure and figures of speech, *Vritta Ratnakar Bhasa or Vyakhya* (Commentary), *Mahabharata Chandonuwada*, collection of Gitas or metres, and *Antaralapika*. This clearly shows that Bankidas tried his pen on a variety of topics. Mainly, these are of history, devotion and warnings. The poet had tried to warn and encourage everybody by describing the virtues and traits of a brave man, and to bring out an improvement in the society by presenting a satirical portrayal. This system of praising the virtues of the brave was later on adopted by Suryamall in his *Vir Satsai*, though in a different way. Bankidas reminds one of the old values, as he raised the voice of warning against the then political conditions of the state. His Dingal Git opening with the line 'Ayo Ingareja-Mulaka rai Upara' is the best poem on the subject. His works provide a background of modern literature. He has mostly used 'Duha', 'Soratha' and 'Git' metres. His writings in the 'Braj' are in 'Sawaiya' and 'Kavitta' metres. His prose work–'Khyata'–is very important for the history of Rajasthan. It forms an integral part of the three famous 'Khyatas' of the language–*Nainasi ri khyat, Bankidas ri khyat* and *Dayaldasa ri khyata*.

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Hi.M.

ASIYO MODAJI (MODAHANA) (Rajasthani) was born at a village Bhandiya in the renowned family of Asiya Charana better known by the names of Asiyo Bankidas and his brother Budhaji (Budhadana), court poets of Maharaja Mansinha. Modaji was the son of Budhaji and a high class poet in Dingal. He had no son and so he took a vow that if and when he got a son with the grace of Pabuji, he would compose a narrative poem for the deity (Pabuji) and would also name his son after him. It is said that he got three sons instead of one and the eldest one was named Pabudana. In fulfilment of his vow he also composed *Pabu Prakas Bada* which contains over 3000 verses in different metres—Duha, Saraji, Kavitta, etc. on the life of Pabuji. The work was first published in early 20th century and reprinted, duly edited, in 1983 from Jodhpur. His other works are *Jekhala Sujasa Jadava, Takhata Vinoda* (in the name of Maharaja Takhat Sinha), *Chanda Rupa Dipmala, Granthasanjna Prakriyartha, Jhamala Mama Govind Giri, Devanathaji ri Vata, Vaira Sujasa Vinod, Pratap Pachchisi* and *Grantha Visarga Sandhi*. He got his education from his father and, perhaps,

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from other masters of subjects, as may be presumed from his works on grammar, prosody, etc. He is considered to be an eminent poet of his time (first half of the 19th century).

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Raw. S.

ASOPA, RAMAKARNA (Rajasthani; b. 1857, d. 1943) was born at village Badalu in the Medata region (Jodhpur). He got his education at different places from various teachers. The complete range of the subjects of his study included 'grammar', 'poetry', 'astrology', 'astronomy', 'ayurveda', various scripts, 'Vedas', and 'philosophy' including vedantanyaya-sankhya, scriptures, the 'puranas', etc. This course was completed in stages by 1883. Thereafter, he developed the various faculties by his own attempts. He served the then Jodhpur State government in various posts, but for most of the period he was entrusted with the state historical records. He helped Haraprasad Sastri (1910) and L.P. Tessitori (1914) in their search for bardic manuscripts in Jodhpur. The Calcutta University engaged him as a lecturer on Rajput history (1920–21). He did not find it convenient to continue in the post and returned to Jodhpur to devote himself to the cause of language, literature and history of the state. He possessed an equal command on Sanskrit, Hindi and Rajasthani languages and successfully composed works in all of them. He also edited a monthly magazine namely *Bharat Martand* which contained Rajasthani articles and poems along with other topics of history and literature in Hindi and Sanskrit. His contribution in the field of history, however, was unique. He was one of those few eminent scholars who could decipher and edit ancient texts of stone slab inscriptions found in the country (Letter of Sir John Marshall to Jerskin, Resident of Jodhpur–*Itihasavid Ramakarna Asopa*, *Parampara*, Vol. 49–50, Jodhpur, 1979). He was honoured by the title of Mahamahopadhyaya, posthumously awarded by the Government of India. His special contribution to the cause of Rajasthani literature may be enlisted as follows–*Marawadi Vyakarana* (1896–99), Rajasthani translation of *Srimad Bhagavata* (1900), editing of *Suraja Prakasha* by Karanidana, Pt. I (1924), editing of *Rajarupaka* by Virabhana (1941), collection of eighty thousand words (out of which sixty thousand carry derivations and meanings in English and Hindi) with a view to publishing dictionaries; three course books for elementary students of Rajasthani, and *Geography of Marwada* in Rajasthani. He is also said to have helped in the editing of the volumes of *Vansa-Bhaskara* by Suryamalla (edited by Krishnasimha Barahatha, and printed by Asopa at his own press. He was one of the giants in the fields of langauge, literature and history which Rajasthan produced during the 19th and early 20th centuries.

Raw. S.

ASSOCIATIONS AND INSTITUTIONS (Marathi). Many small and big literary institutions situated in Maharashtra and outside are working for the furtherance of Marathi language and literature. They have common programmes like arranging discussions, seminars and annual conferences, running libraries, publishing literary works and literary journals, etc. Today the number of these institutions exceeds hundred.

On the eve of the nineteenth century, Justice M.G. Ranade and Gopalhari Deshmukh alias 'Lokhitwadi', the personalities conscious about the social uplift of the natives, paved the way for the rallies of authors. In the beginning these rallies were rather irregular. But in the 4th rally at Pune in 1906 the Maharashtra Sahitya Parishad the first representative literary body was established on a sound footing. Thereafter the Parishad arranged for the regular annual literary conferences every year. The annual conference held at Akola in 1912 gave constitutional status to the working of the Parishad. The Parishad has so far arranged 45 annual conferences. The Parishad runs a Marathi quarterly, *Maharashtra Sahitya Patrika*, dedicated to the cause of research and criticism in Marathi Literature for over last sixty years. Besides this, there are many other activities to the credit of the Parishad. It runs a reference library. It also conducts various qualifying examinations in Marathi language and literature. It also conducts preparatory classes in Marathi language for non-Marathi speaking citizens in Pune. The Parishad has undertaken an important project of publishing History of Marathi Literature in 7 volumes. So far volume numbers 1 to 5 have been published. Besides this the Parishad has to its credit some important prestigious publications. The Maharashtra Sahitya Parishad is an active and foremost literary organisation with its multifarious activities like lectures by eminent authors and critics, discussions and seminars on topics of current literary events, award of prizes to literary works, extension work by establishing branches in the interior parts of Maharashtra.

With the spread of education and literary taste various new institutions came into existence in the other parts of Maharashtra. These institutions are doing their work on the lines of the Parishad in their respective regions. Today there are three prominent literary institutions in Maharashtra and they are: (1) Vidarbha Sahitya Sangh, Nagpur (estd. 1923), Marathwada Sahitya Parishad, Aurangabad (estd. 1937) and (3) Mumbai Marathi Sahitya Sangh, Bombay (estd. 1935). These institutions arrange literary conferences in their regions. Various Marathi literary institutions came into existence

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at places outside Maharashtra viz. Madhya Pradesh Marathi Sahitya Parishad (Jabalpur), Andhra Pradesh Marathi Sahitya Parishad (Hyderabad), Marathi Sahitya Parishad (Karnataka), Gomantak Sahitya Seva Mandal (Panjim-Goa).

All these literary institutions have come together and have formed a central confederation under the name Marathi Sahitya Mahamandal. For the last ten years the annual literary conferences are conducted by the Mahamandal. The main achievement of the Mahamandal is preparation of a standard orthography for Marathi.

Literary institutions and libraries often go together. In Maharashtra, Mumbai Marathi Granth Sangrahalaya, Bombay, Marathi Granth Sangrahalaya, Thane, Nagar Vachan Mandir, Pune, Sarvajanik Vachanalaya, Nasik, Apte Vachanalaya, Ichalkaranji, Karwiranagar Vachan Mandir, Kolhapur, Rajaram Sitaram Vachanalaya, Nagpur, etc. are engaged in various literary activities. Besides this, institutions like Maharashtra Sahitya Sabha, Indore, Sharadopasak Mandal, Gwalior, Marathi Vangamaya Parishad, Baroda, Vangamaya Charcha Mandal, Belgaum are also noteworthy in literary activities.

In Maharashtra there are four Government level institutions working for the advancement of Marathi literature and culture. They are (1) Directorate of Languages, Bombay (2) State Board for Literature and Culture, Bombay (3) Vishvakosh Mandal, Vai (4) Folklore Committee, Poona.

Institutions like Marathi Sanshodhan Mandal, Bombay, Vidarbha Sanshodhan Mandal, Nagpur, Ekanath Sanshodhan Mandir, Paithan, Rajwade Sanshodhan Mandal, Dhule and N.R. Phatak Sanshodhan Kendra, Bombay provide facilities for research activities in medieval as well as modern Marathi literature. They do publish their research work for the use of the scholars.

Marathi Natya Parishad, Bombay works for the uplift of Marathi drama and stage.

There are a few institutions which are complementary to literary activities, e.g. Bharat Itihas Sanshodhak Mandal, Pune, Bhandarkar Institute, Pune, Bharat Natya Sanshodhan Mandal, Pune, Satkaryottejak Sabha, Dhule, Tilak Maharashtra Vidyapeeth, Pune, Prajnya Pathshala, Vai. etc.

M.S.D.

ASURAVITTU (Malayalam) is a novel by M.T. Vasudevan Nair. In his first novel *Nalukettu*, Nair reposes his faith in a resurgent India. In *Kalam* he shows a man corrupted by society and never regains his paradise. *Asuravittu* produced in between the above two, is perhaps more truly representative of the Indian situation than either. Its hero is Govindankutty, a victim of his circumstance, but he has in him the vigour to rise out of his own ashes like a phoenix.

Govindankutty belongs to an ancient family in Kudallur village. The family is now in utter ruin. Govindankutty has his widowed mother and unmarried sister to support. His elder sister is married to Sekharan Nair, a flourishing businessman. His elder brother is married. Neither the elder brother nor the elder sister gives any help whatsoever to the mother. As a scion of an ancient family Govindankutty shuns manual labour. He idles away his time. In the meantime the mother, the sister and he himself sink into misery. Govindankutty loves Rajamma, but the rich girl is beyond his reach. The future seems to brighten for Govindankutty when the beautiful Meenakshi, a distant relative, is offered to him in marriage by Sekharan Nair. Sekharan Nair gives him a job also. Not long afterwards Govindankutty realises that his wife bears in her womb the child of Kochappan, the son of Sekharan Nair. Govindankutty grows furious, deserts Meenakshi and beats Kochappan to pulp. Sekharan Nair retaliates; his men chase Govindankutty who would have been destroyed by them but for the timely intervention of the humane and generous Kunjarekkar.

Govindankutty embraces Islam to spite the Hindus who persecuted him. Very soon he realizes that his Muslim friends are no better than his Hindu relatives. Now the Hindus and Muslims join hands to ostracise Govindankutty. Thereupon Gonvindankutty runs away from his village, crosses the river and reaches the hut of a Harijan. There Govindankutty experiences a brief spell of peace. He smokes, drinks, and identifies himself with the Chandala. In the meantime his mother and sister suffer untold misery.

As it happens cholera infests the Kudallur village. Men and women, old and young, die every day. Their corpses lie unburied, as the rich and practical-minded leave the village to its fate. At this time Govindankutty goes back to the village to bury the dead. The living people had driven him out, but the dead need him. As the pestilence subsides those who had deserted the village come back. They cannot deny the service Govindankutty rendered to the village. Meenakshi has given birth to a baby; she dies. Govindankutty buries her dead body and takes the baby. As the villagers who had earlier driven him out of the village approach Govindankutty to express their gratitude and appreciation, Govindankutty prepares to leave the village with the baby. He says that he goes away for the present, but he will return some day. He will bring up the baby in his own way, certainly not as a member of any communal denomination but as a man. The new baby symbolises the birth of the new citizen of secular India freed from communalism.

The novel raises many questions of importance, economic, ethical, social and even political. The novel shows that many feudal families became poor because of sheer mismanagement and laziness on the part of their masters. The hard-working capitalist, symbolised by

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Sekharan Nair, exploits the society. Poor women suffer, helpless girls are exploited by unscrupulous people. No community as such is better than another. The authenticity of individuals may be tested only in times of crisis. That Govindankutty undergoes a transformation for the better augurs well for India. *Asuravittu* extols humanism and secularism even as it gives us a poignant portrayal of the suffering villagers of India. All is not lost, the best of human virtues can still be preserved for the regeneration of India.

K.M.T.

ASWATHI THIRUNAL (Malayalam; b. 1756, d. 1794). A talented member of the Travancore royal family, Aswathi Thirunal is said to have accidentally composed, while quite young, a few lines by way of completing a song in the *Narakaasuravadham Kathakali* then being written by his elder brother Kartika Thirunal Maharaja, already well known as a Kathakali writer. The Maharaja was so impressed with the lines that he got it completed by the budding poet instead of completing it himself. Aswathi Thirunal's other Kathakali works are *Poundrakavadham*, *Ambarishacharitham*, *Rukminiswayamvaram* and *Poothanamoksham*, most of which are popular even today. *Vanchisastavam*, *Karthavirya Vijayam* and *Santanagopalam*, all 'prabandhas', *Rukminiparinayam*, a drama, and *Dasavatara*, a bhana are his Sanskrit works.

K.S.N.

ASWATTHA (Kannada). Kuduvalli Aswatthanarayana Rao who writes under the pseudonym *'Aswattha'* is an engineer by training but a writer by choice. Educated at Tirthahalli and Bangalore, Rao, after securing his degree in civil engineering, served for a while in the Public Works Department of the State and then in the Military Engineering Service at Simla from where he resigned during the Quit India Movement. After a stint with the Hindustan Construction Company of Bombay he finally landed at the Benaras Hindu University as a lecturer and rose to be Reader in the department. In 1963 he sought voluntary retirement to be able to devote himself entirely to writing.

Aswattha is primarily a short story writer. His nearly two hundred stories have appeared in several collections as well as in a single volume. *Doorada Kashiyalli*, *Abhinaya Jagattu*, *Sosegondu Udugore*, *Deopavalige*, *Agnisakshi* and *Kalyanamestu* are some of his collections. He has written a few novels of which the latest and the most voluminous is *Nanjundayana*. *Muniyana Madari*, *Ranganayaki and Maryade Mahalu* are among his more popular novels. *Magu*, *Huchcha*, *Nirmala* and *Bahumana* are some of the plays he has written. A long poem, *Mahayuddha*, has also flowed from his pen.

His stories and novels are drawn from his wide experience of men and matters. He belongs to no school and holds no brief for any ideology. What matters to him is the experience of life and the innumerable ways in which men and women in their peculiar situations act and react. Though his novels and stories are carefully constructed, they move naturally and succeed in giving an impression of life as it is lived with all its compulsions and complexities. Aswattha was honoured by the State Sahitya Academy with its Annual Award for 1982.

V.M.I.

ASWATTHAMAN (Kannada), a tragedy on the Greek model by B.M. Srikantia, was first published in 1929. Srikantia, who had been impressed by the beauty and power of the Greek dramatic tradition from his student days was convinced that Indian dramaturgy had, by prohibiting the tragic, deprived the Indian reader and spectator of an elevating dramatic experience. And so, adapting Sophocles' *Ajax*, he wrote his play, which remains the first and the only example in Kannada of a tragic play in the Greek manner.

In Sophocles' play, Ajax, under the spell cast by Pallas Athene, kills innocent animals believing that he was taking revenge on those he thought had slighted him in giving dead Achilles' armour to Odysseus and on realising what he had done, kills himself in remorse. Similarly in the Kannada adaptation, Aswatthaman, in order to avenge the wrong done by Bhima to his master Duryodhana in the mace-fight sets out to destroy the Pandavas under the cover of darkness but under the spell cast by Rudra kills innocent animals and, like Ajax, commits suicide for his self-degrading act. In both the plays the wrangle over funeral rites for the dead heroes is amicably settled by the intervention of Odysseus in one and Krishna in the other and their honour is redeemed.

The parallel between the Greek and the Mahabharata situations, though achieved at the expense of some fundamental modifications in the latter, which for a while deeply irked orthodox opinion, however, helped the author to fashion a tragic play truly Greek in form and spirit with all the elements like the chorus, a heightened emotional level, quick-moving ironical development of the dramatic action leading to the hero's doom and the sense of the overwhelming mastery of fate. All these make a perfect tragedy in the Greek manner. Though *Aswatthaman* closely follows the original in action and movement and even in dialogue, yet by the simple transposition of the story into the Indian context by discovering and devising a parallel, the play instantly becomes Indian and creates the impression of being rather an original work than an adaptation so much so that no one, unless told,

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would be reminded of the Greek original.

In two respects, however, the Kannada play improves upon the original. Aswatthaman, as the play portrays him, strikes the reader as a nobler tragic hero than Ajax for the simple reason that his motivation was loyalty to his master as against hurt pride which prompted Ajax. The post-suicide portions of the play concerning funeral rites due to the dead achieve in the original nothing more than rehabilitating the reputation of the hero whereas in *Aswatthaman*, the same portion achieves, in addition, a deeper significance in so far as Krishna's intervention brings out the message of the rarer virtue of forgiveness as the way to end all strife and war.

In diction and style the play employs the older Kannada idiom. This helps in creating an old world atmosphere and sustaining the exalted level on which the action moves from beginning to end. The choric interludes, while deepening the emotional impact of the developing action, represent poetic achievements of a very high order. The metrical variations used to convey a variety of emotions reveal a mastery of poetical form for which Srikantia was well-known. For these reasons and the sheer beauty which the author has poured into the alchemy of the hero's character, *Aswatthaman* remains a unique achievement in the field of Kannada poetic drama. It is an entirely new creation fashioned out of old material and thus the new creation derives strength from a double source.

V.M.I.

ATARTHI, PREMANKUR (Bengali; b. 1890, d. 1964) was a novelist and short story writer, belonging to the *Bharati* group of writers. Premankur had a very chequered career. During his truant days from home in his boyhood (his father was the well known Brahmo leader Maheshchandra Atarthi) he saw life from a very close range, living under various circumstances and under various roofs. The wide experience that he gathered thus formed the staple of almost all his novels and short story collections of which the more well known are: *Bajikar* (The Juggler, 1922) *Achalpather Jatri* (The Traveller along the Barren Path, 1923) *Chashir Meye* (The Farmer's Daughter 1924), *Dui Ratri* (Two Nights, 1927), etc. The most remarkable, however, is his *Mahasthavir Jatak* (The Recollections of an Old Infirm Savant, 1944) in three volumes in which he narrates his varied experiences of the world in a reminiscent, intimate style. He was also connected with cinema for a time and directed several films in Lahore and Calcutta.

N.C.

ATHARVAVEDA (Sanskrit), the last of the four Vedas, the other three being *Rik*, *Yajush* and *Sama*, which are mainly concerned with the heiretic (*shrauta*) sacrifices, is predominantly the Veda of domestic (*grihya*) ceremonies and practices. This characteristic feature bestows upon it the distinction of being a unique record of the popular beliefs and day-to-day domestic and social life of the Vedic people. *Atharvaveda* is the short form of *Atharvangirasah*, which is its oldest name. This name implies the traditionally two-fold division of the contents of *Atharvaveda*, viz., *Atharvan*, referring to the incantations of the Atharvan priests, employed for peaceful purposes like curing diseases, praying for prosperity, etc., which are termed as shanta (pious) or paushtika (auspicious) and *Angiras* i.e. the curses and exorcisms of the Angiras-priests, denoting hostile magic (abhichara or yatu) designated as Ghora (terrible). Bhrigu is sometimes substituted for Atharvan and thus the name *Bhrigvangirasah* for *Atharvaveda*. Later on, it was claimed as the *Atharvaveda* of the Brahman-priest and hence it was designated as Brahmaveda.

Though tradition, embodied in the *Charanavyuha* and later works, mentions nine schools or recensions (shakha) of the *Atharvaveda*, only two recensions of its *Samhita* (collections of Hymns) are extant, viz., the *Shaunaka* (AVS) and the *Paippalada* (AVP). The AVS is found in numerous manuscripts and also has a commentary on it ascribed to Sayana. It has been edited critically. The AVP was first discovered from Kashmir in a single inaccurate birch-bark manuscript in 1875 and lately a palm-leaf ms. of the same, incomplete but accurate has come to light from Orissa. The AVS and AVP vary considerably in the arrangement of hymns and in the text of common material. Contents of one whole book XX of AVS are not found in AVP and many hymns of AVP are missing in AVS. Both the recensions, however, contain 20 books (Kanda), subdivided into hymns (sukta) and stanzas (mantra). The books are also mechanically divided into sections (anuvak) of equal number of stanzas.

The AVS in its 20 books (kanda) has in all 731 hymns containing 5977 stanzas (including prose-pieces). Almost all the hymns in book 20 are taken from the *Rigveda*. Besides, there are numerous verses from the *Rigveda* scattered in the other books, so much so that one-seventh of the AVS is borrowed from the *Rigveda*. These borrowings, are mostly from books I, VIII and X of *Rigveda* which are its latest parts. Book XIX of the AVS also seems to be a later addition, as it does not conform to the plan of arrangement of the earlier books and also as the 72 hymns contained in it, except a dozen, are all scattered in the various books of the AVP. The remaining eighteen books show a definite plan of arrangement. Books I to VII have short hymns, containing as a rule 4, 5, 6, 7, 8, 3 and 1 or 2 verses respectively; books VIII–XIV, XVII and XVIII contain very long hymns, having the shortest of 21 verses at the beginning (VIII. 1) and the longest of 89 verses at the end (XVIII. 4). Books XV and XVI are composed mostly in prose.

The hymns of the *Atharvaveda* are composed in all those metres which are found in the *Rigveda* viz. Gayatri,

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Anushtubh, Pangkti, Trishtubh and Jagati, but great freedom is taken in handling the metres. The language, though mostly archaic, contains some late forms also. Popular usages of language are more common here than in the *Rigveda*, which predominantly exhibits the priestly idiom. The Gods Agni, Indra, etc., though often alluded to, have lost their characteristic features in the *Atharvaveda*, and are here implored in a general way as 'demon killers' and 'bestowers of prosperity'. The hymns of the *Atharvaveda* do not mention the names of the Rishis (seers), which are given in a very late work entitled *Brihatsarvanukramani*.

The contents of the hymns of the *Atharvaveda* are varied and embrace all the physical and mental activities and aspects of domestic and social life. Keeping in view the contents and the purpose for which they are employed, the hymns of the *Atharvaveda* may broadly be classified as following:

1. Hymns for achieving longevity and health (ayushyani) are employed, according to the tradition, codified in the *Kaushikasutra*, at such ceremonies as tonsure (chudakarana), initiation (upanayana), first shaving of beard (godana) and the like. Book XVII, containing only one hymn of 30 stanzas, and numerous hymns in other books belong to this class. Agni (Fire God) particularly, is prayed to for a life-span of hundred years, for good health and for keeping away hundred and one types of death (mrityumekashatam VIII.2.2.). Many hymns praise gold-amulets (suvarnamani 1.55, XIX.26), collorium (anjana, IV.9, XIX.44, 45) pearl (krishna) and pearl-shell (shankh IV.10), girdle (mekhala VI.133), etc., as bestowing long life.
2. Hymns for achieving prosperity (paushtakani) make up nearly one-fifth (except book 20) of the *Atharvaveda* and are connected with such multifarious activities as ploughing, sowing, growth of corn, irrigation, breeding of cattle, house-building, trade and travels, in which happiness, prosperity, success and safe conduct are prayed for. This class includes some beautiful rain-hymns (IV.15, VI.22, VII.18). Then there are hymns praying for protection from lightening, accidental fires, field-vermins, wild animals, serpents and robbers. These include a group of seven hymns (IV.23–29) termed as Mrigara hymns of seven verses each, addressed to the seven deities Agni, Indra, Vayu-Savitri, Dyavaprithivi, Marutah, Bhavasharva and Mitravaruna.
3. Hymns for achieving harmony (sammanasyani) in family and social life, aim at establishing unity of heart and mind between husband and wife, parents and sons, brothers and sisters (III.30, etc.), teacher and pupil (III.8), driving away hatred from rivals and enemies (VI.42, 43, etc.) and securing success and influence in debates and assemblies (II.27, VII.12, etc.). VI.43 prescribes an amulet of Darbha-grass for appeasing wrath (manyusamana) and II.27 praises and prays to an amulet of Pata-plant for overcoming rivals in a debate.
4. Hymns to cure diseases (bhaishajyani) present the oldest record of medical science. The hymns refer to diseases, like fever (takman, I.25, V.4, 22, VI.20 etc.), jaundice (harima, I.22), dropsy (jalodara, I.10, VI.24, VII.83, etc.), diarrhoea (asrava, I.22, II.3, VI.44), constipation and retention of urine (I.3), rheumatism or colic (VI.90), pthisis (balasa, VI.14), cough (kasa, VI.105, VIII.107), consumption (yakshma, III.2, IX.8, XIX.36, etc.), paralysis (pakshahata, VI.80), inherited diseases (kshetriya, II.8, 10; III.7), leprosy (kilasa, I.23, 24), abcesses (vidraddha, VI.127, 1; IX.8. 20), sores, tumors and fistula (apachit, VI.25, 57), wounds and fractures (IV.12, V.5, VI.109), bleeding (I.17), serpent-bite (V.13, 16; VI.12, etc.), other types of poisioning (IV.6, 7; VI.100), diseases caused by worms (krimiroga, II.31, 32; V.33), diseases of eye and ear (IV.16, IX.8), and many more. Then there are hymns for the luxuriant growth of hair (VI.21, 136), for promoting virility (shepaharshana, IV.4; VI.72, 101) and also hymns which are charms for driving away disease from every part of the body (II.33, IX.8, XIX.44). Mental afflictions, insanity and even physical ailments are considered as due to the visitations of male and female demons (gandharva and apsarases), goblins (pishacha) and evil spirits (rakshas) and a large number of hymns provide charms, incantations and exorcisms to drive them away. Some plants and trees, which are mostly unidentified like Ajashringi, Jangida-tree, Varana, Kushta, etc., are praised and prayed to cure the affliction (IV.36, 37; VI.25, 95, etc.). The hymns often express the wish that the disease may leave the patient and go to other people or places. The diseases are often described with great clarity and the description is sometimes very poetical and picturesque. Fever (takman) is addressed in V.22 in these words "O Fever, thou, who makest all men yellow, consuming (and) heating them like fire, now may become powerless; then now pass away to downward regions or far away. Thou now cold, now burning hot, hast made us tremble with cough. Terrible art thy darts, O Fever, with them do not injure us. Go Fever to those foreign people with thy brother consumption and with thy sister cough and with thy nephew itch. The fever of the third day, of alternative days, the constant and the autumnal, the cold, the hot, that of summer, that of rainy season do thou destroy".
5. Expiatory hymns (prayashchittani) are spells and

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formulas for wiping out physical as well as mental sin and guilt, committed consciously or unconsciously. Hymns of this class give a fair picture of the concept of morality and norms of good behaviour amongst the Vedic people. A hymn (VI.26) personifies sin (papman), as a 'thousan-eyed immortal' (sahasrakshoamartyah), Unpaid debts, particularly gambling debts, are atoned for (VI.117–119). Precedence of a younger brother over the older one, especially in marraige, is looked upon as a sin (VI.112, 113). Even sins committed by one's parents, brothers and sisters require atonement (X.3). The scope of the hymns of this class extends further even to misfortunes (nirriti), lapses in the performance of sacrifice and to omens and portents (X.3, etc.)

6. Hymns pertaining to exorcisms (abhichara) and sorcery (yatu) are directed against demons, evil spirits, sorcerers and enemies. Besides hymns of exorcisms (abhichara) which are offensive witch-craft used against enemies, there are also hymns of retaliatory sorcery (pratyabhicharana), meant to repel the witch-craft undertaken by others, which is personified as Kritya vividly described in X.1 as prepared by the sorcerer with head, nose, ear, etc., and adorned 'like a bride at wedding'. Such a sorcerer may be Shudra, a king, a woman or even a Brahmin (X.1.3) and this Kritya may be directed against one's fields, or men. An amulet is praised as pushing back the Kritya to its source. In the same way curse (shapa) is also personified and repelled (VI.37). These hymns mention numerous popular names of demons not found elsewhere. Agni is prominently invoked to ward off malevolent activities of demons and evil spirits. More numerous are hymns pertaining to curses, incantations and spells against human enemies. Many amulets, herbs, plants and trees are praised and employed in these hymns to impart vigour to the incantation.

7. Hymns related to women's domain (strikarmani) contain love-charms (I.34, II.30, III.25, VI.8, etc.), incantations for ousting rivals in love or co-wives (sapatnibadhana) for making a rival woman unattractive, luckless and barren (III.18, VII.35, etc.), for depriving men of virility (VI.138, VII.90) and for bringing back a truant woman or man (VI.77), sleeping charms (VI.5), charms for driving out inauspicious characteristics (arati) from a maiden (I.18) for obtaining husband (pativedana, II.36, VI.60, etc.), for securing conception (V.25, VI.81), for the protection of embroyo and the prevention of miscarriage, (VI.17), for securing the birth of a son (pumsayana, III.23, VI.11, etc.), for securing safe delivery (I.11), expiations for a child born under inauspicious constellations (VI.110) and for the irregular appearance of the first pair of teeth (VI.140).

8. Marriage hymns: only two in number, containing 64 and 75 stanzas respectively, make up the fourteenth book. These two hymns have much in common with the Suryasukta (X.85) of the *Rigveda* and contain many other stanzas from the *Rigveda*.

9. Funeral hymns: four in number, having in all 283 stanzas, make up the eighteenth book. A large number of stanzas in these hymns coincide with the stanzas in *Rigveda* 10–12, 14–17, etc. But the original stanzas throw much side-light on funeral practices and mourning.

10. Vratya hymns: 18 in number making up the fifteenth book, glorify the Vratya as Brahman. The Vratyas, originally were hordes (vrata) of roving bandits, not conforming to sacrificial practices, who were later on converted to Brahmanism through some rites called Vratyastoma in the *Brahmanas* of the *Samaveda*.

11. Hymns pertaining to royalty (rajakarmani) deal with the election (varana) of a king (III.4), his consecration (abhisheka, IV.8), restoration to power of an exiled king (III.3), superiority over other kings (IV.22, VI.54, etc.), sovereignty (III.5), acquisition of strength (varchas) for the king (III.22, VI.38, etc.), glorification of the king (VI.39) and glorification of the powers of the Purohita (chaplain) of a king (III.19, V.24, etc.). The first four hymns of book 13, glorifying Rohita and Rohini as the heavenly king and queen. Then there are quite a large number of hymns pertaining to battle-charms and for the destruction of enemies (I.20, 21; VI.65–67, etc.), for removing arrow-wounds (I.19) and for the effectiveness of the battle-drum (V.20, 21), armour (VII.118), war-chariot (VI.125, VII.3), army (VI.31, 3, etc.).

12. Hymns related to heiretic ritual, like the two Apri hymns (V.12, 27) belonging to animal-sacrifice and prose formulas on the pattern of the *Yajurveda*, seem to be late additions to the *Atharvaveda*. The whole twentieth book, which is decidedly a very late incorporation in the *Atharvaveda* and has borrowed its whole materials (except some hymns) from the *Rigveda*, is related to the soma-sacrifice. These portions, foreign to the spirit of the *Atharvaveda*, are a later attempt to place the *Atharvaveda* at par with the other three *Vedas*.

13. Theosophic and cosmogonic hymns are more numerous in the *Atharvaveda* than in the *Rigveda*. Many of these hymns in *Atharvaveda* are borrowed from the *Rigveda*, of course with variants (Cf. AV.IX.9, 10 RV.I.164; AV.XIX.6 RV.X.90; AV.IV.2 RV.IX.121; AV.IV.30 RV.X.125). The theosophic-cosmogonic content in the Atharvaveda does not seem extraneous to the spirit of the *Atharvaveda* as it often permeats even the incantations, spells and exorcisms, which are described as emanating from

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the Supreme Principle. Even sacrificial victims like the goat (aja) in IV.14 and IX.5 is raised to theosopic level. Similarly (rishabha, IX.4), steer (anadvan, IV.11) sterile cow (vasa, X.10) and even cooked rice offered to the priests (brahmaudana, IV.34, 35) and its leavings (uchchishta, IX.7) are identified with the primeval principle. In the purely theosophic-cosmogonic hymns in the *Atharvaveda*, the Supreme Principle is described as Vena (the Sun, II.1), Virat (Holy speech, VIII.9, 10), Skambha (support, X.7, 8), Prana (life or breath, IX.4) and Kala (time, XIX.53, 54). X.2 poses questions about the origin of the various parts of the body and biological character of man and the universe and puts forth the answer that all this evolved from Brahma. This hymn provides a detailed catalogue of human anatomy. In XI.8 Purusha (the cosmic Man) is poetically described as the product of the marriage of Brahman (supreme soul) with Akuti (intellect). At this marriage Manyu (will) leads Akuti (intellect) from the house of Samkalpa (determination); Tapas (asceticism) and Karman (action) are the wooers (varah) and Brahman the chief wooer (jyestha-varah).

14. Miscelleneous hymns, which do not fall in any of the foregoing classes include hymns that glorify a Brahmacharin (student of scriptures, XI.5), Brahmana (V.17–19, XII.5, etc.), cow (X.9 etc.), Honey-lash (madhukasha) of the Ashvins (IX.1), atmosphere (antariksha, I.32), Earth (prithvi, XII.1) and the like. The last one, of 63 stanzas is a remarkably sublime hymn.

By the very nature of their contents, the hymns of the *Atharvaveda* are very often monotonously repetitive in their contents. But poetical pieces of great beauty and charm are not lacking. Many of the magic songs are fine examples of lyrical poetry. Hymns addressed to Parjanya (Rain-God), particularly III.30, many battle-charms and war-songs are full of literary merit. Very pleasing indeed are some of the hymns pertaining to family accord. The hymn to Varuna (IV.16) and to Mother Earth (XII.1) are sublime and impressive. Such are also some of the stanzas in the philosophical hymns. Even the curses and exorcisms with their vigorous language possess a charm of their own.

Though the inclusion of a large number of hymns and verses from the *Rigveda*, the prose formulas of book XV and XVI in the style of the formulas of the *Yajurveda*, the numerous theosophic-cosmogonic hymns, and the mention of Anga and Magadha are proofs of the lateness of the final redaction of the *Atharvaveda*, the exorcisms, magic spells and incantations point to its origin even before the oldest hymns of the *Rigveda*. The name Atharvan corresponds to the ancient Iranian Athrava, which is the name for the 'fire priest' in the Avesta. Similarly, Angiras and Bhrigu, with whom the *Atharvaveda* is closely connected, are pre-historic fire-priests. Many of the magic formulae of the *Atharvaveda* have been shown to have wonderful parallels in the remains of the old German magic incantations. Thus the *Atharvaveda* encompasses a surprisingly long period, starting from the Indo-European and Indo-Iranian times to the latest phase of the Vedic thought verging on the Upanishads and concerns itself from the lowliest shepherd to the highest sovereign.

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M.P.L.

ATHWARA–SATWARA (Punjabi) was a folk-form, popular in the mediaeval age. Like Baramaha, Pahare etc. both Athwara and Satwara are based on span of time; which plays a significant role in the physical as well psychic or spiritual life. Athwara means eight days and satwara seven days, as such both these genres are based upon and related to different days of a week. Ordinarily this form is of seven stanzas, each devoted to a particular day of the week. Athwara is of eight stanzas the first day generally the Aitwar (Sunday), is repeated again at the end, thus completing the circle.

Many folk beliefs are attached to each day of the week. The seven days are named after seven planets. It is considered that each planet has some good or evil impact, according to its nature, on the life and activities of living beings. For instance under the influence of Sanichhar (Saturday) planet, the person will always be in difficulties. A work or sowing started on Budh (Wednesday) is always fruitful and brings happiness and affluence. Both Satwara and Athwara were based on similar notions in the beginning. Later on this form developed and its main theme became love—generally pangs of love, but the couple are united at the end. The lady in love, writhing in pangs of separation relates her innermost feelings. Bulle Shah, a great Sufi poet wrote an Athwara. In *Adi Granth* a Satwara, written by Guru Amar Das in Bilawal Raga is available.

S.S.W.B.

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ATISH, HAIDER ALI (Urdu; b. 1778, d. 1847) was the pseudonym of Khawaja Haider Ali, who belonged to a Delhi family which had migrated to Lucknow. He lived an independent life without any employment or State patronage.

Atish is deemed to be the main pillar of the Lucknow School of Urdu poetry. Along with Nasikh (1771-1883), he demarcated the main feature of the poetic identity of the period. While Nasikh emphasized the form and diction, correctness of idiom and strict observance of the rules of prosody, Atish though considerably influenced by these criteria, was perhaps the only ghazal writer of Lucknow to retain a little independent approach and concern for the dignity of man and interest in the expression of subjective experience in poetry. For him, it was not mere form or diction but also a meticulous rendering of the subjective experience into carefully selected words.

Unlike most of the Urdu poets of the period, he neither adopted self-pity nor meloncholy as the keynote of his poetry; nor did he opt for sensuousness as its corner stone. Instead he chose dignity in the face of adversity as the mainstay of his sensibility. Though not a mystic, he maintained the uprightness and independence of his character and abhorred worldly riches and glory, and debasement of the human ego. His ghazals ring true of his challenging tone which makes him the most prominent ghazal writer of protest poetry in a feudal age.

Another forte of Atish is the wine poetry tradition (Khamariyyat) which called for the inebreiation with the self with the exclusion of other exterior considerations. The tradition soon became popular and symbolised self-respect and human dignity as expressed in ghazal. Sorrow and pathos, then, appeared not as the compulsion of the circumstances but as consciously adopted social attitude leaning towards stoic revolt against the prevailing unjust order.

The tradition of Atish, thus, became one of the styles of the Lucknow ghazal and combined sense of human dignity in the face of adversity, a challenging posture of social protest and the sense of abondon marked by adherence to wine and abhorrence to the unjust worldly norms. Yet another contribution to the diction of ghazal made by Atish was the new pattern of ghazals containing thematic unity and uniformity of mood (Ghazal-i-Musalsal).

Atish gave a touch of masculanity and a sense of continuity to Urdu ghazal.

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M.H

ATIT KE CHALCHITRA (Hindi) is a collection of eleven pen-portraits by the famous Hindi poetess Mahadevi Verma. The poetess has chosen her subjects from amongst those who came in her contact and impressed her sensitivity with their characteristic simplicity, honesty, sincerity, faithfulness and chastity and left an indelible impression of their innocence and deep suffering on her mind. She rebels against age-old and outdated customs, traditions, orthodox beliefs and expresses deep sympathy for the down-trodden, the helpless and the oppressed. The victim of the orthodox patriarchal society has mainly been the woman. The majority of these sketches relate to women–a child widow, an innocent motherless girl, a woman deserted for no fault of hers, a young girl victimized by marriage to an old man, a maiden deceived by a young boy who leaves her after impregnating her, a daughter of a prostitute and a simple girl from the hills. There are four sketches related to males: Ram a simple, affectionate and faithful domestic servant; Ghisa—a poor and simple young boy conscious of his duties and anxious to learn the three r's, a blind man Alopi and a potter Badlu.

The purpose of these sketches is not to entertain the reader with the narration of interesting events; but to expose the evils of society and to create a sense of deep sympathy for the oppressed and the innocent. The satire and the undercurrent of sympathy is so deep that the reader is moved and forced to introspection. 'In a society where an old man of sixty four wants to marry a girl of fourteen years, it is difficult to re-marry a thirty two year old widow', she points out.

The portraits give an outline of the social action which the author took up to counter these evils, eg. schools for the children of poor parents, and for women who wasted their time in quarrelling with each other. Mahadevi has herself hinted, "My life has been reflected in these memories....if somebody finds his own image, however faint it might be, I would deem my labour a success".

The author has given realistic portraits of men, women, children and their surroundings in a graphic style.

Mahadevi is basically a poet. Her portraits of nature–a morning in the mountains, an evening in the spring-sky, the enchanting snow-covered mountains and the cataracts full of melting snow are all captivating.

The style of these memoirs changes according to the subjects. Sometimes it is poetic and emotional, at other places it is starkly realistic. She is a conscious artist, though this consciousness is not the result of arduous labour. At places where she suppresses her resentment and agony her style becomes scathing.

Atit Ke Chalchitra is a landmark in the genre of Memoirs in Hindi.

S.L.G.

ATMA HATYA KE VIRUDDHA (Hindi) is Raghuvir Sahai's second volume of poems after *Siedhiyon Par*

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Dhoop Mein and was published in 1967. It contains 39 poems on themes ranging from human love to the act of poetic creation, from political upheavals to the state of Hindi. They may be occasionally irreverant, but they are never flippant or coarse. The anger behind a poem like 'Film Ke Bad Chikh' (A scream after the Movie), is generated by a very genuine concern for the real values of life against the coarseness and indifference that seem to have enveloped the masses in our times.

In his preface to the volume, the poet says that he is often assailed by a sharp sense of dismay on realising that the writers today are in a sense totally cut off from the world they live in, and when they participate in the life around them at all, they seem to leave behind their literary susceptibilities and end up in schizophrenia. The poet would like to carry on the fight on both the frontiers–the literary and in life around him, and not evade either.

It is clear from these views that Raghuvir Sahai is reacting sharply against the common romantic misgiving about the creative act. In 'Neta Kshama Karen', he illustrates these views through a poem.

That democracy has come to mean something different from what it meant earlier, is only too clear now. Poems like 'Nai Hansi' (The new smile), 'Mere Pratinidhi' (My Representative) and 'Loktantriya Mrityu' (The Democratic Death) combine in a strange chemistry a passion for ideas normally not considered poetic, and the language works here as a catalytic agent. The normal urbane idiom of the poet is juxtaposed with the coarse speech of our small towns and the fossilized and pompous tones of the politician. Sahai's poems are remarkable for an eloquently satirical use of names of individuals–not real ones–but as carricatures of reality. Their deliberately exaggerated ring sharply underscores the deceitful malevolence of a democratic system gone haywire.

The inter-relation between music and poetry is an increasingly dominant feature in the poetry of Sahai.

M.P.

ATMAJIBANI (Bengali) by Debendranath Tagore was published in 1898 by Priyanath Shastry of the Adi Brahmo Samaj, Calcutta. The full title of the autobiography is *Pujyapada Sriman Maharshi Debendranath Thakurer Swarachita Jiban-Charita* though it is popularly known as *Atmajibani*. In this unique autobiography we get a glimpse of the inner life of Debendranath Tagore, the father of Rabindranath Tagore. It can be said that he guided the Brahmo movement in India started by Rammohan Roy. Debendranath gave a clear conception of Brahmoism and preached it from the platform of the Adi Brahmo Samaj. One gets a clear outline of the movement from the journal *Tattva Bodhini Patrika* of 1874. "The Adi Brahmo Samaj maintains that Brahmoism is both universal religion as well as a form of Hindooism. The principal ground of its maintaining this opinion is that Theism is true Hindooism according to a right interpretation of Hindoo Shastras."

Debendranath was a prose-writer of high repute. He published 15 titles during a span of half a century (1845-1895). His last work in Bengali is his autobiography. He wrote a letter to his publisher Priyanath Shastry in which he stated, "I have completed the story of my life from the age of 18 years to 41 years in 39 chapters. I give you the rights of the book. Don't change a line, don't add a word. Publish it after my death". But it was published before his death.

The period of 24 years (1835-1859) of Debendranath's life covered by this autobiography was very fruitful in his personal, social and religious career.

In this autobiography Debendranath gave illuminating accounts of his inner and outer life. He travelled widely in the Himalayas and northern parts of India. A former pupil of the Hindu College, Debendranath joined as a partner of Carr, Tagore and Company and Union Bank founded by his father Prince Dwarakanath Tagore. But he was drawn towards music and scriptures written in Sanskrit. Both these financial and banking institutions had declared insolvency and were closed in 1847 after the death of Dwarakanath Tagore. Afterwards the Tagore of Jorasanko depended heavily on their landed property.

Debendranath had a large landed property throughout Eastern India. But Debendranath was a seeker of Truth. He founded the Tattvabodhini Sabha (1939), a society dedicated to the preaching of Brahmavidya as written down in the scriptures. For this purpose a journal, a school and a printing press were started by Debendranath who was initiated in Brahmoism in 1843. He switched from the Hindu way of worshipping many gods to the worshipping of one, of only one Brahmo. He firmly believed in the holiness and correctness of the Hindu scriptures.

But there was an intense debate among the Brahmos during 1848 and 1850 whether the Vedas were written by gods or not. In 1849 Debendranath selected slokas mainly from the Upanishadas and published a book *Brahmo Dharma* which became the Bible of the Brahmos. Soon he found the debates in the Tattvabodhini Sabha uninteresting and wanted to retire in seclusion. With this purpose he left Calcutta for the Himalayas (1856), travelled widely in the lonely beautiful valleys, had glimpses of the One and even felt His divine presence. He came back to Calcutta after two years.

Here ends the fascinating and illuminating accounts of his autobiography which is eminently readable. This book has other qualities. We get pictures of the peoples of the Himalayas and a glimpse of Delhi. While crossing the Jamuna Debendranath saw the last Mughal Emperor flying a huge kite from the rooftop of the Red Fort. Such

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anecdotes have contributed to make this autobiography interesting. The descriptions of natural beauties reveal the poetic bent of the mind of the writer who developed a prose-style of his own.

A.M.

ATMAJIVANI CHARITA (Oriya) of Fakirmohan (1843-1918) is the first autobiography in Oriya. This is important not only because it tells the life history of a reputed novelist and poet, but also at the same time it is a fine record of the social, religious and political conditions of his time. As the testimony of a man who took a leading part in the most critical phase of Oriya language and literature, it is invaluable.

The first appearance of this autobiography was in the pages of *Sambalpur Hitaishini* and *Balesore Sambadabahika*, in the month of July, 1892, with the title *Bholanathaku Chithi* or 'A letter to Bholanatha'. In September 1915, *Utkal Sahitya*, the leading Oriya literary monthly, reported that Fakirmohan was engaged in writing his Atma-charita. The September-December issue of *Satyavadi*, a weekly, carried a portion of the autobiography under the caption *Fakirmohana ka Atmajivanira Eka Adhyaya* (A chapter from the Autobiography of Fakirmohan). Later the *Utkal Sahitya* serialised it between 1918 and 1920.

While going through the pages of this autobiography one finds many interesting details relating to the 'Moghulbandi' areas (that is, the districts of Puri, Cuttack, Balasore, which were under the direct administration of the British) and Garhajatas (feudal states like, Nilagiri, Dasapalla, Dampara, Kendujhar, etc.). Fakirmohan, as an inhabitant of Balasore, the northern town of Orissa close to Bengal, was familiar with problems such as language crisis, religious movements, modern education, exploitations of administrators, etc. of the Moghulbandi area. Again as the Dewan of some of the feudal states he came across the arbitrary and uneducated kings as well as the poor tenants of those areas. Everywhere he took a leading part to spread modern habits and manners, and modern ways of living, but sometimes he had to face stiff opposition from the people and kings around him. Thus his autobiography can be said to be an account of a series of adventures, many of which, particularly his experiences at Kendujhar at the time of Bhuyan rebellion, were not very pleasant.

Fakirmohan's autobiography was written in that inimitable colloquial language in which his novels were written. Also the frame of his autobiography is almost like that of his novels to the extent that apart from being a narration of facts it is tempered with a fine creative vision, understanding and wit. But there are some differences in the approach to the two different types of writing. Thus whereas in his novels he is sympathetic towards the oppressed and is critical of the exploiters, particularly the upstart landlords and the newly educated neo-rich connected with the district courts, in the autobiography he shows support to the feudal system of kings and landlords and at times willingly becomes their instrument of exploitation. But that apart, the book is a remarkable work of art, and gives a deep insight not only into a turbulent time in Orissa (later 19th century and first decade of the 20th) but also to the understanding and intelligence of a great creative writer, one of the greatest in Orissa.

K.C.S.

ATRE, PRALHAD KESHAV (Marathi; b. 1898, d. 1969) was a well known poet, parodist, playwright, scenario-writer, journalist and orator. He hailed from a family of Kodhith, a village near Saswad in the Pune district. His father was a clerk and for a brief period secretary of the Saswad Municipality. After having his primary education at Saswad, Atre had to move to Pune for further education. He matriculated from Fergusson College in 1919.

While at college Atre had come in contact with the famous Marathi poets-Balkavi Thomare and R.G. Gadkari alias Govindagraj. He considered them as his Gurus and following them tried his pen mainly in three literary forms: poetry, humour and drama.

After graduation Atre took up a career as a school teacher. His securing first class at B.T. Exam in 1924, however, was a turning point in his career. With the help of his friends and well-wishers he managed to go abroad and get T.D. from the London University in the year 1928. He returned home in 1929 infused with modern ideas. He revitalised the defunct school of Camp Education Society and founded a new high school for girls in the memory of the great reformist G.G. Agarkar. His model lessons were watched by the teaching community with keen interest. The reading series called *Navayug Vachan* and *Arun Vachan* edited by him brought about a radical change in the orthodox tradition of preparing language text books. He wrote inimitable nursery stories and tales for kids and two plays *Gurudakshina* (1930) and *Veeravachan* (1932) for boys. Atre dominated the educational scene for more than two decades.

Atre's early ambition was to become a romantic poet. His collection of poems *Gitaganga* (1935) however failed to make any impact. By about 1922, he found his real forte viz. parody and his *Zenduchi Fule*, a tiny collection of nine pieces appeared in 1925 under the pseudonym Keshavkumar. He had successfully parodied the didactic matter and highly Sanskritized style of the old school of poets as well as the so called progressive ideas of platonic love and fashionable Persianized diction of Ravi Kiran Mandal's poets, especially of Madhav Julian. The comprehensive eighth edition (1972) contains almost all i.e. 68 of

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his parodies. This work of Atre can be called a unique contribution to the genre in particular and Marathi literature in general.

Due to the advent of motion pictures Marathi theatre was then passing through a dismal period. Atre who had imbibed emotional spirit and ornate style from his guru Gadkari and new ideas and modern stage techniques from Western dramatists came to its rescue. His first play *Sashtang Namaskar* (1933) produced by Balmohan Natak Mandali was a great success. It satirized many prevalent fads in Maharashtra such as prescription of the exercise of Sashtang Namaskar as a panacea for all the evils under the sun, the effeminate image of a romantic poet, a blind faith in astrology, a mad craze for cinema-world etc. This was followed by ten plays which became popular in Maharashtra. Two of his serious social plays mainly deal with the problem of women, *Gharabaher* depicting woman's plight in a middle class joint family and *Udyacha Sansar* a tragedy of higher middle class family with an irresponsible head. After 1946 he wrote more than a dozen plays. Notable among them is *To Mi Navhecha* (1965) showing an unscrupulous fellow exploiting helpless, employed girls who have crossed marriageable age. His *Lagnachi Bedi*, a hilarious comedy; *Bhramacha Bhopala*, a burlesque; *Kavadichumbak* (an adaptation of Moliere's *L'Avare*) and *Mourchi Mavashi* (an adaptation of Brandon Thomas's *Charley's Aunt*), both farces, have been Atre's major stage successes.

By 1938, Atre entered the film world and achieved almost the same success; he wrote more than a dozen scenarios. His *Brahmachari* parodying the excessive importance attached to celibacy in the Gandhian era was a box office hit. His film *Shyamchi Ai* based on Saneguruji's famous novel of the same title won the President's gold medal in 1954. In the succeeding year Atre also bagged the silver medal for his feature film *Jyotiba Fule*.

In 1938 Atre had plunged into politics as a supporter of the Congress party and was elected the party-leader in the Poona Municipality. In 1940 Atre moved his headquarters from Poona to Bombay and started *Navayug*, a weekly, to propagate the Congress programme. After independence, however, he joined the Socialist party. He became the leader of the opposition in Bombay Municipal Corporation (1949) and for a term a member of the Legislative Assembly (1957). He virtually found his life's mission in the form of the unified Maharashtra movement. In 1956, he started his popular daily *Maratha* for championing this cause. With his direct and forceful style he almost flattened the opponents of the movement. *Hasha Ani Talya, Mudda Ani Gudda, Sinhagarjana, Ashadhasya Prathama Diyase* are the works which represent his journalistic talent as well as his powerful oratory. *Brandichi Batali, Sakharpuda, Kavalyanchi Shala* and *Mule Ani Fule* contain his short stories and nursery tales.

Throughout his career Atre was a controversial figure. He had encounters with many leading contemporaries like B.V. Warerkar, N.S. Phadke, S.M. Mate, R.K. Tatnis, and P.B. Bhave.

Atre was a literary giant. He excelled in parody, was quite inimitable in nursery tales and a real master of lucid prose. His *Mi Kasa Zalo* and *Karheche Pani* (an autobiography in 5 volumes) amply testify to the fact that he had lived a full life. As a mark of appreciation of his literary greatness he was elected the President of Marathi Literary Conference held at Nasik in 1942. He also presided over the conference of Marathi journalists held in Sholapur (1950) and Marathi Dramatic Conference held in Bombay (1955).

S.G.M.

ATRE, TRIMBAK NARAYAN (Marathi; b.1872, d. 1933) is a lesser known but able writer of the first decade of this century.

He studied at Ahmednagar and Pune and became a graduate in Arts and Law. He was in the civil service of Bombay Government and served variously as Mamledar (Deputy Collector), Mujrub (Revenue Officer), and a Sub-Judge in Khandesh Division. For sometime he was also a Famine Officer during two severe famines of 1899 and 1901.

Atre made extensive study of various subjects like rural economics and sociology, criminal tribes and was well versed in Sanskrit and English, all of which his books *Gavgada* (Village Community) and *Gunhegar Jati* (Criminal castes or tribes) amply prove. He has also two booklets in his name : *Marathi Shalamadhye Modicha Upayog* (The Use of 'Modi' Script in Marathi Schools) and *Vajane Mape Va Nani Yamadhye Pramanikaranasathi Vinanti* (An appeal for standardization of weights, measures and coins) which go to indicate his other interests.

Both his books, especially *Gavgada* on which his fame rests, are scholarly expositions of the rural system, its sociological and economic problems, the transformation through which it went during the different regimes, relationships between various castes and their crafts. In *Gunhegar Jati* he discusses the how and why of these castes and their criminality, with which the village life is cursed. They are the first books of their kind in Marathi. When other reformists were busy with their agitations in the cities Atre was the first to draw their attention to the plight of the villagers and exhorted them to extend their reformist activities in the rural areas and criminal communities. He also writes feelingly about the upliftment of the untouchables and thus saving them from religious conversions.

He was, perhaps due to his scholarship and flair for writing, asked by Lokmanya Tilak to join the editorial section of *Kesari*, his famous Marathi daily. A reformist in

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his ideas he also wroked with Pandita Ramabai for sometime.

Importance of Atre's writing was rediscovered when his book *Gavgada* was brought into limelight through its new reprint (1959) after a lapse of about half a century.

I.S.

ATREYA (Telugu ; b.1921) playwright, actor, producer, film script writer and lyricist, was born at Mangalampadu Village, Sullur Taluk, Nellore District. After preliminary education at Chittoor, he had undergone teacher's training, but left it to participate in the Quit India Movement and was imprisoned. He had moved from one job to the other in quick succession, as a clerk in the settlement office at Tiruttani, in the Munsiff Court at Nellore, as an assistant editor in *Zamin Rytu* and as office secretary of the Andhra Nataka Kala Parishad at Gudivada.

His theatre activities started while at Chittoor and his association with Venkatagiri Amateurs brought him and the group both recognition and fame. Though his initial association with theatre was as an actor, he soon wrote a series of plays which found a permanent place in amateur theatre. His early plays *Gautama Buddha* (1946) followed by *Ashoka Samrat* (1947) were not immediately popular on the stage. Recognition as a playwright came to him with *Parivartana*, staged at the Progressive Writers' Meet at Madras (1947).

Atreya's *N.G.O.* or *Gumasta* (1949) established a new trend of realism on the Telugu stage. Powerful, realistic characters and identifiable, commonly experienced conflicts in day-to-day middle class life struggling to maintain a semblance of honour and prestige under constant pressures of power and money made *N.G.O.* a trend-setter in contemporary drama.

Atreya was the author of other successful plays such as *Kappalu*, (1954), *Eanudu* (1947), *Bhayam* (1957), *Viswasanti* (1953) and also many one-act plays including *Pragati*, *Evaru Donga* and *Vara Prasadam*.

Atreya had entered the cinema world as a script writer and lyricist in 1958 and had attained recognition as a powerful writer in that medium also, supplying scenarios and lyrics to about 200 films. He was the recipient of a fellowship for his service to the Telugu Theatre and films by the A.P. Sangeet Natak Akademi.

Atreya's main contribution to Telugu drama lies in his powerful delineation of basic social conflicts seen in our everyday life, portrayed with great sincerity and in an authentically realistic vein.

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M.N.S

ATTAKATHA (Malayalam). This is (literally, a 'story for dance performance' from *Atu* 'to dance' and *Katha* 'story'), the generic name for the literary works specially written for Kathakali performance. The progenitor of this literature is believed to be one Vira Kerala Varma. He was a member of a royal family and is presumed to have lived during the latter half of the seventeenth century. The family was known as *Kottarakkara Kovilakam* (Kottarakkara palace). Since his palace was situated at Kottarakkara in Eastern Travancore, the prince was popularly known as Kottarakkara Tampuran (The Prince of Kottarakkara). A widely circulated legend attributes the origin of this literature of performance to the offended pride of Kottarakkara Tampuran on the refusal of King Manaveda, the Zamorin of Calicut, to send his palace troupe of *Krishnanattam* to Kottarakkara in response to the former's request. Failing in his attempt to bring the Krishnanattam troupe to his palace, Kottarakkara Tampuran decided to compose a series of stage plays which were subsequently enacted for the first time under his patronage and supervision. He wrote eight such stories based on Ramayana episodes, each one intended for a night's performance. The works are : *Putrakameshti*, *Sitasvayamvaram*, *Vicchinnabhishekam*, *Kharavadham*, *Balivadham*, *Toranayudham*, *Setubandhanam* and *Yuddham*. Inspired by the name *Krishnanattam*, the performance based on these eight works was initially called *Ramanattam* since all of them dealt with incidents connected with the Sri Rama story. The term *Ramanattam* became obsolete as it was later replaced by Kathakali.

The structure of the attakatha consists of padams (songs) which represent the dialogues of the characters, shlokas (quarts in Sanskrit meters) and dandakas (the collective name of meters having more than 26 syllables in one foot) which narrate the incidents and describe the interlinkages in between the scenes. The padams and dandakas are in Manipravala language and the shlokas in pure Sanskrit. Some authors have deviated from this general rule. The author himself indicates how the shlokas, padams and dandakas should be sung in performance by specifying the respective ragas (tunes) and talas (rhythms) for each.

Kottarakkara Tampuran's Ramanattam plays paved the way for the popularity of attakkatha literature in Malayalam extending upto the first half of the twentieth century. But in literary quality his works are mediocre and are ranked far below many other creations of the same genre that followed. Among his works only *Kharavadham* and *Toranayuddham* are popular with the performers of Kathakali today. For the portrayal of characters and the narration of sequences of the Rama story, Tampuran has mainly relied on Valmiki's original *Ramayana* and the later Tamil adaptation, Kamban's *Ramayana* of the twelfth century.

After Kottarakkara Tampuran, a few years later, one

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comes across another member of a royal family producing a set of attakatha works. He is popularly known as Kottayathu Tampuran (Prince of Kottayam, in Northern Kerala) and from the internal references in his works it could safely be assumed that this prince was the younger brother of one Kerala Varma who was the first poet in Malayalam to translate Valmiki's epic, though the translation has not been completed. The translation is believed to have been attempted around the turn of the 17th century and therefore, in the absence of more reliable evidences, his younger brother must have lived during the first few decades of the 18th century. Kottayattu Tampuran wrote four attakatha works, viz. *Bakavadham*, *Kalyanasoughandhikam*, *Kirmiravadham* and *Nivatakavaca kalakeyavadham*. All these stories are based on the *Mahabharatam*, and the Ramanattam works of Kottarakkara Tampuran. Among the four works, the last one tops in literary quality and stage adaptability. In this work the author compares the celestial damsel, Urvasi, to poetry in an oft-quoted quartet in which the qualifications described are applicable to both.

Among the other attakatha writers of the 18th century, two stand out. They are Kartika Tirunal Rama Varma Maharaja (1724–1798) and Asvati Tirunal Rama Varma Tampuran (1756–1794). The former was a benevolent ruler and hence was known as Dharmaraja (The charitable king). He has written six complete attakathas (*Rajasuyam*, *Subhadraharanam*, *Bakavadham*, *Gandharvavijayam*, *Panchalisvayamvaram* and *Kalyanasoughandhikam*) and another incomplete one, the first part of *Narakasuravadham*. Though he rendered substantial service to the development of Kathakali by encouraging artistes and introducing innovations in the performance, the literature that he produced for the art is of moderate standard. Asvati Tirunal wrote four attakathas (*Poundrakavadham*, *Ambarishacharitam*, *Rugminisvayamvaram* and *Putanamoksam*) and is believed to have completed Kartika Tirunal's unfinished work. Scholars and art lovers are unanimous in their opinion that Asvati Tirunal's works are in no way inferior to the best works in this genre produced earlier and later. All his works, except *Poundrakavadham* are popular on the Kathakali stage.

Amongst all the attakatha writers none equals Unnayi Variyar who is believed to have lived during the last quarter of the 17th century, and the first half of the next. No convincing clues are available on the exact date of his birth, his real name, his family background and other particulars of his life. Most of the information about his life and career that has been collected by researchers is either based on legends and hearsay or reconstructed from bits of indirect evidences. There is only one record which states that in the year 1745 his work was enacted during the festival season in Padmanabhasvami temple in Trivandrum. Hence he must have lived close to that period. Variyar has written only one attakatha, the *Nalacharitam*, which is divided into four parts, each one intended for a day's performance. In all other works belonging to the attakatha literature, the authors are conspicuously constrained by the rules of the corresponding performing art, viz. Kathakali. Unnayi Variyar was first and foremost a poet par excellence, never sacrificing the glow of his imagination to the glitter of the stage. This perhaps, has made his work a challenge to the Kathakali artists. No artists of mediocre calibre can translate his verbal beauty to the complex system of gesture-language that Kathakali is made of. He mixes Malayalam and Sanskrit words indiscriminately to the utter bewilderment of readers and actors on the stage. And yet, the total effect that he creates is astoundingly marvellous. The Nala story of *Mahabharatam* has been handled by many in different forms. Variyar's re-creation of the plot surpasses all others. Each one of his characters, major as well as minor, is portrayed equally naturally and skilfully. The way he has drawn the minor characters, especially the Swan, the Woodsman, Narada, etc. reveals his deep insight into human psychology. The way he has conceived the various scenes reflects his mastery of dramaturgy. And above all, the style of the dialogues employed for characters of various types establishes his sense of propriety and depth of vision.

Many attakatha works were produced during the next two centuries, roughly down to the first quarter of the twentieth century. A good majority of these later works are poor replicas moulded inexpertly on the earlier works, though some attained moderate success on the stage. In this period, only the works of Irayimman Tampi (1783-1863) and V. Krishnan Tampi (1890-1936) attracted serious attention of the scholars and artistes. The former penned three attakathas, viz. *Uttarasvayamvara*, *Dakshayagam* and *Kichakavadham*. All three were frequently enacted and have proved popular among Kathakali lovers, the main reason being that the padams in his works can be sung quite effortlessly and melodiously. As poetry also, his compositions are enchanting and imaginative though not of a standard that could be equated with Variyar's or Kottayattu Thampuran's. He was conscious that essentially attakathas are meant for performances and this awareness is evident throughout his works. Krishnan Tampi belonged to a much later period. One of his attakatha works reaches so high a standard that it could be called a classic. Among his four creations (*Tatakavadham*, *Vallikumaram*, *Chudamani* and *Urvashi*), it is *Tatakavadham* which has perpetuated his name among attakatha composers. The twist he has given to the epical episode is worth recalling. Tataka in Krishnan Tampi's plot is a Dravidian princess, and Sri Rama an Aryan prince. Rama came to the forest to protect the sages from attacks by demons while they performed Yajna. The Dravidian princess who opposed the ritual sacrifice of cows saw in Rama a protector of the same ritual, and hence hated him. But

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Cupid's ways are curious. The tall handsome Aryan prince capitavated the dark princess's heart. Torn between reasoning and emotion, Tataka ultimately decides that 'a queen requires only intellect; let the mind perish'. She was eventually killed by Rama. This novel conception of the ancient story is narrated in a fascinating manner, embellished with rhetoric and in a highly classical, chaste style.

Besides these half a dozen and odd poets, there are about one hundred and thirty attakatha composers whose total output amounts to nearly three hundred. None of these three hundred odd works deserves special mention either in respect of literary quality or in respect of stage adaptability.

During its decaying years, some attakatha composers attempted to cater to modern tastes. The consequence was a small number of works dealing with modern and alien themes. To this group belong Kuttamattu Narayana Kurup's *Higlar vadham*, O.M.C. Namputiripat's *Snapakacharitam*, P.N. Paramesvaran Namputiri's *Umakeralam*, Vallottol's *Jappukattalan*, V. Madhavan Nair's *Gandhicharitam* and an anonymous work *Pattunnicharitam*. All attempts to modernise attakatha have miserably failed because the ultra symbolic nature of its characters, the complexity of its structure and the necessity of conforming to the conventions of a highly intricate stage craft do not permit new plots to enter into this genre. It is doubtful whether there is going to be any rejuvenation of this literary form in future years.

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K.M.P.V.

ATTAPRAKARAM (Malayalam). Attaprakaram, which literally means mode of acting, is the general term given to stage manuals prepared for such dance dramas of Kerala as Kuttu, Kutiyattam and Kathakali. According to tradition it was king Kulasekhara Varman (12th century), author of the two dramas, *Subhadradhananjaya* and *Tapatisamvarana*, who was responsible for reforming the stage in Kerala. A Brahmin contemporary of his composed *Vyangyavyakhya* commentaries on the above plays detailing the modes of staging the plays in a novel way and this text in Sanskrit is the first stage manual produced in Kerala. Another Brahmin scholar and contemporary of the king, Tolan, is credited with the authorship of the *Attaprakarams* in Malayalam, in which he has given copious details of his innovations in staging plays. Tolan, along with his patron, is said to have introduced 'Kutiyattam' in which Sanskrit plays are staged in a peculiar way as set out in stage manuals. These stage manuals are known as 'Kramadipikas' or 'Attaprakaras'. The former, written either in Sanskrit or in Malayalam or in both, explain the procedure adopted in the staging of the plays and deal with the songs, dances, the ragas and the various stage directions. The latter indicate the way of acting, the meaning of the verses, etc. in detail, in the form of a continuous moving story to enable the actor to represent it by gestures and movements. These are mostly written in Malayalam and are not to be spoken on the stage, but are only intended for the benefit of professional actors. There are texts in Malayalam to be spoken by the Vidushaka explaining the meaning of the Sanskrit texts for producing humour. The earliest Attaprakaras in Malayalam are *Mantrankam* (unpublished, available in the Kerala University Manuscripts Library, Trivandrum), *Mathavilasam Asokavanikankam* (Trivandrum Malayalam Series No. 95, Trivandrum, 1957), *Surpanakhankam* (unpublished, available in Trivandrum) etc. Most of these texts are attributed to Tolan, the court-jester of Kulasekhara Varman. There is an Attaprakara on the *Ascharyachudamani* of Shaktibhadra of Kerala (*Ascharyachudamani*, ed. K.P. Narayana Pisharodi, Mangalodayam, Trichur, 1967) giving the details of its staging, also produced at an early period. Among the later Attaprakaras, the *Ashtapadi Attaprakaram* (Trivandrum Malayalam Series No. 114, Trivandrum, 1964) composed by Ramavarma (1801) details the staging of the *Gitagovinda* of Jayadeva. *Kathakali Attaprakaram* (Vol. I, K.P.S. Menon) gives the details of the staging of 17 Kathakali stories.

The Attaprakaras in Malayalam often show the influence of Tamil in addition to that of the Manipravala style in which Sanskrit is the predominant factor. It is believed that such stage manuals have considerably helped the standardisation of the Malayalam language.

An instance of staging the 12th stanza of the Act I of *Subhadradhananjaya* may be noted here. The actor playing the role of Arjuna first looks at the heroine and begins to describe her from head to foot. When he comes to the eyes he stops and recites this verse slowly in the Raga called Arttan indicating the meaning of each word through hand gestures in the same order as in the text. Then the meanings are shown again by the gestures, but without reciting the verse. The number and gender of words, the nature of compounds, etc. are indicated. During the recital there is no instrumental music, but during the explanation the instruments are played. Then the verse is taken up for the third time for explaining the syntax (anvaya). First he recites the portion "iyam ka" and begins to indicate through gestures all its suggested meanings : "what sort of girl is she? What is her name? Who is her father? Who is her mother? What is her family?" and so on. Thus the procedure is followed as detailed in manuals specially written for the play. These manuals are the hand books of the professional actors (known as Chakyars) in Kerala and they guard them

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jealously. All the plays attributed to Bhasa were staged in this way, in addition to those by the early dramatists of Kerala, though the later ones were not staged in this form.

N.P.U.

ATTICUTTI (Tamil) by the poetess Avvaiyar of the 12th Century A.D. is one of the celebrated ethical works in Tamil. Atti is the name of the ebony tree whose flower resembles the moon; 'Cuti' means one who wears and here Atticuti denotes the Lord Siva who wears a chaplet of moon-like atti flowers. The work *Atticuti* contains 108 didactic aphorisms commencing with words beginning with letters in their order in the Tamil alphabet. The work begins with an invocation. The influence of the work is so great that it has become a literary genre also. Following this work, Poet Bharathi, V.S. Manickam and Poet Vanitacan among many others have contributed to this genre. *Atticuti Virttiyurai, Atticuti puranam, Atticuti Venpa, Atticuti Tiravukol, Atticutic Chintu* and similar works have been written to propagate the ethical ideals already advocated in *Atticuti* of Avvaiyar, the most popular and prolific writer of ethical maxims of the 12th Century.

Atticuti states the eternal truths and the perennial wisdom of ages in the most cryptic language. It lists all rules for an upright and useful life in society. Avvaiyar is accepted by the masses as their symbol of wisdom and her profound maxims are current to this day in the Tamil land. Her name is known even to school children who repeat with zest her reflections on life meant for the young. Her poetry has percolated down to the lowert strata of Tamilian socrety because of its simplicity and intelligibility. Some of her ethical teachings have been crystallized by the common folk as proverbs used in common parlance. *Atticuti* is one of the most powerful instruments available in Tamil to mould one's character. That is why it has been prescribed among other texts in the curicula for elementary education in Tamil. "Be interested in virtuous deeds. Avoid anger, Learn while you are young, Don't avoid munificence"; are some of the aphorisms of *Atticuti*.

C.B.

ATUKKALAYILNINNU ARANGATTEKKU (Malayalam) is a drama written by V.R. Bhattathirippad (1930) in protest against the discrimination and injustice being suffered by Nambudiri women in their custom-ridden, male-dominated community. It is a part of the critical reappraisal of the old practices in the light of the modern concepts of freedom and equality.

A young Nambudiri girl Teti and her cousin Madhavan have grown up together along with the girl's brother Kunchu, in their family by name Vilayur. They have pledged their tender hearts to each other although not in so many words. Madhavan goes to the city to complete his English education. In the meanwhile certain developments take place in the Vilayur family. Teti's father is on the lookout for a bridegroom for his daughter. There is the usual astrologer who compares the horoscope of the girl with the horoscopes of the 'boys'. The choice ultimately falls on a thrice married old man, head of the Karkatakamkunnu family, who is only too happy to marry the young girl for an appropriate dowry. He declares that if any opposition comes from his existing wives, he will kick them out. But things do not happen the way the two old men plan. When the bridegroom arrives at the home of the bride for the wedding ceremonies he receives an injunction order against going ahead with the marriage. The order has been obtained by Kunchu, brother of Teti. Kunchu converts his father to his way of thinking and the old father ultimately agrees to give Teti in marriage to her cousin Madhavan. In the last scene we find Madhavan's colleagues in Madras assembled in his home in the village and participating in the marriage celebrations. We also find felicitations and presents arriving for the unorthodox couple. Among them is one from the London Nambudiri Yuvajana Samajam (Association of Nambudiri Men, London).

The sincerity which throbs in Bhattatirippad's play is obvious. Records show that when the play was staged in 1930, men took the parts of women characters as well. The play depicts the life and practices of their community in faithful terms.

Though Bhattathirippad is no more, he lived long enough to see the social evils he had fought against almost removed. His play in the company of one or two other similar works functioned as the literary bastion of the reform movements in the community.

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K.R.P.

AUCHITYA (Sanskrit). In literary criticism no concept appears all of a sudden. Literary critics collect ingeniously materials from older literature and build their theories on them. Kshemendra likewise found the rudimentary concept of auchitya (propriety) in earlier literature which he developed into an elaborate thesis.

Bharata (2nd century B.C.) was the first to observe that, for a proper and full development of rasa, the rules of propriety have to be observed in all their forms; thus there has to be a proper employment of the anubhavas in relation to the subject–matter, the speaker, the sentiment and the means with which it is evoked. It is, as a matter of fact, clear that it is difficult to speak of gunas, or doshas in absolute terms and in a clear-cut manner. When the

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theorists writing on the rasa speak of rasapariposha and rasapakarsha, i.e., nourishment and detraction of rasa, they are governed by the considerations of auchitya Hence arises their conception of nitya and anitya, permanent and transitory, doshas or gunas. It is therefore not surprising to find the Dhvanikara observing that the secret of rasa lies in observing the established rules of propriety. It was out of these considerations of propriety that he recommended the avoidance of conflict or virodha with the principal rasa; and spoke of propriety of different kinds with reference to the speaker, the theme, the vibhavas, the alamkaras and the like. This concept of rasadoshas gradually led to the concept of doshas connected with the pada and the padartha, the vakya and the vakyartha, i.e. the word and its meaning, the sentence and its meaning. Mahimabhatta (1020-1100) also in second chapter of his work *Vyaktiviveka* deals with the problem of anauchitya and speaks of two aspects of impropriety, referring to shabda and artha. He also speaks of propriety which is internal-antaranga and external-bahiranga, as it is with reference to the meaning-arthavisaya or pertaining to word-shabdavishaya. Finding that the internal propriety has been discussed by the earlier writers, Mahimabhatta discusses only the external propriety, dividing it into five varieties; nondiscrimination of the predicate, which he calls vidheyavimarsha, violation of uniformity of expression, i.e., prakramabheda, syntactical irregularity, i.e. kramabheda, tautology, i.e. paunaruktya and omission of what must be expressed, i.e., vachyavachana.

Rudrata (825-850) in his *Kavyalamkara* while dealing with different styles called ritis, like the vaidarbhi and the panchali and the different rasas and their development and the use of compounds in this context, admits auchitya as the governing principle. It can be said that Rudrata has anticipated here the theory of auchitya developed by Anandavardhana (9th century) and fully established by Kshemendra. The rasa, no doubt, is of paramount importance in poetry and all other constituents like the riti, guna and alamkara move in the direction of its development and are expected to contribute to it. Rudrata actually uses the concept of auchitya and seems to develop the principle in some respect in his work; for he speaks of the five vrittis–madhura, praudha, parusha, lalita and bhadra—and advises a good poet to use them all skilfully after considering the propriety in the context of the speaker and the sense. While speaking of alamkaras the yamaka and the anuprasha as well as the shlesha, he observed that these are detrimental to the development of the two principal rasas, the shringara and the karuna, i.e. erotic and pathetic, though admitting their usefulness in the hymns of praise or descriptions of battles. This would mean that he thought of the principle of propriety as governing the use of the alamkaras in the context of the themes.

It is curious to note that Udbhata defines in his *Kavyalamkarasarasamgraha* the figure of speech urjasvi as having its essence in propriety, especially in the matter of love and anger; for here the emotions and the sentiments are developed on the basis of love and anger that seem to be improper. Anandavardhana has discussed the excellence of diction and the adjustment of words, letters and sentences with regard to their capacity to contribute to the development of rasa. This was in essence an indirect statement of the theory of auchitya or propriety. Anandavardhana speaks of samghatana as depending on the use of long or short compounds as well as its appropriateness in the matter of manifesting the rasa and suitability in the context of the speaker and the theme. This would really mean that it is the propriety governed by three principles-rasaniyama, vachya or vishayaniyama and the vaktriniyama. The samghatana depends on the gunas; and the gunas directly contribute to the development of rasa. The gunas like the alamkaras are subordinate to the rasa as they are expected to contribute to its development and naturally these are also governed by the principle of propriety.

Kuntaka (950-1050) admits auchitya as a guna, a quality on account of which any charming expression brings out the excellence of the subject described. Kuntaka holds that propriety pervades in the word, the sense and the entire poetical composition; and if a composition, in any of its parts or anywhere, suffers from impropriety, auchitya in two varieties, one resulting from the excellent description of an object and the other from skilfully bringing out the nature of the speaker or the listener, fails to lead to the desired end. Kshemendra picks up all these scattered threads, expressed or implied hints in the writings of the early writers like Rudrata, Anandavardhana and Mahimabhatta and develops his own theory of auchitya as the soul of poetry. It is to be noted that Bhamaha and Dandin neither mention the principle of auchitya nor use the word.

All this discussion leads one to believe that in the pre-Kshemendra period, the principle of auchitya was thought of particularly in the context of character, meaning, subject, vritti, rasa, word, excellence of the objects, the nature of the speaker and the listener, the sentence, and the entire composition. Aesthetically, its vital relation with the rasa was also realized as it governed the entire internal and external organization of the constituent factors of poetry. At the same time no writer had declared that the propriety was the soul of poetry.

Abhinavagupta had commented on the *Dhvanyaloka* of Anandavardhana in a brilliant manner and Kshemendra was a direct student of Abhinavagupta in the matter of literary criticism. In all probability, therefore, he was inspired and influenced by both of them. According to Kshemendra, auchitya resides in 28 places and he appears to have been more or less inspired by the approach of Kuntaka in listing the places where vakrokti resides. Like Kuntaka, Kshemendra also brings out

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excellences as well as defects of earlier writers and at places his indebtedness to Kuntaka is quite obvious. In the formulation of his original thesis Kshemendra is not an original thinker that way, but his critical insight can be definitely seen in his formulating a new doctrine and basing it on the earlier discussions. He was widely read and had good insight into poetry, had also the necessary discipline and love of labour, but he was no genius and therein lie his limitations and the causes as to why the auchitya school of poetry could not belong to the list of recognized schools in Sanskrit poetics. Kane's judgement that 'Kshemendra's contribution to poetics is meagre' is harsh and does no justice either to Kshemendra or to his work.

The concept did not receive much attention from the writers on rhetorics in the post-Kshemendra period. But it is seen to play an important role in the literary criticism of the 19th and 20th centuries. Correctness is essentially identical with conformity to a standard, to a rule or to a convention, or to a custom. Auchitya comes into play when a rule, or standard or custom comes into conflict with the reality at hand, and decides the issue. Regard for propriety really leads to classicism where rules, norms and correctness are of supreme value. However, according to some, auchitya, propriety or correctness is a negative virtue, for, it is of the nature more of avoiding defects rather than some positive achievement of graces. But the theory of auchitya as elaborated by Kshemendra makes it look like inner harmony of poetic creation.

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T.G.M.

AUCHITYAVICHARACHARCHA (Sanskrit) is the most important of the four treatises devoted to literary criticism, by Kshemendra, the other three being the *Kavikanthabharana*, the *Kavikarnika* and the *Suvrittatilaka*. As Kshemendra himself says in his work, it was written in the times of the king Anantaraja i.e., some time before 1080. He is widely read in classical Sanskrit poetry and his taste is highly sophisticated and cultured. He may not be a first rate poet, but as a critic he cannot be ignored at all.

The *Auchityavicharacharcha* contains 39 karikas with a prose Vritti and about 606 illustrations and the work is rounded off by 3 concluding verses. The main argument of Kshemendra is that auchitya, propriety, is the essence of poetry and of rasa. This principle of auchitya is discussed in connection with a pada, vakya, prabandhartha, guna, alamkara, rasa, kriya, karaka, linga, vachana, upasarga, kala, desha, kula, vrata, tattva, etc., these being 28 significant points in which the auchitya is seen to reside. Just as sentience pervades the entire body likewise the principle of auchitya pervades the entire poetical composition. Kshemendra has discussed this topic in a very systematic manner, for, at the outset he defines auchitya, discusses its relation with poetry and its varieties in the opening karikas and then proceeds to discuss and explain the same with illustrations in the remaining part of the work. It is very clear that he was familiar with the works and the views of his predecessors like Bhamaha, Vamana and Anandavardhana. Anandavardhana and Kuntaka seem to have inspired him; for like the former, he seeks to establish a new thesis of his own, and like the latter, he writes his own Vritti, illustrates his points with suitable illustrations from literature before him and offers his own comments on the poems of great poets like Amaru, Kalidasa and Bhavabhuti. To prove his thesis he gives appropriate examples as well as inappropriate ones, so as to leave no ambiguity about his point. The idea of auchitya however, is not entirely new, for Anandavardhana himself had very clearly pointed out (*Dhvanyaloka* 3-7-14) that propriety was the highest secret of proper development of rasa. But credit must be given to Kshemendra for having developed the idea fully and having brought it into a relation with rasa and chamatkara, the principles of paramount importance in poetry, according to earlier thinkers. In the manner of Kuntaka who found the concept of vakrokti in earlier writers and developed it fully, Kshemendra developed fully the concept of auchitya. This may not be a new thought altogether but Kshemendra belongs to the category of Anandavardhana, the Dhvanikara, and Kuntaka, the Vakroktijivitakara, in his formulation of a new thesis out of older material and also in writing a systematic treatise on the subject.

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T.G.M.

AUROBINDO SRI (English; b. 1872 d. 1950). Known earlier as Aurobindo Ghose, poet, patriot, philosopher, prophet and Yogi, was born at Calcutta. Aurobindo was the third son of a Bengali surgeon, Krishnadhan Ghose, and received an English education at the Loretto Convent School, Darjeeling (1877-9), before he was taken, along with his two elder brothers, to England. After being privately educated for five years, Aurobindo entered St. Paul's School, London, in 1884 and proceeded to King's College, Cambridge in 1889 with a classical scholarship. He proved to be a brilliant scholar, and took first class Honours in the Classics, besides acquiring mastery on English and French. And although he passed the written examination for the I.C.S., he could not finally qualify for

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the Service, mainly because of his pronounced political views.

Returning to India early in 1893, he found employment in the native State of Baroda, rising to become Vice-Principal and Professor of English and French at the Baroda College. His fourteen years in Baroda were a strenuous period of study, teaching, poetic composition, yoga and secret revolutionary activity. He saw India, not just as a geographical area, but as the Mother unhappily living under foreign subjection. Not seduced by the easy security afforded by his teaching career, he embarked upon a programme of revolutionary action. First he was content to exercise from behind the scenes a long-distance control over a nationwide underground revolutionary organisation that would be ready, when the time came, for armed uprising. His pamphlet *Bhavani Mandir* was already in circulation among young revolutionaries. In 1906, he openly plunged into political action, moved to Calcutta, and edited the *Bande Mataram*, voicing a vehement protest against the partition of Bengal and preaching the nationalist cause with missionary fervour. This open espousal of extremist nationalism made him, in the eyes of the alien bureaucracy, the most dangerous man in India. The killing of the Pringle-Kennedy ladies in April, 1908 by two young revolutionaries provided the needed pretext for the arrest and solitary confinement of Aurobindo. After a protracted trial on charges of conspiracy and murder he was honourably acquitted in May, 1909. But during his time in the Alipur jail, he had certain profound mystic experiences which were to make him turn his back on politics and retire to the French settlement at Pondicherry in April, 1910 for the undisturbed pursuit of yoga and spirituality.

In this 'Cave of Tapasya' at Pondicherry, he began working out the meaning of his earlier spiritual experiences and realisations. In collaboration with the French spiritual adept, Mirra (later known as the Mother), he edited the philosophical monthly, *Arya*, from 1914 to 1921, and established his Ashram in 1926. It was in the *Arya* that his major works in prose first appeared: *The Life Divine*, *The Synthesis of Yoga*, *The Secret of the Veda*, *Essays on the Gita*, *The Psychology of Social Development* ('The Human Cycle'), *The Ideal of Human Unity*, *The Foundations of Indian Culture* and *The Future Poetry*. Although there were always a few disciples living with him at Pondicherry, it was only after the formal establishment of the Ashram in 1926 that more and more sought his spiritual guidance, and thus the Ashram community grew year by year. In the last decade of his life, he was mainly engaged on *Savitri*, a 24,000–line epic that retells in symboilic terms, and in consonance with his spiritual insights, the ancient *Mahabharata* story of Savitri's victory over Death and her reclaiming of Satyavan, her husband. Aurobindo was cast in the hallowed mould of India's great sages and Rishis, and it was his destiny to participate in mighty world movements–a free and united India, a resurgent Asia, and emerging world union, the overflow of India's spirituality into Europe and America, and a quantum leap in evolution from the mental to the supermental consciousness–and help to hasten their fulfilment. His Ashram in Pondicherry and 'Auroville' on its outskirts are mini-worlds, spiritual pilot-projects in which several hundred men, women and children, drawn from most of the nationalities of the world, are trying to lay the foundations of the 'Deva Sangha' (the Community of Gods) that Aurobindo had envisaged in his many prophetic writings.

Aurobindo's achievement as a lyricist, dramatist and epic poet, must rank him high among the writers of our time. From *Songs to Myrtilla* (1895) till almost the end, he composed a large number of lyrics, sonnets and (towards the end) futurist poems in quantitative metre as in *Thought the Paraclete* and *Rose of God*. He wrote 5 five-act plays–*Perseus the Deliverer*, *Rodogune*, *Vasavadutta*, *The Viziers of Bassora* and *Eric*–that are Elizabethan in their cast, though charged with the Aurobindonian evolutionary dialectic. His early narrative poem, *Urvasie* (1896), was followed by *Love and Death*, the heroic poem *Bali Prabhou*, the unfinished *Ilion* (a sequel to the *Iliad*) in quantitative hexametres, and *Savitri* in 'Kalidasian' blank verse. In richness of content, mastery of the medium and power of articulation, these constitute a body of narrative and epic poetry not surpassed, and but rarely equalled, in contemporary literature.

Whether in *The Life Divine*, a synthesis of all knowledge in symphonic prose, or in *Savitri*, the epic of supermental change, Aurobindo's diagnosis of the human predicament is that, while mastery over the outside world has been growing at an accelerated pace, inner development seems to have halted long ago. Our environment is changing fast, but the inner psychological climate has remained the same. In the past, the evolutionary adventure led to the growth of 'life' in 'matter' and later to the burst of 'mind' in 'life'. The time has now come for the leap from 'mind' to 'supermind'. Sri Aurobindo also thought that, with the destined supermental change, there will be change in social and political organisation, and in Art and poetic expression, governed by the 'overhead aesthesis', and the 'future poetry' will increasingly approximate to the inspired Vedic mantra. While this argument is persuasively presented in the *Arya* sequences earlier (notably *The Life Divine*, *The Psychology of Social Development*, *The Ideal of Human Unity* and *The Future Poetry*), it is in *Savitri* that the last-ditch battle in the evolutionary adventure is actually shown as happening, and we have sovereign assurance:

> Nature shall live to manifest secret God,
> The Spirit shall take up the human play,
> This earthly life become the life divine.

Aurobindo's works have been published in 30

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K.R.S.I.

AUTOBIOGRAPHY (Assamese) Compared to biographies in Assamese, autobiographies are smaller in number. It is because there was no tradition of writing one's own life-story in Assam before the British rule. When the Assamese came to be acquainted with Western literature during the British Period, only then they knew the importance of this branch of literature and started producing it. Assamese autobiography began thus in the 19th century when the British rule was established in the State. But even then no autobiography was published in that century. Publication of autobiographical writings in book-form started only from the forties of the 20th century and most of these publications were posthumous in the beginning. After all, the Assamese at this initial stage of autobiography-writing were naturally shy and apologetic, to break the Indian tradition of not writing about their own selves.

Harkanta Majindar Barua (1815-1901) has been the first in Assamese to write his autobiography. A British government official at the initial stage of British rule in Assam, he went on recording the experiences, incidents and events of his private and official life almost till the end of his life but left the writings unpublished during his life-time. When these were published sixty years after his death in the form of a book entiled *Harkanta Sadar-Aminar Atma-Jivani* (1960), the book proved to be of immense value as a storehouse of information about the social, economic and political aspects of life in Assam in the 19th century. The first and second part of this book covering the author's life till 1856, are in the narrative form of an autobiography proper, and they contain all the dates and years of the events and incidents narrated here. There is also an introduction to his ancestors. But the third and last part covering the author's life from 1856 to 1890 is in the form of an elaborate diary, containing a day to day record of the author's life. However, this cannot be treated as a diary proper since the original diaries for these years were retouched by the author himself towards the end of his life. The language of the book appears archaic today. But its simple colloquial style of the time has a charm of its own.

Lakshminath Bezbarua's autobiography *Mor Jivan Sowaran* (Reminiscences of My Life) (Part I, 1945; Part II, 1961), published posthumously, is a very readable work. It narrates not only the story of Bezbarua's life and family but also many other events and activities of his time that have social and cultural importance. Padmanath Gohain Barua's *Mor Sowarani* (My Reminiscences, 1971), also published posthumously on the occasion of his birth centenary, is another pleasant reading autobiography, throwing light on many known and unknown incidents and events of this writer's life and time, covering the later part of the 19th century and the early part of the 20th, just as Bezbarua's life does.

Another important autobiography of a writer is *Mor Jivan Darpan* (Mirror of My Life, 1969) by Benudhar Rajkhowa. A government servant of the first half of the 20th century, the author while telling his life's story, focuses light on various aspects of life in Assam. Two other autobiographies by two other writers may be mentioned here together. One is *Atitar Sowarani* (Reminiscences of the Past, 1973) by Sailadhar Rajkhowa and another is *Eri Aha Dinbor* (The Days of Life Behind, 1976) by Nalinibala Devi, the last mentioned being the only autobiography so far to be published during the author's life-time. Both these autobiographies reflect not only the two poets' lives but also their times. Nalinibala Devi, the daughter of the reputed political leader Nabin chandra Bardoloı, brings in the freedom movement too, as it touched her and her family.

Pratap Chandra Goswami's *Jivan Smriti aru Kamrupi Samaj* (Memories of Life and the Society in Kamrup, 1971) is written in a different key. While recollecting the life of the author, a traditional Sanskrit scholar and writer, the author lays emphasis here on the social customs of his place in his time. This has enhanced the importance of the book as a social document too.

Besides these autobiographies, there are a few memoirs of public life by a few public figure, writers and artists. Three of them need special mention here. The first is *Congressar Kamciyali Rodat* (In the Morning Sun of Congress, 1959) by Benudhar Sharma. It reflects the freedom movement in upper Assam during the twenties and thirties of the present century when the author, a reputed writer and historical researcher, was a young man. The author tells in his typically charming language the story of his involvement in the movement as it affected the towns and villages around him under the magnetic influence of Gandhi. The second memoir is by a devout freedom fighter Krishnanath Sarma. It is *Kishna Sarmar Diary* (1972) published posthumously. This memoir, not a diary, though called so in the title, has proved itself to be a valuable source of information about the Congress movement in Assam in the early part of the present century.

Hanhi Kandonar Mela (A Fair of Tears and Laughter, 1971) by Kamalnarayan Chowdhury is the third important memoir. A musician and screen artist of repute, Kamalnarayan writes here in the form of stories, his

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varied experiences of life as an artist. The author consciously makes his memoir unconventional by portraying the personalities or telling the stories of many adorable persons of Assamese music, film, literature and so on while narrating his own experiences in life. A highly readable memoir because of the method of narration, the book brings into focus many background stories of Assamese film and musical history from twenties to the sixties of the 20th century.

Over and above these memoirs of public life, we have a few reminiscences of private life too. One such reminiscence is *Mor Jivanar Kichu Katha* (A few words regarding my life, 1969) by Nazar Ali. An obscure primary school teacher in an interior village, Nazar Ali while narrating his exclusively private life, brings to light here many important aspects of village life, especially Muslim village life in Assam in the early part of the 20th century. Another important reminiscence is *Jivan-Sowaran* (Reminiscence of Life, Vol. I, 1979) by Rajendralal Uzir. Though this too is the story of an exclusively private life, it deserves public attention for the descriptions of life and living condition in Assam in the first three decades of the 20th century and the last decade of the 19th. What is more, the book contains the author's experiences as a young man in the first World War in Europe.

Summing up, it may be said about Assamese autobiography that it shows little variety in contents. Besides this limitation in subject matter, there is a limitation in its nature too. All the Assamese autobiographers, reminiscence or memoir writers have brought to light only the bright aspects of their life. There is little self-analysis or self-criticism in Assamese autobiographical writings. So a really frank autobiography like that of Gandhi or Rousseau or Bertrand Russell is still a far cry.

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Go.S.

AUTOBIOGRAPHY (Bengali). Though poets in premodern Bengali literature had sometimes introduced themselves in their writings, autobiography as a form of literature had to wait for the growth of Bengali prose. The 19th century awakening in Bengal shattered the old concept of man being only a member of a religious sect, caste or professional guild. That he is an individual with his own personal sentiments and emotions was a new concept that claimed and received respect. People came in contact with English education and the world came closer. English history was being taught in schools and colleges and events of personal heroism, courage and dedication captured the imagination of the rising Bengali intelligentsia. Along with these changes autobiography as a form of self expression also had an ever-expanding attraction for new writers and social reformers. Persons who could not shape their experiences in story telling found in the form of autobiography a way to express their sensitive reactions to the hundred and one calls of the world they lived in. Even those who were masters in the art of novel writing also did not leave this form of expression untouched. Beginning with Rabindranath Tagore till the present day short story writers and novelists have also explored this form.

In the old Bengali poetry most of the poets supplied some information about themselves, the patronage they had received from kings and zamindars, their own parentage and some times the society they lived in. Such autobiographical notes may be found in the *Ramayana* by Krittibas, whose date has not yet been finally ascertained. Mukundaram Chakrabarty (16th century), the poet of *Chandimangal* while introducing himself drew a picture of the terrible situation the peoples were then living in. He realised that without a reference to the social condition around him his own introduction would be incomplete.

Persons like Raja Rammohan Roy and Iswarchandra Vidyasagar wrote something about themselves but their works were not autobiographies in the real sense but a bunch of autobiographical information. Rammohan Roy did it through the medium of English but this goes to show that from the beginning of the 19th century the educated Bengalis could appreciate the beauty and utility of this new form.

The most important autobiographical writing in Bengali literature, (*Maharshi Devendranath Thakurer Atmajivani*, 1898) is by Devendranath Tagore, the leader of the Brahmo movement in Bengal, widely acclaimed as a saintly religious personality for his integrity of character and deep religious realisation. Being the leader of a new progressive sect within the Hindu circle he had many battles to fight. He not only reassessed certain rites and ideas of the traditional faith by a rational judgement, but from his own aesthetic perception worked out a new mode of worship which attracted a large section of the educated people of his time. His father Dwarakanath Tagore was a legendary figure who by his own effort and imagination became one of the pioneering Indians who had taken to commerce and industry. He amassed vast wealth but after his untimely death in 1843 the business house had to face unforeseen calamities and Devendranath, honest as he was, decided to do away with every material possession to satisfy the debtors and to uphold the honour and prestige of the family with a serene composure of mind. But he, on the one hand, reorganised his estate and on the other gave a new spurt to the Brahmo movement. He wrote history of his own remarkable life. There was no model before him, but the simple and lyrical language in which he expressed himself made it one of the most important autobiographies in the Bengali language. The three leaders of the Brahmo

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movement Rajnarain Bose (*Atmacharit*), Krishna Kumar Mitra and Shivnath Shastri (*Atmacharit*) wrote about their own experiences of life, which contained valuable material for historical research, but from the literary point of view lacked the flavour and tenderness of Devendranath's writings. While Devendranath was expressing the tale of his inner growth, the others were writing of the growing Brahmo movement and their respective roles in it.

In 1866, long before the publication of autobiographies just mentioned, a book was published with the title *Amar Jiban*. The author, Rassundari Devi, was an ordinary woman and nothing was remarkable about her story. But that some one who spent her life entirely within the four walls of her house could think of writing an autobiography is in itself a striking incident. The women in Bengal at that time were denied every freedom. Expression of agony caused by utter subjection of the womenfolk is punctuated with other not-so-bitter experiences. The popular position of the writer and the time of its publication make this book worth mentioning but on the whole it had not much influence on the art of autobiographical writing in Bengali literature.

Rabindranath Tagore's autobiography which was published in 1912 with the title *Jiban Smriti*, still remains the best of its kind and according to some critics the best book written in Bengali prose. Tagore was reluctant to write the story of his own life. So he had tried to depict the growth of a young boy as a poet, his inner sensibilities, his gradual development to maturity, as if it was some one else's story though written in the first person. While reading this book one should remember that he is reading the reminiscences of a romantic poet who has not taken much trouble to state factual events in the correct chronological order. How the sights and sounds charmed the mind of a child, how the flying birds roused in him a craving for the far, how he reacted to the sweet flowing rhymes of Jaidev, how with the sonorous sound of '*Om Bhurbhubaswa*' (prayer to the earth, the sky and the heavens) his mind spread out over a wide area are certain representative topics of the book. It is the biography of a poet in the making written by the poet himself. In his later years he wrote a book for the children *Chhelebela* (Boyhood times) in a much easier language. Some of his articles, where he has tried to analyse his poetic personality have been bunched together under the title *Atma Parichaya*. Tagore, who consciously would not love to write an autogriography remains the master of that genre in Bengali literature.

From the beginning of the twentieth century people from different walks of life took fancy for writing autobiographies. There are quite a number of books written by the revolutionaries who have spent years in jails and suffered much. To meet the pressing demand of the journals, writers, sportsmen, musicians, film stars, painters, journalists have all attempted to write autobiographies and many of their writings are of a very high standard. *Apan Katha* (Abanindranath Tagore), *Atma Katha* (Pramatha Choudhury), *Amar Kaler Katha* (Tarasankar Bandopadhyaya), *Yatri* (Saumyendranath Tagore), *Amar Jiban* (Nabinchandra Sen), *Amar Katha* (Binodini Dasi), *Smritichitran* (Parimal Goswami) are some of them.

This form of writing in Bengali has reached maturity and some of the good books in Bengali literature are autobiographies.

So.B.

AUTOBIOGRAPHY (English). Autobiography is the gift of Western education to India. The first piece of autobiographical writing in Indian English is Raja Rammohan Roy's short autobiographical sketch (1833). Its authenticity has not been conclusively established, and it is a rather matter-of-fact document. Of greater literary interest is the brief account of himself given by the poet Kashiprasad Ghose, in a letter published in James Lang's *Handbook of Bengal Missions* (1848). The first extensive autobiography (1857) is by Lutufullah, a tutor in Persian, Arabic and Hindustani to British officers. Partly travel diary and partly autobiography, Lutufullah's book is the expression of a man who was not only well-read (he quotes from Shakespeare and Bacon), enterprising, observant and broadminded but also bold in his judgement of British character and society. Novelist Lal Behari Dey's *Recollections of My School Days*, serialized in the *Bengal Magazine* (1873 to 1876) extols the virtues of English education and proclaims its superiority to oriental learning. Apart from these, Nishikanta Chattopadhyaya's *Reminiscences of German University Life* (1892) and two diaries viz. Rakhal Das Haldar's *The English Diary of an Indian Student* (written during 1861-2, published in 1903) and the *Diary of the Late Raja of Kolhapur during his Visit to Europe in 1870* (1872)-are the only attempts at autobiographical writing in English by Indians in the 19th century.

Indian English autobiography appears to have become considerably diversified in the first half of the 20th century. While men from different walks of life now attempt autobiographical writing, the first women autobiographers also make their appearance. The overwhelming question in Indian life upto 1947 was the quest for independence; it is therefore but natural that a large number of men engaged in the freedom-struggle should have produced a considerable body of autobiographical writing. Various shades of political thinking are represented here. Surendranath Banerjee's *A Nation in Making* (1925) is an apologia for moderate politics. Autobiographies by more radical Congressmen include Lala Lajpat Rai's *The Story of my Deportation* (1908), and Jawaharlal Nehru's *An Autobiography* (1936), which is easily one of

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the major autobiographies in world literature. Though it does not cover the last and the most significant twenty five years of his life, it is at once a piece of searching self-analysis, a living record of the eventful course of Indian history, a mine of vivid pen-portraits and a model of urbane and trenchant prose. Barindrakumar Ghose's *The Tale of My Exile* (1928) and B.K. Sinha's *In Andamans : The Indian Bastille* (1939) are notable autobiographies by revolutionaries.

Among autobiographies by writers are Dhan Gopal Mukherji's *Caste and Outcaste* (1923), a highly nostalgic account of his boyhood and youth and Mulk Raj Anand's *Apology for Heroism* (1946), which besides offering a much more objective analysis, also remains a valuable aid to the understanding of his fiction. K. Subba Rao's *Revived Memories* (1933) is one of the earliest autobiographies by a journalist.

Other autobiographers of the period include social reformers like D.K. Karve (*Looking Back*, 1936); men of God, like Swami Ramdas (*In Quest of God*, 1923), officials like A. Balakrishna Mudaliar (*Reminiscences of a Retired Hindu official*, 1905); an educationist, G.K. Chettur (*The Last Enchantment*, 1933) and a jurist, Chimanlal Setalwad (*Recollections and Reflections : An Autobiography*, 1946).

The first Indian woman to write an autobiography in English was Sunity Devi, Maharani of Cooch Behar. (*Autobiography of an Indian Princess* 1921). Both of Nehru's sisters wrote autobiographies. Vijayalakshmi Pandit's *So I Became a Minister*, *Prison Days* and *The Scope of Happiness* appeared in 1936, 1945 and 1979 respectively, and Krishna Huthee Singh wrote *With No Regrets* (1944) and *We Nehrus* (1968).

The post-Independence period (1947) has continued to produce an equally rich harvest of autobiographies, those by men in politics and public life being now more numerous. Among the most outstanding of these are Morarji Desai's *The Story of My Life* (Vol. I-III, 1974, 1979), and M.R. Masani's *Bliss Was in that Dawn* (1977). Some notable memoirs by diplomats are K.P.S. Menon's *Many Worlds* (1965) and Apa B. Pant's *A Moment in Time* (1974). Those by eminent jurists include M.C. Mahajan's *Looking Back* (1963) and M.C. Chagla's elegantly written *Roses in December* (1973). Prominent examples of autobiographies by civil servants and other officials are Prakash Tandon's vivid *Punjabi Century* (1961) and *Beyond Punjab* (1971) and S.K. Chettur's *The Steel Frame and I : Life in the I.C.S.* (1962).

Of the life-stories by authors, the most remarkable is Nirad. C. Chaudhuri's *The Autobiography of an Unknown Indian* (1951). Though the author calls it more of a national than personal history, the historical aspect of the book remains controversial but the depiction of the man–a very unusual Indian–and his milieu in it and its stylistic excellence have justly made it a classic. Ved Mehta's *Face to Face* (1963), Sasthi Brata's *My God Died Young* (1967), Dom Moraes's *My Son's Father* (1968) and R.K. Narayan's *My Days* are other notable examples. Those by journalists include K. Rama Rao's *The Pen as My Sword* (1960) and Frank Moraes's *Witness to an Era* (1973).

Women autobiographers form a sizable class which includes Nayantara Sahgal, Kamla Das, the poet, whose *My Story* (1976) is in the same vein as her confessional poetry and Lady Dhanvanthi Rama Raus' *An Inheritance*, (1978).

Among the other numerous autobiographers are artists (Ravi Shankar : *My Music, My Life*, 1968) and educationists (D.C. Pavate : *Memories of an Educational Administrator*, 1964), while Hazari's *An Indian Outcaste* (1951) is a unique example of the life-story of a member of the depressed classes.

M.K.N.

AUTOBIOGRAPHY (Gujarati). In middle ages, it was against the tradition of Indian culture to talk about one's own self because it would amount to committing the sin of self-praise. It was only after the influence of western culture through education that subjective mode for expression developed in Gujarati literature.

It was Narmad who first consciously wrote autobiography and printed a few copies for private use. He pledged at the outset to tell the truth and truth alone. Accordingly he gives a faithful account of his personal life and activities in his *Mari Hakikat* (written in 1866 and published in 1933) but abstains from giving certain details of his love-affairs, etc., so as not to make public the names of the persons involved. He takes pains to give correct details of his birth, childhood, association with friends social activities, literary pursuits and so on. Even at the risk of being inconsistent he sticks to the facts, e.g, his views on social reform and idol worship, talk with his first wife Dahigauri on the issue of his re-marriage, his clash with the Vaishnav Maharaj Jadunathji, etc. While talking about himself as well as about others, he is thoroughly outspoken. This trait of his personality is reflected in his prose style which though rugged and uncouth is powerful and picturesque. Though the narration stops at 1866, *Mari Hakikat* lays a solid foundation for the development of Gujarati autobiography in the right direction.

Next comes Manilal Dvivedi. He handed over the manuscript of his autobiography to his trusted friend Anandshankar Dhruva before death, which the latter preserved throughout his life. During 1930-32, Anandshankar published some excerpts of Manilal's autobiography under pressure from several young enthusiasts. But he soon stopped doing so as soon as the agitation subsided. The manuscript saw the light of day as late as 1979.

Manilal started to write an account of his life on

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February 1887 and by May 1, 1887 completed the story. Subsequently he maintained a diary in which he noted important events of his life at certain intervals. Uptill August 22, 1895, he wrote 27 such notes. The account of the last three years is not available.

Manilal's autobiography differs from Narmad's in two respects. He mentions his achievements briefly but narrates in detail his weaknesses and moral lapses. Since he was sure that the manuscript would not be read by anyone during his life-time, he made free confessions and impulsive statements in respect of conflicts in his private and public life. Like Gandhiji and Tolstoy, Manilal tells the truth but rather crudely. He does not aim at self purification or spiritual advancement through introspection. He simply presents his life, crude and naive, full of contradictions, but does so truthfully. It reminds one of the confessions of Rousseau or Havelock Ellis, and as such stands unparalleled in Gujarati literature.

A couple of autobiographies need to be mentioned before we reach another milestone. They are *Hum Pote* (My self, 1900) of Narayan Hemchandra and *Mara Anubhavni Nondh* (1912) written by Bhaishankar Nanabhai. Since Narayan was a great traveller, his autobiography becomes an interesting travelogue, describing the traits of the peoples and places he visited. Though frank and humble by nature, Narayan lacked literary grace and sense of proportion. The reputed solicitor Bhaishankar narrates his own experiences of life and draws lessons from each of them. Half the bulk of the book is devoted to Shankara Vedanta, Vairagyashataka and miscellaneous verses that have hardly any relevance to the central theme.

Gandhi's autobiography titled *Satyana Prayogo* (Experiments with Truth) is the highest peak of that form in Gujarati literature. At the time of its first appearance (1925-1929), neither Narmad's nor Manilal's autobiography was out. It was Gandhiji's *Atmakatha* that provided a model to the writers of autobiography. Gandhiji clearly stated at the outset that he was primarily interested in narrating his experiments with truth, which might incidentally weave the story of his life. Like Tolstoy he too made truth the hero of his tale. While narrating his experiences, which do not extend beyond 1925, he tests his inner self on the touchstone of truth with due repentance and modesty.

In humility and purity of expression Gandhiji excels all. Instead of events of glory he chose those that inspired him to achieve spiritual progress through introspection. He wields simple but admirable style of narration. He draws realistic pen-pictures of men and events with restraint, exhibiting a wonderful sense of proportion. Thus, in content and form, Gandhiji's *Atmakatha* stands unsurpassed as a perfect autobiography.

Kakasaheb (Dattatreya Balkrishna) Kalelkar picked up the ideal provided by Gandhiji's *Atmakatha* while depicting reminiscences of his early life in *Smaranayatra* (1934) in the sense that there is an under-current of self-analysis based on unflinching faith in truth. He talks to the reader in the vein of a common man with uncommon sensitivity. His optimistic approach to life, minute observation, unfailing sense of humour and lively style of narration maintain the interest throughout.

Passing by Sharda Mehta's *Jivan-Sambharanan* (1939), the first autobiography of a lady, written with the purpose of guiding women to fight the conservative social force, we reach another landmark set by Kanaiyalal Maneklal Munshi, the doyen of Gujarati novel. He began writing his memoirs for the journal *Kaumudi* in 1932, but the complete autobiography running into three books, viz. *Adadhe Raste*, *Sidhan Chadhan* and *Madhvaranya*, was published in 1942-43.

Munshi gives creative turn to Gujarati autobiography. Fidelity to truth preached by Narmad and perfectly practised by Gandhiji is in a way replaced by imaginative mode of narration in Munshi. He brings novel and autobiography very close to each other. As Vishvanath Bhatt says, Munshi has given creative autobiography in order to prove that biography is not science but art.

Munshi's story is full of adventures, real as well as imaginary and colourful characters. While giving an account of early life, youth and of public activities, he creates an unreal atmosphere of utopia, which persists till the end. This reads like a novel.

Munshi thus gives an artistic twist to autobiography, but at the cost of truth. His ego is projected throughout converting his own story into an imaginary tale of superman born with superhuman faculties. This hardly leaves any scope for self-analysis or confession of lapses. Despite this serious flaw, Munshi's autobiography has attracted many lovers of creative literature.

In his autobiography *Athamate Ajvale* (1944) Dhansukhlal K. Mehta talks of his past experiences in a light vein, offering a faithful picture of the life-style of the people of his native place Surat. Portraits of his friends and associates in the fields of art and culture drawn here virtually construct the story of amateur activities in those fields. Sorrowful events impart a tragic touch to the otherwise pleasant account of Dhansukhlal's life.

Panchoterme (1946) is a collection of lectures delivered by Balvantrai K. Thakore at various places from Pune to Bhavnagar on the occasion of the celebration of his diamond jubilee. To these lectures he has appended a note of 1000 pages giving a glimpse of his life, of the forces that moulded his character, and sketches of the members of his family with details, indicating his love of learning, aesthetic taste and progressive outlook. Far from being a full-fledged autobiography this note should be considered as a source book of his biography.

Next comes Ramanlal Vasantlal Desai, a popular novelist of the Gandhian era. *Gai Kal* (1950) and

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Madhyahnanan Mrigajal (1956) constitute his autobiography. It is full of rambling thoughts on the fast changing contemporary social life. He compares the two generations in the light of his own experience.

'Dhumketu' (Gaurishankar G. Joshi), the prince of Gujarati short story, has given *Jivanpanth* (1949) and *Jivanrang* (1956) depicting his life upto 1926. While narrating his life-story 'Dhumketu' identifies himself with the past and speaks the language of a sensitive poet. Unlike Munshi he controls his ego and honestly talks of poverty, Brahministic style of living and old customs that influenced his character. He will long be remembered for his sincere and outspoken style of narration.

The veteran freedom fighter, fearless journalist and bold social reformer Indulal Yajnik has substantially contributed to this genre of literature also. His autobiography, running into five parts (1955-1958), furnishes a vivid and faithful account of the social and political currents of Gujarat that were fast changing during the first four decades of the 20th century.

The wide range of public activity depicted herein can easily stand in comparision with that of Gandhiji's life. His indomitable spirit of love and dedication for the people of Gujarat pervades the entire account and yet there is not a trace of self-love to mar its truthful beauty. Apart from being an inspiring story of the self-less struggle of a towering personality Indulal's autobiography furnishes significant information about the cultural and political history of modern Gujarat.

Another prolific writer of autobiography is C.C. Mehta. There has been a subtended flow of his life story in a series of eleven books. *Bandh Gathariyan*, Parts I & II (1954), *Chhod Gathariyan* (1956), *Rang Gathariyan* (1965), *Roop Gathariyan* (1965), *Natya Gathariyan* (1971), *Antar Gathariyan*, Part I & II (1971,1973), *Dhrub Gathariyan* (1973) and *Ganth Bandhaniyan* (1976)–one wonders at the multi-dimensional canvas on which the author's experience is presented covering a wide range of fields from theatre and literature to railways and astrology. His curiosity knows no bounds. He has travelled far and wide. He draws impressive pen-pictures of the places and persons he visited abroad. His narration is lively and vivacious. Like Indulal Yajnik, he too admits his weaknesses and repents for injustice done to his wife. Being himself a renowned theatre-artist, he furnishes interesting information about theatres and theatre artists of different countries. His prose-style has a special literary quality which reflects wit, humour, satire, love, anger, arrogance, grace, pity, hope, despair and such other shades of his temper. Chandravadan is a successful craftsman of this literary form. This is perhaps the last milestone of Gujarati autobiography in its course of development as a full-fledged literary form.

Other works worth mentioning are *Smritisamvedan* (1954) by the literary journalist Champshi V. Udeshi, *Samsmarano* (1971) by Ganesh Vasudev Mavlankar, *Atmakatha* (1971) written by the social thinker Sumant Mehta and *Marun Jivanvritta* (1980) an inspiring story of struggle for learning after losing eyesight by the well-known scholar Pandit Sukhlal.

D.T.

AUTOBIOGRAPHY(Hindi). The oldest autobiographical work in Hindi is the *Ardha Katha* (1641) by Banarasi Das, a Jaina poet and a near contemporary of Emperor Akbar. The author has frankly and unhesitatingly exposed his own shortcomings and foibles.

Like biography, autobiography too appeared on the literary scene for the first time in the Bharatendu period (1851-1900). In April, 1879 Alcott persuaded Swami Dayananda Saraswati to write his autobiography. The Swami agreed and his autobiography originally written in Hindi was published in the numbers of the journal *Theosophist* from October, 1879 to November, 1880. Those who attempted to write their autobiographies are Bharatendu Harishchandra, Radhacharan Goswami, Pratapnarayan Misra and Ambikadutt Vyas. But they could not complete their works. As a matter of fact, these sketches are akin more to memoirs than to autobiographies. They tell more about the events in their life than about their inner self, their character and personality.

The Dwivedi period (1901-26) is definitely richer in this genre. Bhai Parmanand's *Kale Pani Ki Karavas Kahani* tells about the cruelties and inhuman tortures perpetrated upon the prisoners in the British jails. *Kalyan marg ka pathik* by Swami Shraddhanand is a milestone in Hindi autobiography. Mahavirprasad Dwivedi himself tries his hand but his work is more of an autobiographical essay than an autobiography.

In the Post-Dwivedi Period (1927-1947), *Hans* was the principal journal of the age which tried to bring literary and social changes in the Hindi speaking region. Premchand, at the cost of his health and inspite of heavy monetary loss, continued with its publication. The autobiographical number of *Hans* (September, 1931) is a landmark in the field of autobiographical writing. It contains 32 titles, all autobiographical. Prominent among those who contributed to it are–Premchand, Lakshmidhar Bajpai, Jaishankar Prasad, Ramchandra Shukla, Vinod shankar Vyas, Bhai Parmanand, Srinath Sinha, and Jainendra Kumar.

Hindi autobiographical writing came into its own with the autobiographies by Ramprasad 'Bismil' 'Lala Lajpatrai and Swami Satyanand's *Swatantrata Ki Khoj*.

Authors like Balkrishna Sharma 'Navin', Ambika prasad Bajpai, Shyamsundar Das, Rahul Sankrityayana and Gulab Rai wrote their autobiographies. *Meri Atma Kahani* by Shyamsundar Das concentrates on the author alone, it seldom dispassionately throws light on the

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contemporary events and individuals : Rahul Sankrityayan's *Meri Jivan Yatra* (4 volumes) is more descriptive than analytical and does not reveal the man.

The two other autobiographies which attract our attention are written by Rajendra Prasad and Bhavani Dayal Sanyasi. The *Atma Katha* by Rajendra Prasad tells more of the age than of the writer and the modern India. Rajendra Prasad in his introdution to the book by Bhavam Dayal has correctly said, "This is the story not only of the Swami but is the image of modern India through the mirror of Swami's life,".

Viyogi Hari's *Mera Jeevan Pravah* (1948) tells more about the literary activities of the Hindi Sahitya Sammelan, Allahabad and his services to Harijans than about his own self. Similarly, Shantipriya Dwivedi's *Parivrajak ki praja* (1952) is more a story of a literature than of a individual man. *Chand Suraj ke biran* (3 parts) by Devendra Satyarthi is different. In the first two parts, the writer gives a glimpse of his childhood and school days. The book is written in an interesting style but there is so much emotion that facts are lost. *Atma Nivedan* (3 parts) (1958) by Seth Govind Das gives a personal history of the freedom movement. Sant Ram's *Mere Jivan ke Anubhava* (1963) tells more about the events related to narrow casteism and sectarianism than about the author's personal life. *Zyada Apni Kam parayi* by Upendranath 'Ashk' throws light on the writer's literary personality and his views on literature. Similarly, *Meri Apni Katha* by Padum Lal Punnalal Bakhshi is more about the contemporary literatures than about his own self. *Bachapan Ki Katha* by Rahul Sankrityayan presents not only the early life of the author but also the environment. Devraj in his *Yauvan Ke Dwar Par* (1970) has emphasised the techniques of psycho-analysis in this genre. Thus most of the autobiographies written in this period tell more about the persons. The only exceptions are *Uljhi Smrtiyan* by Vinodshankar Vyas, '*Yadon Ki Parchhayan* (1956) by Chatursen Sastri, *Apni Khabar* (1960) by Bechan Sharma 'Ugra'. *Bachpan Ke Do Din* by Devraj Upadhyay, *Kya Bhulun Kya Yad Karun* (1963-69) and *Nid Ka Nirman* (1970) by Hari vansh rai Bachchan. They tell more about the personal life of the authors than about the outside world. Chatursen's work, besides presenting beautiful sketches of the people who came in his contact, paints the picture of his childhood and informs us about India's cultural heritage. It gives an authentic record of the important historical events like the bomb attack at Lord Hardinge, the martyrdom of Swami Sraddhanand and the death of Lokmanya Tilak. Vrindavanlal Verma's *Apni Kahani* (1970) is a record of hardships undergone courageously by a man of strong will and deep faith.

Among the autobiographies written by the revolutionaries, *Sinhavalokan* (3 parts) written by Yashpal (1951-55) is noteworthy. Yashpal's book not only gives an exhaustive history of the armed revolution in India but also reveals the character and personality of the author.

Ajitprasad Jain (*Agyat Jivan*), Bhavani Dayal Sanyasi (*Pravasi Ki Atma Katha*), Gangaprasad Upadhyaya (*Jivan Chakra*) and Janki Dévi Bajaj (*Meri Jivan Yatra*) are notable among those who came from the political and social fields. *Pravasi Ki Atma Katha* and *Jeevan Chakra* are different from other works because the former tells about hardships of the Indians in South Africa and their efforts to get human rights, and the latter gives a detailed account of the missionary work done for spreading the Vedic religion in foreign countries. Nardev Shastri's *Atma Katha* (five parts) deserves mention because it is written by a non-Hindi speaking South Indian. *Meri Jivan Gatha* (1948) by Ganeshprasad Varni, a veteran Jain saint, is written in the style of fiction. Swami Satyadev Parivrajak's *Swatantrata Ki Khoj Mein* tells us about his experiences during his travels far and wide.

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Sur.G.

AUTOBIOGRAPHY (Kannada). Autobiography as a literary form has not attracted many Kannada writers. Though some have put their hands to it with distinct and distinguished success, they have been few and far between. But autobiography as a form of writing has been popular enough with the reading public. This explains the phenomenon that autobiographies translated into Kannada from other languages outnumber original ones. Even if the number of original autobiographies is small, it is to some extent supplemented by books of memoirs and reminiscences which can be rightly regarded as partial autobiograhpies. Autobiographical writing in Kannada can therefore be classified under three heads: (1) Original autobiographies (2) Memoirs and Reminiscences, and (3) autobiographies translated from other languages.

Masti's *Bhava* in three volumes in which he recounts the story of his life *in extenso* is not merely the longest autobiography in Kannada but besides being a narrative of his life, development and work, it recreates the entire background; social, cultural and in particular, literary, of the entire period. Apart from the story of his own progress as a writer, the three volumes depict the way Kannada literature as a whole has developed during the six decades of his life with which it deals. This is only natural in as much as Masti is one of the major architects of modern Kannada literature. So *Bhava* in its three volumes while being an account of his life, his childhood and education, his distinguished career as a civil servant and his work for Kannada after his retirement from services—details how a sensitive and righteous temperament evolved and express-

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ed itself in a variety of outstanding works in almost all branches of literature. Less voluminous but equally revealing is *Huchchu Manisina Hattu Mukhagalu* by Shivaram Karanth. As implied by the title which means "the many faces of a crazy mind" the book records the many sided interests, experiments and efforts of the writer in many other fields than literature proper including the arts. Unique among Kannada writers as Karanth is for the wealth and diversity of life's experience, the story of his struggles and achievements reveals the evolution of a many-faceted personality whose dominant pursuit is fullness of life in all its aspects and based on a rationalistic approach as a practical, personal as well as a social ideal. The book can aptly be described as the story of his experiments with experience. Similar in approach but different in temper is Sriranga's *Sahitya Atmajijnase* which, as the title indicates, is an exploration and dissection of the writer within himself. It portrays the making of a dramatist whose experience early in life had fostered a rebellious and critical attitude towards hypocrisy of all kinds and whose close study of the *Mahabharata* had made dramatic dialogues his favourite medium of expression. The story of his struggles in developing and popularising the new drama of ideas and building for it a new theatre of educated amateurs is the story of the way modern Kannada drama has grown during the last half a century. Javare Gowda's *Horatada Baduku* is an account of another kind of struggle—a struggle against indigence and all kinds of odds inherent in poor rural background. It is a narrative of how persevereance and courage shaped a village youth into an eminent academic, an author, a university Professor and finally a Vice-Chancellor of a University and all along an inveterate protagonist of the Kannada cause. The recently published autobiography of Basavaraj Kattimani portrays a similar fight against rural poverty and ignorance, against hypocrisies of religious and social leaders and the inhumanities of the exploitation of the downtrodden. The account reveals how the angry young man became a trenchant critic of the existing social order. All the writers noted above are masters of prose, each in his own way, a fact which makes their autobiographies remarkable as much for their contents as for their style. To these should be added the accounts of their life's struggles by Beechi and G.P. Rajaratnam.

Apart from these full-fledged autobiographies, there are essays, short and long, which are essentially autobiographical and which could justifiably be regarded as partial attempts at that form of writing. *Kannada Sahityajnara Atmakathana* brings together several such essays by eminent writers like Govind Pai, Betgeri Krishnasharma, Devudu, Gokak, Mugali, Shamba Joshi, Uttangi, A.R. Krishna Sastri, C.K. Venkataramayya, R.V. Jagirdar (Sriranga) and D.R. Bendre. Of these the last two have written more extensively about themselves in *Atmajinjnasa* and the second in his *Chaturmukha* and in the opening issue of *Manvantara* in which he has described the background of his poetry and the making of his poetic personality. Simpi Linganna in his *Muvattaidu Varshagalu* narrates the sweet and sour experiences of the thirtyfive years of his life. Alur Venkarao's *Nanna Jivana Smritigalu* recollects events from his life which made him an early advocate of Karnataka's historical and cultural heritage.

Autobiographical accounts of stage and film artistes, actors and musicians, narrated by them and recorded by others, even if less remarkable for their literary quality, have added to the wealth and variety of experiences acquired during years of struggle in their respective fields of endeavour. Such, for the most part, have appeared in popular magazines and periodicals but some of them like Gubbi Veeranna's account of the travails of his celebrated dramatic company make absorbing reading.

Memoirs, reminiscences and excerpts from personal diaries cannot strictly be discussed as partial autobiogrphies to the extent that they deal with the person's personal life in one or other of its aspects. Kuvempu's voluminous *Nenapina Doniyalli* (On Memory's Boat) and the three volumes of Karanth's *Smritipataladinda* are remarkable for the wealth of detail they provide about the two eminent writers. Kuvempu takes the reader on a long journey down the memory lane, aided by notes and excerpts from journals and builds up an accurate account of his development as a poet and writer. Karanth's three volumes of memoirs are arranged subject-wise. The first two volumes recount his experiences of the world of Nature, his work in the areas of drama, education, literature, the fine arts and his dealing with the business world. The third volume deals with social relationships. All in all, these volumes describe, as he says, the ways in which certain areas of interests attracted him and provided him with the means of enriching his experiences in these fields. V. Sitaramiah's reminiscences of his college days reconstruct the truly academic atmosphere of his University and the beauty and charm of the city of Mysore during the second decade of the twentieth century. His *Mumbaivsa* describes the experiences of his short stay in Bombay during the early twenties when he worked for a while in the Currency Office and brings to life the City as it then was in those pages. Navaratna Rama Rao's *Kelavu Nenapugalu* is among the most delighful books in this categroy. An upright administrator who could stand his ground against his alien official superior, a sensitive lover of the arts and things of beauty, an officer who never ignored the human side of his problems, never overbearing or high-handed but capable of humour—such is the personality that emerges from these delectable pages. Similar books by the composer Vasudevachar and the great scholar Rallapalli recreate pictures of their great contemporaries in the world of music just as Ranganatha Diwakar recalls his experiences in prison during the freedom struggle. All these provide autobiographical

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matter and supplement the few full fledged writings in that field.

Autobiographical literature in Kannada has also been considerably supplemented and enriched by translation from other languages. Taken together, to some extent, they compensate for the rather meagre output of original, full-fledged autobiographies in Kannada.

V.M.I.

AUTOBIOGRAPHY (Malayalam). Vaikam Pachu Muthatu (1815-1882) is believed to have been the first writer of an autobiography in Malayalam. It is a short sketch dealing with a few incidents in the author's life. Kovunni Nedugadi's grammatical treatise, *Keralakaumdi* (1878), and Valia Koil Thampuran's *Ente Mrigayasmaranakal* (Memories of my Hunting) also contain some bigoraphical details of the respective authors. The first important autobiography is that of K.Ramakrishna Pillai (1878-1916), who has given a clear picture of his life in his *Ente Nadukadathal* (My Banishment), 1911, which has ever since been acknowleded as one of the best of this genre. His wife B. Kalyani Amma (1883-1959) later wrote touchingly about their short but eventful married life in her *Vyazhavattasmaranakal* (Memories of the Twelve Years), a work marked by sincerity, love, devotion and understnading. Her *Ormayil Ninnu* (From Memory), is a continuation.

In the 1930's and 1940's there appeared a number of autobiographies, of which R. Easware Pillai's (1834-1940) *Smaranakal*, C.V. Kunjiraman's *Asan Smaranakal*, and Sahitya Panchananan P.K. Narayan Pillai's *Smaranamandalam* and E.V. Krishna Pillai's *Jivta smarankas are* important. Though published a little later, E.M. Kovoor's *Gnan Kanda E.V.* (The E.V. I saw) is also significant. Of these, perhaps the most fascinating is the autobiography of E.V. Krishna Pillai, for whom life was a big joke. His disarming candour and penetarating insight have made the work memorable.

The next two decades saw the publication of the autobiogrphies of a number of men distinguished in public life. The foremost among the writers is Sardar K.M. Panikker, whose *Atmakatha* appeared in 1953. It deals with the author's brilliant career as a historian, educationist and diplomat. The book gives the impression that the writer's private life was engulfed in the details of the life he lived in the luxurious courts of Indian princes and the far-flung corridors of Indian diplomacy. He has not enlightened the reader as to how he got the title 'Sardar'. Again, amidst the numerous exploits of his maternal uncles he did not find enough time or space to make more than just one reference to his father.

C. Kesavan (1891-1969) is another writer of the period. His *Jivitasamara* (The struggle of life, in two parts) is a valuable document giving a clear picure of the long-drawn out struggle of his life. He was a champion of equality and justice and a fighter for national freedom. The book does not describe the events in a sequential order.

K.P. Kesava Menon's *Kazhinja Kalam* (The Bygone Days) is another valuable autobiography in Malayalam. There is the picturesque narration of his personal experiences in various walks of life including his experience the struggle for freedom and social justice.

The autobiographies by Mannathu Padmanabhan (1878-1960), the founder-leader of the Nair Service Society, A.K. Gopalan, a communist leader of India, P. Kesava Dev, the prolific novelist, are remarkable, each in its own way. The works respectively are *Ente Jeevitsmarankal* (1957), *A.K.G. Yute Atmakatha* (1958-59), *Etirpu* (1950-60) and *Kozhinja Elakal* (1960). In all these one finds a heroic fight against odds, sometimes social and political and sometimes literary and personal. They also clearly bring out a luminous account of contemporary life in Kerala as the authors saw and participated in it.

In addition, there are over a fifty autobigoraphies written mostly by creative writers such as M.P. Paul, C.I. Raman Nair, Ullor S. Parameswara Iyer, N. Srikantan Nair, C.K. Mattam, P.J. Cherian, Thakazhi Sivasankara Pillai, G. Sankar Kurup, K.A. Damodara Menon, etc. Some autobiogiraphies are also translated into Malayalam mainly from English or through English.

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S.Ve.

AUTOBIOGRAPHY (Manipuri) The first autobiography in Manipuri, *Jiban Charit* by Lairenmayum Iboongohal Singh (1895-1966), was published in 1975 by his son. He was a magistrate by profession. Besides, he was a great researcher, pioneer writer of modern age in Manipuri literature, an artist, a singer, an educationist, and a known social worker. The book tells the life history of the writer in the early decades of the twentieth century. As he was connected with important government and public activities, his life history depicts, by and large, a large portion of the social life. More emphasis is given to facts and figures and there is less of literary flavour in the composition.

The second and latest autobiography is *Punsi Saktam* (Life Sketch) by Asangbam Minaketan Singh. The book was published in two volumes, first in 1982 and second in 1983. The author is a great poet, essayist, dramatist, literary critic, a translator and a noted researcher. He is a teacher by profession though for some time he was in a very high postion in the administration. As a historian he is quite loyal to facts and figures and there are instances of high poetic imagination in the book. The author analyses

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his society like a social scientist and thereby provides a picture of social and cultural development of Manipuri and Manipur during his time. At times his poetic vision is so high that factual data have been set aside. Even then, loyalty towards history is not disturbed. The author is so accustomed to decorative language that he cannot do away with it even in the composition of an autobiography which is mostly factual. Sometimes he writes in poetic prose.

E.D.S.

AUTOBIOGRAPHY (Marathi) is a genre that has attracted a large number of writers. Autobiography of Nana Phadnis, a Finance Minister of Maratha Kingdom in the 18th century is well-known in this regard. In Marathi, special interest is shown by lady writers in writing their autobiogiraphies. Ramabai Ranade's *Amachya Ayushyatil Kahi Athavani* (1910) and *Mazi Kahani* of Parvatibai Athavale (1928) are worth mentioning. An uneducated and poor widow finding an opportunity for visiting the U.S.A. and collecting funds for social institutions in Maharasthra is an example of much interest. *Smritichitre* by Laxmibai Tilak (1934-36) is a masterpiece of Marathi literature. She has depicted in it her simple, domestic life with feeling. *Maze Puran* (1944) by Anandibai alias Baya Karve is an account of her humble service to the cause of girls' education. *Smaran Sakhali* (1943) by Kamalabai Deshpande is also an account of a lady who even after becoming a widow went to Europe and obtained higher education. *Amachi Akra Varshe* (1945) by Lilabai Patwardhan describes her married life with Madhavaro Patwardhan, the great Marathi writer. *Sangte Aika* by Hansa Wadkar (1969) is also an account of her theatrical life. In *Snehankita* Snehaprabha Pradhan gives her account of Cine Industry as well as domestic life. Sandhyakal (1972) by Gajanan Jahagirdar gives the life-account of a well known cinema director. Godavari Parulekar is a well-known communist leader. Her *Jevha Manus Jaga Hoto* won the Sahitya Akademi Award in 1972. Here she has depicted the pathetic conditons of Warlis, a scheduled tribe settled in Thane District. *Chanderi Duniyet* (1981) by Leela Chitnis is a life story of an actress. *Mi Durga Khote* by Durga Khote is also a life account of a distinguished actress. *Mi ani Balkavi* (1983) by Parvatibai Thombre is a simple account of a lady who spent her married life with a great Marathi poet.

Autobiographies of male writers are also equally large in number. Dadoba Pandurang has written an autobiography. Dharmanand Kosambi, a distinguished Buddhist scholar gives his life account in *Nivedan* (1899). Baba Padmanji in his *Arunodaya* gives an account of his life. *Charitra chandra* (1938) by L.R. Pangarkar depicts the life story of an erudite scholar devoted to saint literature. N.C. Kelkar, known as 'Sahitya Samrat' gives an account of his rich life in *Gatagoshti Arthat Mazi Jiwan Yatra* (1939). There is *Maza Jeevan Vihar* by Govindrao Tembe, a great musician of Maharashtra. N.G. Chaphekar's *Jeevan Katha* is an account of the life of a distingugiehed person. P. Vitthal's *Maze Krida Jeevan* (1944) depicts the past history of Indian Cricket. *Karheche Pani* by Acharya Pralhad Keshav Atre is an account of a great Marathi writer, poet and humourist. M.V. Joshi's *Eka Pathikachi Jeevan Yatra* delineates the life story of a middle class person. *Mazi Bhumika* of G.G. Bodas (1940) is an account of a stage actor. *Bahurupi* by Chintamanrao Kolhatkar is also the life story of a great Marathi actor. It gives information about many dramatists and actors who came in close contact with him. V.D. Ghate, has depicted his life in his *Divas Ase Hote* (1962). *Chitra Ani Charitra* (1968) by Baburao Pendharkar is also an account of life of a great Marathi stage actor. S.N. Pendse's *Lekhak Ani Mi* (1972) gives an account of how he became a writer after surmounting difficulties. *Tasbir Ani Takdir* by S.K. Kshirasagar, a Marathi critic gives detailed account of his literary career. Daya Pawar's *Baluten* (1979) created sensation in the literary world. He belongs to a backward community. He has depicted the pathetic life of his society in a lucied style. *Upara* by Laxman Mane (1980) who comes from a nomadic tribed gives an account of his community which is struggleing hard to come up. V.S. Khandekar gives his life story in *Eka Panachi Kahani* (1982). *Jadan Ghadan* by Wamanrao Chorghade (1981) is a simple account of a short story writer. D.K. Kunte who hails from Konkan region described in his *Watchal* (1982) how he participated in freedom struggle and after Independence occupied the coveted position of the Speaker of the Legislative Assembly. *Wagh Sinha Maze Sakhe Sobati* (1982) by Damu Dhotre is an autobioraphy with a difference. He depicts how he spent his life in circus in the company of wild animals. Bandopant Deval's *Circusbarobar Chalis Varshe* (1982) is also an account of an owner of a circus company who spent forty years in that field. *Taral-Antaral* by Shankarrao Kharat (1981) is an account of an eminent writer from Backward class who had to fight all the way to rise up to the present position. Datta Bhat's *Zale Mrigajal Ata Jalmaya* (1983) is an account of a great Marathi actor. B.N. Purandare's *Shalya Kaushalya* (1983) is the story of an eminent doctor who had to overcome odds in his life. S.M. Joshi's *Mee S.M.* (1984) depicts the social and political upheavels in India and particularly in Maharashtra. He has participated in almost all the activities during last sixty years. He gives a penpicture of such activities. Yeshwantrao Chavan's *Krishna kath* (1984) gives an account of his early life which enabled him to rise up from the position of a humble worker to the status of a Deputy Prime Minister. It is not a full account of his life but it

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gives historical information about the political saga of his life.

J.B.K.

AUTOBIOGRAPHY (Oriya). The first autobiographer in Oriya literature was probably the poet Radhanath Ray (1848-1908). He wrote his autobiography sometime in the last decade of the 19th century. A portion of the autobiography was published in the year 1907 with the caption *Atma Nivedana* (Self-Appeal). This is mentioned in Radhanath Ray's biography written by Durgacharan Ray, his son-in-law.

The next autobiography was written by Fakirmohan Senapati (1843-1978), the noted novelist. Portions of this were first published in the periodical *Sambalpur Hitaishini* in 1915, and subsequently in the monthly journal *Satyabadi* in 1916, and also in the literary monthly *Utkal Sahitya* in 1918. Finally it was published in the form of a book in the year 1927.

In his characteristic style of presenting facts in the language of fiction, Fakirmohan depicted the social conditions, events, happenings and the role that he played in them. His critical and satirical assessment provided a very vigorous and living account of his contemporary times. In a way his autobiography is considered to be an important social and cultural document of Orissa in the 19th century.

In the first quarter of the 20th century another Oriya poet, Lakshmikanta Mohapatra (1889-1953), published a few articles in the monthly journal *Mukura* which were autobiographical in nature.

The next attempt at writing autobiography was made by Gopalchandra Praharaj, the compiler of the famous *Oriya Bhashakosha* (Oriya Lexicon). This was done during the period from 1941 to 1945. Though it has remained unpublished so far, a major portion of his work was published in a souvenir entitled *Praharaj Parikrama* brought out by a literary organisation. Though this autobiography was largely a personal account of the personal life of the author, yet in a general way it provides glimpses into the lives of the affluent aristocrats of the period.

An imporant social worker, Govindachandra Mishra, wrote his autobiogrphy entitled *Jatiya Jibanara Atmabikasha* (Self-evolution of National life). This autobiography is replete with many stirring facts and events related to pre-Independence days. Besides he refers to the existing relationship between the rulers and the ruled, to the educational system, to the economic and social conditions, as well as to the social customs and traditions of the period. The author himself was a leading participant in the Non-co-operation movement, and hence his autobiography gives a detailed description of the history of the Non-co-operation movement in Orissa.

Harekrishna Mahatab, the veteran politician, also wrote an autobiography which was publicshed in 1949, under the title *Sadhanar Pathe* (On the Way to Achievement). Being the autobiography of an aspiring and rising politican the book projects an expression of political consciousness as well as an account of political movements in India after the First World War.

In the year 1955, Baishnaba Pani published his autobiography. Pani was a noted writer of Oriya Yatras or folk-operas and he had a very chequered life. As he continuously moved from place to place, both inside and outside Orissa wherever Oriya people lived in order to stage his plays, he could present a vivid and interesting picutre of Oriya rural life in his autobiography.

Godabarish Mishra's (1886-1956) autobiography *Ardha Shatabdira Orissa O Tahinre Mo Sthan* (Half a century of Orissa and my place in it), which was posthumously published in 1958, may be considered as one of the outstanding books of this genre. It was the first autobiography in Oriya to receive the Sahitya Akademi award (1961) for its literary merit. The author was a famous social worker, a political leader, a poet, an educationist as well as a social reformer. He suffered a lot during his early life, but his undaunted spirit moved him to fight against all evils and one can see this reflected in his autobiography. His style of writing, which is satirically humorous, has strong content of emotion. Besides, it provides a vivid picture of the state of education and the educated people of the period before Independence. It also gives many interesting personal anecdotes related to the national school at Satyabadi near Puri, where he was a teacher under the supervision of Pandit Gopabandhu Das, the famous Congress leader, as also a number of incidents about the political life of his contemporaries and the movement for unification of the outlying tracts of Orissa.

Narayana Birabara Samanta, a social worker and a participant in the Non-co-operation movement, who came from a royal family in the coastal areas of Cuttack district, serialized his autobiography in a literary monthly entitled *Diganta*. It gives a good account of the state of life in pre-Independence Orissa.

Kumbhar Chaka (Potter's Wheel), published in 1976 was the autobiography of Kalicharan Patnaik, the eminent dramatist and theatre director of Orissa, and it received Sahitya Akademi award in 1977. As Patnaik throughout his career was actively engaged in the promotion of Odissi dance, music as well as drama in Orissa, the book graphically presents these details through an anecdotal structure and in a very colloquial language.

Another autobiography deserving special mention is that of Pandit Nilakanta Das (1848-1967), one time Congress leader and Speaker of Orissa Assembly, who played active role in politics, education, journalism, literature and social reform. The book, entitled *Atmajiba-*

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ni is important both as an important social document as well as a fine work of literature. Pandit Das has an entertiaining style and the book secured for him Sahitya Akademi award. (1964).

In addition to the above, a number of autobiographies written by well-known politicians, teachers, administrators, social reformers and men of letters may be noted. Most of these books have been published after Independence and particularly after 1960. They have been written in a variety of style, from purely narrative, matter of fact accounts to personal, anecdotal details. Together they provide important insights into the changes that have taken place in Oriya society and conditions of living in the Orissan villages and towns during the 20th century and particularly after the First World War. Such books are; *Svabhava Nirata Jibana Judha* (Natural Life Struggle, 1960) by Bairage Mishra, social reformer, *Muktipatha Sainika* (The Soldier on the Path of Freedom, in 2 volumes), by Pabitramohan Pradhan, a noted politician and freedom fighter, *Drishtipata* (Observation, 1965) by Adhirajmohan Senapati, philosopher and teacher, *Mora Purba Smritikatha* (The Memories of My Past, 1966) by Bharatchandra Nayak, an administrator from Western Orissa, *Satyabadire Saptabarsha* (Seven years at Satyabadi, 1966) by Chandrasekhar Mishra, teacher and writer, *Mo Barabula Jiban* (My Wandering Life, 1967) by Lakshminarayan Sahu, a noted social reformer, *Mo Jibana Smriti* (My Memories, 1968) by Anantaprasad Panda, administrator and writer, *Jibana Taranga* (Waves of Life, 1969) by Ramakrishna Nanda, teacher and noted writer for children, *Ange Jaha Nibhaichhi* (My Personal Experiences, 1973) by Kalindicharan Panigrahi, a noted writer and Sahitya Akademi Fellow, *Jane Sikshyakra Niya Katha* (A Teacher's Own Story, 1973) by Banamali Brahmachari, a teacher and leader of education, *Mo Kahani* (My Story, 1976), another Akademi Award (1979) winning book by Kunjabehari Das, noted folklorist and poet. Besides these some autobiographies that have been published recently are *Gandhi Maharajanka Shishya*, (the Disciple of Gandhiji, 1981) by Udaynath Sarange, *Mo Jibah O Janabar Kahani* (The Story of My Life and Troubles, 1981), by Nandakishor Das and *Rinaparisodha* (Paying the Debt, 1983) by Surendranath Dwibedi. All these books were written by veteran freedom fighters and they deal with their involvement with the freedom struggle. Rama Devi, the most respected lady social worker of Orissa, has also written her autobiography. The autobiographies by Nilamoni Senapati and Gananath Das, administrators, Pranakrishna Parija, educationist, Gopinath Mohanty, novelist and Rabi Singh, poet, have been serialized in the journals, and when published they are expected to add to the rich mosaic of autobiography in Oriya.

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P.P.

AUTOBIOGRAPHY (Punjabi). The art of autobiography is a recent phenomenon in Punjabi. The earliest autobiography written in prose was that of the great Punjabi novelist Nanak Singh (1897-1971) in 1949 under the title *Meri Duniya* (My World) which he kept on revising and enlarging till his death in 1971. Another autobiography came into existence in Punjabi with the writing of *Arsi* (1952) (Hand Mirror) by Teja Singh (1894-1958) written at the fag end of his literary career.

Gurbaksh Singh (1895-1978) published his autobiography in three volumes under the titles *Meri Jivan Kahani* (My life story) Part I in 1959, *Manzil dis Pai* (Destination in sight) and *Meri Jivan Kahani* Part III in 1979. The first volume covers his teenage years, his earlier youth and his struggle during the course of his higher studies in America, his travels in this continent. The second refers to his experiences in his own motherland upto 1947, especially his partial success in the establishment of a colony of writers and artists 'Preet Nagar' near Amritsar. His dream was shattered with the partition of Punjab at the time of Independence. He had to shift to Mehrauli in Delhi for some time and again returned to his 'Preet Nagar' which fortunately remained within India. The third part of his autobiography covers his post-independence experiences. It is more detailed and is, at places, self-eulogizing.

Rasidi Ticket (Revenue Stamp 1976) is the autobiography of Amrita Pritam. After giving a brief account of her parents, Amrita Pritam jumps to the time when she lived in Delhi and met Imroz with whom she has been living since 1960. The intervening period of nearly 35 years has been left untouched. She has referred to her other romantic attachments to some outstanding literary figures of Urdu and Punjabi. Although incomplete as an autobiography, *Rasidi Ticket* is a trend setting book so far as the boldness and frankness of feelings are concerned. Another autobioghry of the sixties is that of Balraj Sahni who wrote *Meri Filmi Atma Katha* giving a vivid account of the hard struggle he had to put in to achieve success as an actor in the film world. This book however, portrays only one aspect of the multi-faced personality of Balraj Sahni and as such cannot strictly be termed a complete autobriography. Three autobiographies were published in 1981. They are *Nange Pairan da Safar* (Journey on Barefoot) by Dalip Kaur Tiwana, a novelist, *Adhi Mitti Adha Sona* (Half dust and half gold) by Sohinder Singh Wanjara Bedi, a folklorist and *Mere Patte Meri Khed* by Mohinder Singh Joshi, a short story writer and a retired Judge of Delhi High Court. All these autobiographies relate the struggle of their childhood and early years of

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their youths and do not relate the events of their present years of life. A few autobiographies have been written by other writers also such as *Meri Jiwan Kahani* (My life story 1979) by Sahib Singh, *Oh Vee Din San* (Those were the days) by Gurcharan Singh Sahnsara, *Mera Apna Apa* (My own self 1979) by Arjun Singh Gargaj, *Meri Jivan Kahani* (My Life Story) by Sohan Singh Dhakna.

Gu.S.

AUTOBIOGRAPHY (Sindhi). The first ever autobiography in Sindhi was written by Mirza Qalich Beg (1853-1929) in 1923 under the title of *Sao Pano Karo Pano* (Green Leaf, Printed Page). This was, however, published posthumously in 1965. Qalich Beg sincerely describes his hectic life and the events he was engulfed by. Chetan Mariwala (1916-1984) in his autobiography entitled *Sanbhari Je Darishina Tan* (Reflections of My Recollections, 1960) tries to recollect incidents and episodes concerning his early life. Mariwala writes in chaste language and lucid style and describes the things that happened to him when he was a student. He fondly remembers his class-mates and teachers and tells the tales of innocent games he played with his friends.

Narasindas Ratanmal Malkani in his autobiography *Nirali Zindagi* (A different life, 1973) gives intimate pictures of the Indian political leaders such as Mahatma Gandhi, Jawaharlal Nehru and Acharya J.B. Kripalani and describes his own public and private life.

The memoris of Popti Hiranandani were published in the form of 12 episodes in the *Jhulelal* (1978-79) which were, later on, compiled in a book form entitled *Munhijia Hayatia Ja Sona Ropa Warqa* (Golden and Silver Leaves of My life, 1980) which won her the Sahitya Akademi Award for the year 1982.

The latest autobiographical work entitled *Bukha. Ishqu-e-Adabu* by Mohan Kalpana was published in 1984. It goes to the credit of the author that he has been bold enough to describe his personal life and love episodes.

The genre of autobiography in Sindhi literature is yet to catch up with the other forms of Sindhi literature. The autobiographies so far published in Sindhi are, to an extent, not completely objective in so far as the observations of the authors are concerned; they tend to conceal things that the authors could have perhaps brought to light.

Sa.R.

AUTOBIOGRAPHY (Tamil). Barring the diary (1736-1760) of Anandarangam Pillai, 'dubhash' and Commission Agent at Pondicherry, whose daily jottings cover historical, political and sociological events under alien rule and give intimate pen portraits of men he had known in a racy but dated style, the history of the genre belongs to the 20th century. One of its earliest manifestations is the poetical autobiography of Subramaniya Bharati *Swacharitai* (1910). A generic experiment, it tells in traditional metre and rhyme the story of the poet's boyhood in pedantic language though relieved sometimes by reflective passages tinged with melancholy thought of the childhood loss of his mother and paternal imposition of English education against the boy-poet's natural inclination to Tamil.

Two more autobiographies in verse are the first by Bharati's associate V.D. Chidambaram Pillai (1946) and the other by the poet's disciple, Bardatiasan (1960), which is too short to be taken seriously. Both are in 'Akaval pa' or blank verse. Chidambaram Pillai's covers the period from his birth to his imprisonment by the British for his fierce nationalism. Besides his imprisonment, it deals with the shipping company he started–the first of its kind by an Indian which was a major event of national importance.

Rajaji's jail diary, *Chirayil taven* covering a year (1921-22) came out in 1949 as a mixture of meditation and reminiscence, a case of the subject being more important than the writing.

One of the finest autobiographies ever written in Tamil is Tiru Vi. Kalyanasundaranar's two-volume *Valkaik Kurippukkal* (Notes on Life, 1944). Though he is said to have written it from memory, it shows a careful organization of the materials of his life from the casting of his horoscope to the minutiae of his health in his old age. He tells with remarkable candour the story of his life which is also the story of the Tamil community during the struggle for political independence. It contains a whole gallery of portraits of scholars, savants, patriots, social reformers and others whom Tiru. Vi. Kalyanasundaranar knew. What emerges is the picture of a man who served the country, his people and his literature with a deep sense of dedication and who hated hypocrisies of all types. *Valkaik Kurippukkal* is a model autobiography in both form and content.

En Valkkai (My Story, 1944) brings together the reminiscences of the patriot-poet, Namakkal Ramalingam Pillai. It is a string of lively episodes retold in the manner of a story, roughly divided into the poet's life history, his political experiences and his artistic life. The subject presents himself as a self-made man with no pretensions to any kind of achievement.

En Charitram (My Story, 1950) of V.V. Swaminatha Iyer, the most prominent name in the history of modern textual scholarship in Tamil, covers only the first part of his life and not the latter part spent in the resurrection of ancient Tamil classics in manuscript form. But the manner of his writing implies that he was planning a more detailed account of his experiences.

Suddananda Bharati's *Atma Cotanai* (The Trials of

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the Spirit, 1950, revised 1957) reflects an ascetic's review of his life and therefore it is only homiletic but tends to warn its readers against the pitfalls of easy and complacent living. The polemical *Vanavacham* (Exile, 1956) by Kannadasan deals with a segment of his life, from 1943 to 1961, the years of his political association with the DMK.

It is interspersed with frank confessions of his amorous adventures. Daringly confessional passages have brought in an element of 'modernity', new to Tamil autobiography writing.

The great veteran of the Tamil stage, Pammal Sambanda Mudaliar's *En Chuyacharitai* (My Autobiography, 1963) is a very brief account of his life as lawyer and judge. The account of his long association with the Tamil drama alone occupies half of the narration written in his old fashioned Sanskritised Tamil. The book is complementary to the earlier work, *Natakametai Ninaivukal* (Reminiscences of the Stage, 1938) in six volumes.

The novelist Jeyakanthan's *Or Ilakkiyavatinyin Araciyalcintanaikal* (A Literary Artist's Political Experiences, 1978) is an autobiography with a difference. Considering his fiercely independent affiliation to communist political philosophy and his commitment as a novelist, he has made a polemical and often brutally frank analysis of his forty years of political experience in the turbulent politics of Tamil Nadu. However controversial his views on the relationship between politics and literary art might appear to many readers, his book is a triumph of confessional writing.

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K. Sa.

AUTOBIOGRAPHY (Telugu). The genre of autobiography is entirely a product of the influence of English literature on Telugu letters.

Popularly known as the 'maker of modern Andhra', Kandukuri Veerasalingam (1848-1919) was the first autobiographer in Telugu. Indeed, he was the pioneer in every literary and social field of activity in Andhra Pradesh.

Full of admiration for the British genius, he adapted every kind of English literary creation and even borrowed from several English writings especially from Shakespeare and Goldsmith.

Veeresalingam's autobiography, called *Sweeya Charitra* was published in two parts, the first in 1910, and the second in 1915.

Kandukuri had none of the characteristic modesty of the upper caste intellectual of his times, and was uniformly forthright in his condemnation of what he considered unjust in the social fabric of his day. His words, 'I am temperamentally incapable of tolerating inequity in any form, any where; I can never rest until I see the wrongs around me corrected', aptly describe his lifelong fight against the evils of child marriage, the taboo against widow-remarriage and immorality in high places.

Apart from the story of the troubles he had to go through in order to fulfil his life mission, Veeresalingam provides a glimpse into the social life's of his day in his autobiography. None can quarrel with his self-esteem, which borders on infallibility, if one takes into account the fact that he had to fight singlehanded against very heavy odds to see his ideals translated into reality. His early dedication to literature and his later perseverance in his chosen task, were so inspiringly depicted in this autobiography as to blaze a fresh trail in both literature and social service in Andhra Pradesh.

Of the nearly sixty autobiographies in Telugu, which followed Veeresalingam's pioneering attempt, only a few merit our attention.

Of these the foremost is by Veeresealingam's younger contemporary, and kindred spirit, Chilakamarti Lakshmi Narasimhan (1867-1946), which also bears the same title as the pioneer's.

In every respect Chilakamarti was the equal of Kandukuri. In point of fact, as a litterateur, the former is much better remembered. His play *Gayopakhyanam* is still popular on the stage. In this autobiography, it is interesting to read about Tanguturi Prakasam (a Chief Minister of Andhra Pradesh) playing an active role literally as well as figuratively–in the success of a Chilakamarti as a playwright.

In the establishment of schools, one of which was meant for adult education, and for the promotion of women's education and widow-marriage, Chilakamarti worked hand in hand with Kandukuri. In one respect, at least, Chilakamarti proved himself to be superior to his mentor. Where Veeresalingam condemned the influence of Bipinchandra Pal's lectures on the patriotic people of the day, Lakshmi Narasimhan actually translated the speeches into Telugu, and even ended up by reciting a patriotic poem of his own (in Telugu) on the conclusion of one of Pal's lectures at Rajahmundry in 1906. One of the admirable features of Chilakamarti's autobiography (1944) is an index, a rare phenomenon in the Telugu publishing world.

The next autobiography that deserves one's notice is that of Tanguturi Prakasam's (1872-1957), *Naa Jeevita Yatra* (My life's journey). It was written when the former Chief Minister of composite Madras State (1945-46) was in jail (1942), following the 'Quit India' movement. Prakasam himself wrote the book, covering the events of his life till 1941; the rest of his life story was completed for the publication by his close associate, Tennetti Viswanatham.

Valour and candour are the two traits in his early life as a dramatic actor, reported in Chilakamarti's autobiography, discloses the young man's intrepid attempt at

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taking revenge on a man who had ill-treated him formerly. We find many instances of Prakasam's almost reckless bravery recorded by him in his autobiography.

Apart from Prakasam's political adventures, his account of editing the paper, *Swarajya* (1921-29) is also interesting.

Probably the most moving autobiography in Telugu is by the comparatively little-known terrorist here, Darisi Chenchayya. He was a member of the 'Gadar Movement', which, during the years 1913 to 1919 terrorised the British Government. In this book, titled *"Nenu-Naa Desam"* (I and My Country), Chenchayya writes about how he became a member of the organisation when he was a student of California University (the organisation was founded in America by an Indian patriot, named L.H. Dayal Varma); how he survived the various attempts of the British to torture him mentally and physically; how he crusaded against the social evils, along with his political agitation; and how he was impressed by the simplicity of Sun-Yat-Sen whom he met in China.

K.N. Kesari (1875-1953) in his memoirs, *Na Chinnanati Muchchatulu* (My childhood events), tells of his dedicated spirit which enabled him to graduate from rags to riches and which made him dedicate his wealth to the welfare of women and children. He was the founder editor of a renowned women's monthly, *Grihalakshmi*, the maker of the health tonic 'Lodhra', and the founder of a Telugu school at Madras for the Children of Andhra origin.

Among the modern fiction writers, Buchi Babu holds a special place; by virtue of his intellectual and psychoanalytical approach to the novel and the short story. In his autobiography, called *'Antaranga Kathanam'* (Internal Story), he analyses his childhood experiences in the Freudian way and expresses himself in favour of experience which makes him appreciate man and his surroundings in the detached spirit of a silent spectator, rather than as an involved witness. The words, "In my opinion, the symbol for science is the wheel; that for Nature is the Flower. The flower must not be crushed by the wheel", best reveal his literary credo.

Although somewhat sentimental and amateurish, Achanta Janakiram's *Sagutunna Yatra* (The current or continuing pilgrimage) and *Samriti patham lo* (Down Memory Lane), have won popular approval, on account of the touching anecdotes of the writer's encounters with famous men and women of the 30s and 40s of the twentieth century.

Chalam in his *Atma Katha* (autobiography) makes this characteistic remark: "can there be not a world free from money and power? Why not a world where culture, beauty and love rule supreme?".

R.M.C.

AUTOBIOGRAPHY (Urdu). In Urdu, writers have adopted different methods and forms to write their autobiographies. Autobiographies are thus found in the form of direct narration, diaries, letters, travelogues, reportage etc. Mir Taqi 'Mir' recorded the experiences of his life in *Zihr-e-Mir* (1808) but this was in Persian (Nisar Ahmed Faruqi translated it into Urdu in 1957). In the opinion of some scholars *Masnavi Husn-e-Akhtar* (1860) is the first versified autobiography of the ruler of Avadh, Wajid Ali Shah, who after his being dethroned was imprisoned in Matiaburj (Calcutta) between 1856-1887. This is, however, an incomplete work in as much as it narrates events only after 1856 (when he writer's age was 54 years) and ends in 1860 (while the was yet to live 27 more years).

Manuscript of the Autobiography by Abdul Ghafur 'Nasikh' is available in the library of the Asiatic Society of Bengal. This was completed in 1886 but has remained unpublished. The first autobiography in Urdu Prose, is *Twarikh-e-Ajib* by Jafar Thanesari, the famous freedom fighter. He was arrested in 1863 and deported to Andamans where he passed 18 years in prison. During this period Jafar wrote three books. *Twarikh-e-Ajib* is one of them. This may be called a partial autobiography because besides describing the events of his life, the writer has indulged in narrating details of his ideology and discussions about law and religion etc. The book also contains interesting information about the Andaman archipelago.

In 1910 Zakir Dehlvi wrote the first regular autobiography in Urdu. As a considerable portion of the book describes in detail a first hand account of the tragic incidents of 1857,the publisher gave it the title of *Dastan-e-Ghadr*.

Khwaja Hasan Nizami brought out his *Aap Biti* in 1919. Most probably he is the first writer to use word 'Aap Biti' in Urdu for an autobiography. Hasan Nizami was a sufi saint attached to a Khanqah. It was, therefore, natural that he wrote his life story for the benefit of his spiritual disciples. For its distinguished freshness of style, the book is a piece of literature. The book was completed when the writer was 41 years of age.

In 1919 Fazlu-ud-Din Ahmed Mirza edited the *Tazikra* often described as an abstract biography, with the help of scattered writings of Maulana Abul Kalam Azad but its publisher succeeded in obtaining the last chapters directly written by Azad which throw light on the story of his own life as also the persons who influenced him in many ways.

Aamal Nama by Syed Raza Ali which is spread over 578 pages is generally considered to the best autobiography written in 1943 the pre-partition period of the Indian sub-continent. In 14 chapters and under more than 300 sub-titles, Raza has narrated the story of his life, touching political issues, literary problems and religious opinions of his period. The writer was 63 years old at that time and

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basically a lawyer and a politician, his narrative satisfies the literary standards.

In 1915 a group of young students left India to join forces with Turks against British aggression. Zafar Hasan Abeck aged 20 years, was one of them. He returned to India after 34 years and published his *Aap Biti* in two volumes. Not only does it tell the life story of the writer but also throws light on some unknown facts about the famous revolutionary and freedom fighter, Obedullah Sindhi. In simple but heart touching style this unique literary piece reveals the strange romances and adventures of a young Indian patriot and a brave soldier.

Khun Baha (1942) by Hakim Ahmed Shuja is an autobiography, famous for its sophisticated narrative, humility and sincerity of purpose. More than half the text of this voluminous book has been spent on specifying the writer's ideology and his opinions about prose and poetry. Under the title *Picchhle Pachas Baras*, life story of the writer is narrated but here too, he is found to cherish the memory of his friends, class-mates and elder family members with respect and love. He is so generous that even recollections of minor persons like barbers and postmen also find a place in his autobiography. His simple and fluent language is very effective.

Yad-e-Ayyam (1949) is the autobiography of Hafiz Mohd. Ahmed Syed Khan, Nawab of Chhatari. In this book, the writer has given glimpses of his life and experience in a direct and artless manner.

Husain Ahmed Madni's *Naqah-e-Hayat* (1952) is not only his biography but also a record of important events of British rule in India from the time of their arrival in and departure from this country. The book consists of two volumes. It was written in 1942 when the writer was imprisoned in Naini Jail for his political activities. This autobiography emphasises the purity and importance of the writer's pedigree and and illustrates as to how and why a sufi and a teacher like Husain Ahmed Madni turned to politics. His style is warm and stirs the readers' emotions.

Contribution of Sardar Diwan Singh Maftoon, in the field of autobiographies in Urdu can never be forgotten. He used to write a column under the title Naqabil-e-Faramosh (Unforgetable) in his Urdu weekly *Riyasat* which uncurtained many a misdeeds and short-coming of the rulers of erstwhile Indian states. In between, events of his own life, though not in any chronological order, also came into light. A collection of these columns was produced by him in book form under the same title *Naqabil-e-Faramosh*. Even though this book is an irregular autobiography, it brings out the writer's unusual boldness and direct approach to his subject with his famous razor sharp style of expression.

Josh Bilgrami's *Mushahidat* (1955) is important for its description of the political movement in the erstwhile Hyderabad State. It reveals many hidden facts for the first time. Conspiracies of the Durba have been laid bare in forceful narrative that helps the reader to understand the true nature of that atmosphere

Shad Ki Kahani-Shad Ki Zabani (1958) by Shad Azimabadi though completed in 1921 was published by his disciple Muslim Azimabadi after his death. It is a disputed autobiography because Muslim says in the foreward that Shad Azimabadi himself had written this book in a style as though to indicate that Muslim was the writer of Shad's biography whereas actually it is the autobiography of Shad Azimabadi.

Abdul Majid Salik's *Sarguzasht* (1966) is a valuable record of pre-partitioned India's political, cultural and literary movements, with particular emphasis on the situation in Punjab. *Yadon Ki Duniya* (1967) by Yusuf Husain Khan, as is evident from the title, is based on his memories. He was a younger brother of Zakir Husain and himself a great scholar. This book is important because of the very valuable source material it provides about one of great Presidents of the Indian Union. The autobiography is written with conviction and in a forceful style.

Yadon Ki Barat (1970) by Josh Malihabadi is another important autobiography. Even though the book is full of tall tales, it presents a beautiful life picture of an important and colourful poet. Besides its biographical importance, it has the added importance of being an excellent sample of literary prose.

Mujhe Kahna Hai Kuch Apni Zaban Mein (1974) by Khwaja Ghulamus-Saiyadain was published posthumously by his sister Swaleha Abid Husain. Due importance has not been given in this work to biographic details. It is more an attempt to pay homage to the personalities who helped in the building of the career of Saiyadain. The writer was an educationist. The book, therefore, contains his reformative ideas about education.

Kalim-ud-Din Ahmed has collected the memoirs and events of his life in *Apni Talaash Mein* (1975) in three volumes two of which have come out. His egotism is evident from every page of his autobiography.

Jahan-e-Danish (1975) by Ehsan Danish, describes the bitter story of the struggle of this important poet who starting as an ordinary labourer reached great heights in his literary career.

Sarguzasht (1976) is a humorous autobiography of Mushtaq Ahmed Yusufi. *Aap Biti* (1978) by Abdul Majid Daryabadi is also an important autobiography as the writer has tried his best to write truthfully. *Yaden* (1976) by Rahm Ali Alhashmi contains the memoirs of the writer as also his life sketch.

Kar-e-jahan Daraz Hai, an autobiographical novel by Quaratularin Hyder is a family saga which throws light on the life of the writer and her ancestors; S. Akthar Husain's *Sarguzasht-e-Hayat* is also a worthy attempt. Ismat Chughtai's autobiography was published in serial form under the title *Kaghazi Hai Parahan* in Urdu monthly *'Ajkal'* (Delhi). Under the column 'Ghubar-e-Karwan' in

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the same magazine, many other writers also contributed their short autobiographies. A short biography of Muzaffar Hanfi *Kuchh Apne Bare Mein* is included in *Naqd Reze* (Collection of his essays).

Nuqoosh (1964, Lahore, edited by Mohd. Tufail) published its *Aaap Biti* Number in two bulky volumes and hundreds of short autobiographies were included in the *Aaap Biti* Number (1980) of *Fann-aur Shaksiyat* brought out by Sabar Dutt under the supervision of Kalidas Gupta. *Riza* also contains a number of brief autobiographies of some prominent men of letters. Monthly *Shair* (Bombay) edited by Iftikhar Imam often produces special studies of writers along with their autobiographies.

Some autobiographies from other languages have also been translated into Urdu. Hazrat Maulana Syed Abul Hasan 'Ali Nadavi, a Muslim divine of international renown, has written his autobiography entitled *Karvane-Zindaqi* (Vol. I & II) which has a detailed account of the institution Nadwatul Ulama and its growth, besides the socio-cultural background of the times.

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Mu.H.

AUTOBIOGRAPHY, AN (English) written between June, 1934 and February, 1935 when Jawaharlal Nehru was a political prisoner, was published in 1936, soon after his wife Kamala's death, and dedicated to her. It was written, he admitted, partly to occupy himself with a definite task so as to partly master the long solitudes of life, and partly to recollect past events with which he had been connected and weigh them in a mood of objectivity. His autobiography was thus begun and continued in a mood of self-questioning, and this imparts to the narrative its distinctive flavour of personality. While the autobiography is no doubt important as the self-portrait of one of India's great sons in the formative years of his rapid ascent to national fame, it is also–by sleight of hand, as it were–the testament of a whole generation that was trying with varying degrees of success to make the usually difficult and sometimes dangerous passage from a flawed world that was dying to a hoped–for world that seemed as yet powerless to be born. But those were certainly memorable times.

Jawaharlal's father, Motilal Nehru, and the new messiah, Mahatma Gandhi: the culture of Harrow-Cambridge, and the aggressive idealism of Marx-Lenin, the discipline of the sciences, and the fascination of the Humanities; the involvement in agitational politics, and the periodic call of loneliness; the heady wine of mass adulation, and the intimations of the still small voice of friendship or companionship; the intolerance of the Napoleonic go-getter, and the wide tolerance of the democrat—these elements and these pulls and these influences somehow fuse and balance to make this work of prose art. Personal history coalesces with the nation's political evolution, and there is a sense of drama throughout. All life was an adventure for him, and much of the excitement of the adventure is here recalled so as to glow with life again. The impact of life and letters, of the subtle influence of places (even of the gaols), the fascination of Nature, the excitement of participation in (or the making of) current history, the quiddities of human behaviour, the psychology of colonialist rulers, the mystique of Gandhian satyagraha all get woven into the delicate fabric of the narrative which is nervous and pure and insinuates its charm into the reader's heart. Jawaharlal can be the observer and the observed at once, as when he describes the lathi charge at the time of the Simon Commission in 1927, and all the tragedy and brutality and pity of the situation is recalled and recorded movingly but without acerbity or anger. Occasionally, as in his references to the saintly V.S. Srinivasa Sastri, Nehru is less than just, and here and there intolerance erupts somewhat, but taken as a whole, the work is a classic of the genre, almost on a par with Mahatma Gandhi's *The Story of My Experiments with Truth.*

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K.R.S.I.

AUTOBIOGRAPHY OF AN UNKNOWN INDIAN, THE (English) Although entitled an autobiography, the book goes beyond the scope of the author's personal history and encompasses a crucial period of the national history of Bengal. The author of the book is Nirad. C. Chaudhuri. It was published in 1951.

Dedicated to "the memory of the British Empire in India", the book in the course of narrating the personal life of the author, expresses in a representative way the typical conflict suffered by a middle-class Indian intellectual in the early years of the twentieth century, because of his European sensibility acquired through English education and Western influences. The author's intention is "to tell the story of the struggle of a civilisation with a hostile environment, in which the destiny of British rule in India became necessarily involved."

The author begins by describing his childhood in his village in East Bengal, where beliefs were shaped by the rural social values. His father's influence moulded him along the lines of Western liberal humanism making him a

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non-conformist, while his mother inculcated immense strength of moral convictions in him.

When his father with his family moved to Calcutta in 1910, Nirad C. Chaudhuri came in touch with a new environment in an exciting metropolis. He acquainted himself with the modern literary and intellectual movements, besides cultivating an active interest in contemporary politics. He traces, in the book, the roots of these movements to 19th century Bengal. He refers to the new cultural movement based on the formula of a "synthesis of the values of the East and the West, which passes under the name of the Indian Renaissance" represented by Rommohan Roy and his followers. He also stresses the other important strand in the 19th century Bengali psyche–the Hindu revivalist trend which he feels, was represented by Bankim Chandra Chatterjee. This brings him to contemporary politics. He feels that the national movement, dominated by the Hindu middle class, was irreconcilable with the liberal nationalism, represented to some extent, by the Western-trained Brahmo intellectuals–who influenced Chaudhuri at a certain stage in his life. He also traces the roots of the Hindu-Muslim divide in national politics to the Hindu-dominated national leadership. But he tends to undermine the role of the British rulers in exploiting the Hindu-Muslim conflict, as evident from his comment that the British rulers "did not make use of it to the extent they might have easily done."

Although Nirad Chaudhuri at one stage was drawn to Gandhian politics, he soon got disillusioned. As he says in *The Autobiography:* "In the end Gandhism in politics and in practice came to stand for very little else but a concealed mass of atavistic aspirations and prejudices."

He felt that the new politics of the national movement strangled the moral awareness created by the Brahmo Samaj movement and destroyed the "concept of synthesis aiming at a fusion of the values of the East and the West."

Apart from the historical anecdotes and the picture of middle-class Bengali social life that one gets from the book, it is important for the enunciation of a concept of history which marks Nirad C. Chaudhuri's style and assessment of Indian society, that one also finds in his later books. According to his concept of history, it "cannot think of being partial or impartial. It shows a development and lays bare its causes..." This approach often tends to push him to a position of alienation. To quote from his *Autobiography:* "In formulating my conception of history I was moving away, in relation to my past life, from the ethical standpoint to an amoral intellectual need, and in relation to my countrymen and contemporaries I was erecting a barrier of intellectual isolation which was to become more and more impenetrable with the years."

Sum. B.

AVADANA (Sanskrit). The term (avadana) sometimes also called (apadana) because of the affinity with the corresponding Pali term (apadana), has been translated into Tibetan as (rtogs-brjod). This term has been confused by some with nidana (primary cause). Derived from dai (sodhane; to purify), the name avadana denotes pure conduct consisting of suddhakarmas (noble deeds) like self-sacrifice or merely a gift in incense, flowers, ointments, gold and precious stones, or the erection of sanctuaries (stupas, chaityas, and so on).

An avadana work deals with the retribution of deeds, both good and bad, of living beings in the present birth as connected with those in the past and the future in the metempsychosis (samsara). The moralist aim of this chain of actions and reactions has been couched in legends which are looked upon as actual events in the lives of the Buddha in his previous births as so many Bodhisattvas. The sermon is regarded as authentic as a Buddhistic sutra or Buddhavachana.

Thus an avadana is a Buddhistic parable which starts with an introduction indicating the place and occasion of the narrative, and ends in a lesson. In many cases the story pertains to the past and the present actions of the Bodhisattvas followed by a moral for edification. In some cases there is a vyakarana (explanation>prophecy) about the future by the Buddha in the light of the present actions. Sometimes the story relates to both the past and future. At times the good or bad fruits of actions in the present existence are narrated.

The avadana class of works is scattered in both the Hinayana and the Mahayana schools of Buddhism. The earlier Hinayanistic works are relatively free from the exaggerations and mythologies which characterize the later Mahayanistic ones. All the works are punctuated with devotion to the Buddha

Such avadanas occur sporadically in the Vinayapitaka and the Sutrapitaka as well.

Like Kumaralata's Drishtantapankti and Aryashura's *Jatakamala*, the avadanas correspond to the Pali Jatakas and apavanas, and remind one of the Brahmanistic Puranas.

However, the avadanas are composed in prose interspersed with poetry, or in poetry alone, in Classical Sanskrit popularized under more or less dialectal influences. The style is simple.

A succinct account of the avadanas is given below:—

1) *Mahavastuavadana:* This avadana belongs to the Vinayapitaka of the Lokottaravadins of the Mahasanghikas of the Madhyadesha. It deals with the biography of the Buddha and several old and new jataka stories stuffed with miracles, and incorporates some passages in prose and poetry from the earlier canonical texts.

This work in popularized Sanskrit is an important document of the political, social, economic and religious

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conditions of India about the beginning of the Christian era.

2) *Lalitavistara:* This work, also called variously as the *Vaipulyasutra, Mahanidana* and *Purana*, is composed in prose interspersed with poetry in twentyseven parivartas (chapters) dealing with the life of the Buddha up to the dharmachakrapravartana, the first sermon, characterized by exaggerations and supernatural feats.

3) *Avadanashataka*: This work is a planned compilation of one hundred avadanas made in about 2nd century A.D. It has been classified into ten vargas (decades) with a certain subject for each. It reminds one of Kumaralata's *Drishtantapankti* which has been divided into dashatis (dacades). It is decidedly a Hinayana text in as much as it contains passages from a *Parinirvanasutra* and other Sanskrit sutras of the Sarvastivadins. But there is no trace of the Mahayanistic Bodhisattva cult.

4) *Divyavadana*: This work, quite distinct from the *Divyavadanamala*, is divided into 38 sections. It is a compilation of different authors of different ages. In this collection there are some very old Hinayana elements besides a few obviously later additions in the Mahayanistic spirit. Thus the text begins with the Mahayanistic benediction of paying homage to the Buddhas and Bodhisattvas. The text refers also to the Mahayanistic shadaksharavidya, the six-syllable magical formula: om mani-padme hum.

The whole work, in its present form, can be assigned safely to a period between 200 and 350 A.D. The various parts of the text belong virtually to different periods. Further, we find the mention of Ashoka's successors, the kings of the Shunga-dynasty down to Pushyamitra (178 B.C.) and the dinara coin (Roman denarius).

There is also some correspondence with the Pali Jatakas. The Sanskrit Canon and single canonical texts such as *Dirghagama, Udana, Sthaviragatha*, and so on, are frequently quoted. The four agamas (like the *Madhyamagama*) are also mentioned. The advent of the future Buddha, Maitreya, is also notable.

The Ashoka cycle of avadanas in the *Divyavadana* is an old portion of the work consisting of the four legends, viz., i) The Pamshupradanavadana, ii) Kunalavadana, iii) Vitashokavadana and iv) Ashokavadana. The Sanskrit original of this cycle of legends was composed in Mathura between 150 and 50 B.C. The existence of this once known original is inferred from the Chinese translations of the *Samyuktagamasutra*.

The Ashoka legend is said to be a kind of mahatmya (praise) of the Natabhatika monastery of Mathura.

Excepting the references to the persecution of the Jain and Buddhist monks there is not of much historical value in the Ashoka cycle of legends in the *Divyavadana*.

The dramatic episode of Upagupta and the convert Mara in the guise of the Buddha in the *Pamshupradanavadana* is taken almost word for word from Kumaralata's *Drishtantapankti*. The influence on the language, metre and style is remarkable.

5) *Kalpadrumavadanamala*: This avadanamala is in verse and criticizes the Brahmanistic caste system.

6) *Ratnavadanamala* (or *Ratnamalavadana*): This avadanamala is a collection of 38 tales in verse.

Some avadanas of this collection have their parallels in the *Kalpadrumavadanamala* and *Ashokavadanamala*.

7) *Ashokavadanamala*: This avadanamala about King Ashoka is composed in verse.

These avadanamalas are composed in the form of a dialogue between Ashoka and Upagupta and are based on the *Avadanashataka*, Aryashura's *Jatakamala* and some other Mahayana sources. These avadanamalas are decidedly Mahayanistic in character because they mention the Sukhavati, the Mahayana paradise.

8) *Mahajatakamala* (or *Brihajjatakamala*): This work also belongs to the avadanamalas.

9) *Dvavimshatyavadana*: This avadana collection is composed in prose interspersed with poetry in popular Sanskrit. This work is divided into 22 sections to teach as many morals. It is in the form of a dialogue between Ashoka and Upagupta, and later on between Shakyamuni and Maitreya.

The source of the legends in this collection is the *Avadanashataka*.

10) *Avadanakalpalata* (or *Bodhisattvavadanakalpalata*): This work is composed entirely in various ornate metres. It consists of 108 avadanas of which the first 107 were composed by Kshemendra (990-1066) of Kashmira and the last one named the *Jimutavahanavadana* was added by the poet's son, Somendra.

This work comprises edifying tales depicting the Bodhisattva ideal of self-sacrifice. These legends are meant for Buddhistic propaganda and preaching to an audience of simple and common populace.

This collection of avadanas is based on some Pali sources and the *Mahavastu*.

The *Manichudavadana* of the *Avadanakalpalata* has been retold in the *Svayambhupurana*.

11) *Haribhatajatakamala*: This work is a collection of 35 jatakas in Sanskrit composed by acharya (teacher) Haribhata, a prince.

This is known from the Tibetan translation in the Bstan-Hgyur.

As regards matter and manner, Kumaralata's *Drishtantapankti* and Aryashura's *Jatakamala* also come under the avadana literature.

Thus the main aim of the avadana literature is to deal with noble deeds leading to the state of a Buddha or a Pratyekabuddha or an Arhat.

The mythologies are marked by miracles and exaggerations. The supernatural features are meant for effective preaching among the laity. Excepting Kshemendra's *Avadanakalpalata* the avadana works, in general, have little literary value. The wearisome prolixity of the

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narrations and the numerous monotonous repetitions of the selfsame formulas and commonplace phrases and descriptions have caused the decadence of the avadana literature.

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B.B.

AVADHANAM (Telugu) is a form of poetic art which is characteristically specially cultivated in Telugu. It constitutes one of the five treasures of Telugu literature. It is a poetic performance which combines entertainment and enlightenment, amusement and edification. Avadhanam requires spontaneous poetic composition, prodigious memory, melodious voice, resourcefulness and wisdom, varied knowledge and sense of humour. One who is endowed by nature with all these gifts shines as an avadhani or performer of avadhana. Rapidity of versification is the prime requisite of avadhana and the performers boasted that they could compose hundreds of verses in an hour. Avadhanam is broadly divided into two categories: 'Satavadhana' and 'Ashtavadhana'.

In Satavadhana the performing poet will be asked by a hundred knowledgeable persons chosen for the occasion to compose a poem on a specified topic in the metre prescribed by each of them. The performer begins by composing the opening line of the hundred poems and then goes on to compose the second, the third and the fourth lines of each stanza. After completing the four lines, the performer repeats from memory the hundred poems one by one. Sometimes the questioners change their places to confuse the performer but the poet is aided by his unerring memory to compose the other lines of the poem in continuation of the opening line. It takes many sessions spread over two or three days to complete the Satavadhana. The resourcefulness, wit and sense of humour are the ingredients of the performance of Satavadhana.

Ashtavadhana is more complicated and difficult as the poet performer is constantly forced to digress and deviate. His attention is diverted to cater to many irrelevant items. Eight learned persons confront the performer and pose a severe test to his powers of concentration and composition. The performer has to carry on simultaneously different kinds of mental activity. Certain words are prescribed and the performer is asked to compose a poem in the specified metre and context. Certain letters are prohibited and the poet has to carry on with the composition by avoiding them. The performer is called upon to describe given situations, persons or events. He is required to solve riddles which sound absurd and ridiculous. The performer's readiness and resourcefulness are displayed in solving the riddle by giving a twist to the verbal expression and flinging a surprise upon the listeners. Simultaneously the performer is required to expand and comment upon a difficult passage chosen from some text. He has to be alert and give the correct number of bells sounded at random during the performance by one person who is selected for that purpose. The performer's attention is distracted by one person whose main business is to sit idle and ask untimely any irrelevant questioners which may sidetrack the performer. Despite all these distractions and diversions the performer successfully satisfies the demands of all the eight questioners and carries on with his composition of the verses. At the end he recites from memory the different verses composed by him during the performance. Satavadhana has been compared to a circus feat and astavadhana may be described as mental acrobatics.

Avadhana originated as an itinerary art during the Prabandha period. Cherikonda Dharmanna, the author of *Chitrabharatam* was the first to initiate and perfect the form of Satavadhana. Rama Raja Bhushana, the author of Vasucharitra also distinguished himself in this form. Nellori Raghava Kavi who wrote poems with three meanings was also famous for his avadhanas. In the later half of the 19th century Avadhana was revived by Madabhushi Venkatacharya whose memory was phenomenal. Inspired by his example the renowned poets Tirupati Venkata Kavulu attained great fame and distinctions, by performing avadhanas at many royal courts and public places. Their performances created great enthusiasm and taste for the creation and appreciation of poetry. Their contemporaries, the Devulapalli brothers, Venkata Ramakrishna Kavulu and Kopparapu Brothers were also eminent in the field of avadhana. In course of time avadhana degenerated from a war of wits into petty squabbles, recriminations prompted by personal hatred and caste feelings. Rayaprolu Subba Rao, the initiator of the new school of Telugu poetry bade goodbye to the avadhana tradition because he considered that it was not conducive to the creation of pure poetry. Rapidity of composition was the only virtue of the poems turned out during the performance. They were mostly poems of the moment and did not possess qualities of abiding merit.

However the avadhana tradition has continued to the present. It is kept alive by competent performers like Perala Bharata Sarma, Subbanna Sate Avadhani, Narala Rama Reddy, Prasada Raya Kulapathi, and Medasani Mohan Choudhuri. Sahasravadhanam has also been performed by the late Jandyala Subrahmanya Sastry who displayed incredible memory and powers of composition. As a literary form avadhana depends for its success upon

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the prodigious retentive memory of the performer. Powers of concentration which the performer invokes from the Muse at the beginning of the performance enable him to surmount all obstacles and reach the goal of success. The performer must be ready to compose on any topic under the sun without any inhibition. The greater the constraints, the better will be the performance. Though works of lasting value may not be expected from avadhana, it surely serves the purpose of popularizing literature and stimulating interest in the appreciation of literary quality.

In Telugu Avadhana is considered to be a unique feat—Avadhana Vidya. It is difficult to trace its origin, but it seems to be a later development. In the past this craft was confined only to the learned scholars of the *Vedas*, who were endowed with prodigious memory and were able to answer any question about the *Vedas* on the spot. Here the main features were memory and the ability to interpret the *Vedas*. Later, Avadhani took various forms and performed different functions. Besides the forms already mentioned, there are also two other interesting forms: they are Netravadhanam and Natyavadhanam.

In Netravadhanam Avadhani will have his assistant who will sit at a distance visible to the Avadhani. A poem or a passage or a topic on which a poem is to be composed by the Avadhani is given to his assistant. The assistant conveys it through the signaling of the eyes. The Avadhani should understand it and read out the poem or message or compose a poem spontaneously on the topic given. This performance is not in vogue now.

Natyavadhanam is a kind of spontaneous 'Eka-Patrabhinayanam' or monoaction. Sometimes the Natyavadhani may take the assistance of one or two more persons to enact a scene, to dramatise a given situation. The audience will give situations either from History, Puranas or contemporary society. The Avadhani should have suitable makeup and dress and act in delivering his speech spontaneously.

In recent times Dhara Ramanatha Shastry started and developed the art. P. Satyanarayana Murthy of Regional College of Education, Mysore, is also giving performance of Natyavadhanam.

Being a difficult job requiring knowledge and intelligence Avadhanam has become a poetic feat.

One must have fluency, extraordinary memory readiness and adroitness if he wants to become an Avadhani. Above all, Avadhani must have attention. Avadhanam means attention. Amid all the disturbances the Avadhani should be able to keep his mind alert.

With all his literary abilities and memory power Avadhani should have a sweet voice to keep the audience spell bound.

C.N.S. & P.S.R.A.

AVAKASIKAL (Malayalam) is a four volume novel by Vilasini (M.K. Menon, b. 1928) published in 1980. The title of the novel is translated as 'The Inheritors'. Set in exotic Malayasia, this novel of immense length (it has nearly four thousand pages, perhaps the longest one to appear in India to date) deals with the seventy year old Velunni Kurup, a self-made millionaire and a host his greedy relatives who try to defraud him of his wealth. Married twice, first to a widow with three children, and then to the younger sister of his brother's wife, Velunni Kurup is childless and dying but still a match for his scheming relatives. Krishnanunni, a leading lawyer who gave up practice on being deserted by his unfaithful wife, and a trusted friend of Velunni Kurup, is to mediate. Krishnanunni, who lives with his little daughter Priya, is loved and respected by all; he was Velunni Kurup's first choice for his step daughter, Subhadra Amma. She was, however, married to one of Kurup's nephews who left her after the birth of Raje, a beautiful danseuse who made her debut and burst into stardom and went back to his poor Malay sweetheart. Saraswathy Amma, an erstwhile hospital nurse and now wife of Doctor Ravunni Kurup, the younger brother of Velunni Kurup is the arch schemer who wants to get possession of Velunni Kurup's properties by hook or by crook. Against the backdrop of Malayasia, a confluence of various cultural streams like Indian, Malay, Chinese and Japanese, greedy men and women battle against one another for the wealth of a dying man who himself got rich by devious means. Jim Hoffmann, the hippy, adds to the colour of the alluring atmosphere pervading the novel in which about fifty leading characters besides insignificant ones without number figure. The chief concern of the novelist is the basic insincts of man, his aspirations, frustrations and failures. Dying Velunni Kurup is a towering personality, dwarfing every other character. Of all his near relations, Rajee and her mother alone have a selfless regard for him. Vishalakshi Amma, the wife of Velunni Kurup, who leads a sanyasin-like life of seclusion, Saraswathy Amma, her brother Sakuni Kuttammaman, her son Bhasi and Sridhara Menon, the eldest son of Vishalakshi Amma are some of the memorable characters drawn with verve. And throughout the novel is perceptible a romantic strain—the delicate relationship between Krishnanunni and Raje. Krishnan unni's hesitation whether or not to admit openly his love for Raje deepens the agony of both. It is anybody's guess how things might end. True, Vilasini has never been a conventional novelist: from the very beginning his preoccupation has been with the minds of his characters. An adept practitioner of the stream of consciousness method, Vilasini spotlights the spiritual, emotional and mental lives of his characters; his forte is the analysis of character and not the weaving of plot and action. An event or a character is viewed from more than one angle; the novelist does not thrust himself to the fore-front. *Avakasikal*

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depicts the minds of about ten persons with deep insight. Vilasini wants his novel to be eminently readable, and he has shrewdly put in a few spicy ingredients. He has no use for the Joycean variety of stream of consciousness, a brain teaser to men of sensibility. He might, however, be accused of prolixity as all his characters talk too much. *Avakasikal* is a remarkable achievement of which Vilasini can be proud; but to describe it as the modern 'Vyasa Bharata' is to betray one's ignorance of Vyasa or his unequalled epic. *Avakasikal* got a number of awards including the Kerala Sahitya Akademi Award, the Odakkuzhal Award, the Sahitya Akademi Award (1981) and the Vayalar Rama Varma Literary Award of 1983.

G.N.P.

AVANTISUNDARI (Sanskrit) was the beloved and worthy wife of the famous poet Rajashekhara and generally supposed to be the sister of Dharmapala. Rajashekhara refers to her as his wife in the Prastavana or Prologue to *Karpuramanjari* where he states that the drama *Karpuramanjari* was staged at her request; and Dhanapala in his Prakritakosha *Paiyalachchhinamamala* states that he composed the work for his young sister Sundari of Avanti (Verse. 277). She was a very illustrious member of Chahuvan family, and probably, she a Kshatriya by caste had a romantic marriage with the Brahmana poet Rajashekhara. Avantisundari did not shine in the light of her illustrious husband Rajashekhara alone but was herself a bright luminary amongst the learned women of those days.

First, that she herself was a rhetorician of outstanding merit is clearly proved by the fact that her opinion on some abstruse rhetorical questions have been quoted thrice, the last one very extensively, by her husband Rajashekhara in his celebrated work, *Kavyamimamsa*.

Not only that, she has also been referred to thrice by Hemachandra in his *Deshinamamala*, also called *Deshishabadasamgraha* or *Ratnavali*, while citing instances where Avantisundari had different opinions from his (I. 81). Here, he quotes three verses by her, one, e.g., in connection with the meaning of the word' Idamaha!.

Secondly, Avantisundari was also a well-known Prakrita poetess. There is no doubt that Rajashekhara had Avantisundari in mind when he declared joyously and with firm faith that:

> " Like men, women, too, can be poets. Genius inheres in the self, irrespective of sex differences between men and women. It is heard as well as seen that princesses, daughters of ministers, courtesans and concubines are possessed of extensive knowledge of scripture and poetry".

Here, Rajashekhara practically reiterates the inspiring view of Vatsayans's world known *Kamasutra* (2nd centruy B.C.) that is:

> "There are verily, concubines, princesses and daughters of ministers, possessing extensive knowledge of the scripture"

In this connection, we may take into account also the famous *Kamasutra* (3.14) where a list has been given of 'Chatushashthikalas' or 64 arts to be mastered by women essentially, and this includes composition of verses too.

Further, we may also take into account the well known works *Majjhimanikaya* (III) and *Lalitavistara*, were also the great literary powers of women have been gratefully acknowledged.

Unfortunately, three prakrita verses of Avantisundari are known to us only through the three quotations from her by Hemachandra in his celebrated work *Deshinamamala* (I. 147, 181).

All the three verses referred to above, are best specimens of Prakrita love poems.

The first portrays a Virahini or a lady-love, separated from her lover. Apprehending that he has totally forgotten her, she laments piteously, recalling past sweet experiences, viz., as to how once, for his sake, she did not even hesitate to face the risk of being condemned as a forward and shameless woman, and went so far as to go to him openly even before sedate and criticising elders.

The second verse portrays a Virahi or a lover, separated from his lady-love, thus, giving vivid picture of the other side. Here, the pining separated lover points out that his lady-love is totally misjudging him when she thinks that he has totally forgotten her. On the contrary, he is always thinking of her lovely lotus face, in a frame of profuse beelike black curls.

The last verse gives the happy picture of a loving couple where the husband says jokingly as a retort to his wife's baseless complaint that he has totally forgotten her and that he lives only for her sake, only by drinking the fresh beauty of her face.

The following are English translations (by the writer) of the above:

1. A lady-love separated from her lover laments—
   O, merciless one, Have you forgotten alas, even that I, with my upper garments slipping off, caught hold of you by running towards you even in the midst of my elders. (Quoted in Hemachandra's *Deshinamamala* I. 157).
2. A lover separated from her lady-love laments—
   I remember her face—she who was defiled by me only for a while; her face encircled by dangling creeperlike tresses, just like a tree, bowed down with the weight of bees.
3. A happy husband jokes with his wife—
   O, lotus-eyed one, possessed of youthful beauty: Now, having seen the beauty of your face, Indra is mocking Indrani.

The above verses, although very few in number, bear ample testimony as to Avantisundari's great poetic/abilities, as well as to her very simple, sweet, charming style. A happy use of short alliterated words in her poems, makes her poems instances of rhythmic and musical works of a high order.

Ro.C.

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AVANTISUNDARI (Sanskrit) is the earliest prose composition from South India on the model of Bana's *Kadambari*. Its author is Dandin who flourished in Kanchi in the 7th century and hence a close contemporary of Bana.

The heroine Avantisundari is a princess of Avanti and her marriage with the Malava prince Rajavahana, is the main story narrated in the work. The work has been edited in the Trivandrum Sanskrit Series from the single available incomplete manuscript, full of lacunae. But even the present available fragment presents important details about the author and his learned predecessors, his wanderings to other parts of India due to invasions of the Pallava region and the circumstances under which the prose romance was composed at Kanchi. There are also other interesting details like those, for example, about the Mamallapuram shore temple near Madras and its architect Lalitalaya, who was not only an expert in manufacturing military machines but was also the author of the story of Shudraka in Tamil.

The style is smooth, flowing and classical, providing the varied patterns of narration, description (both detailed and brief) as well as beautiful imagery decorated with apt figures.

The *Dashakumaracharita* is a work by Dandin on the same theme: scholars like Raghavan feel that the *Dashakumaracharita* formed part of the voluminous *Avantisundari*, while D.K. Gupta feels that the *Avantisundari* was the last incomplete masterpiece by the same author.

The popularity of the theme is evident also in the *Avantisundarikathasara*, (published in *Journal of Oriental Research*, Madras, Vol. XVI onwards) where the anonymous author has narrated the full story, following Dandin's diction and style.

S.S.J.

AVATARA CHARITA (Rajasthani) is the creation of Barahatha Naraharidas. The work has been extremely popular among the 'Charanas' as a caste as well as among those interested in devotional texts. It was only five or six decades ago that the Charanas made its study almost compulsory. The concluding verse of this voluminous book reveals that it was composed in the year 1676. The total number of verses is 1686. The metre, 'Paddhari', has been used more often than others like 'Shataka', 'Kavitta', 'Duha', etc. It contains a detailed descriptions, full of devotional sentiments, of the twenty-four manifestations of god, which is extremely interesting, natural and appealing. The language used is Pingala, a mixture of Braja and Rajasthani. The originality of ideas and feelings is rarely to be seen. The narration of Ramavatara seems to carry the influence, here and there, of *Ramcharitamanas* by Tulasidas and also of *Ramachandrika* by Kesavadas. The detailed descriptions of the twenty-four incarnations and the interesting style of narration are the two main reasons which made it so popular.

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Hi. M.

AVVAIYAR (Tamil) Avvaiyar is a hybrid form derived from *Avvai* and the honorific suffix ar. Avvai is the corrupt form of Ammai 'goodwoman'. Avvaiyar verbally means a respectable woman. Some hold that Avvaiyar itself is a natural proper name. There have been several bearing the name Avvaiyar in different periods.

Avvaiyar tops the list of nearly 30 poetesses of the Sangam period in her intelligence, creativity and fame. It is also said that there was another poetess named Avvaiyar in the later Chola period, contemporary to Kamban and Ottakkuttar.

Avvaiyar of the Sangam period has written 59 verses in total: 7 in Narrinai, 15 in Kuruntokai, 4 in Akananuru and 33 in Purananuru. Paranar, one of the great poets of the Sangam Age was her contemporary (Puram 99). She saw the three kings Chera, Chola and Pandya together in one place and sang of them wishing them to be forever united (Puram-367). She has sung about the chieftains also (Puram 140, 206, 91). Atiyaman Netuman Anji is one among the chieftains whom she liked and praised much. Once she sang about him and he was delaying to give her presents. She got angry and condemned his attitude. He realized his folly and offered her his royal presents in no time. There developed a deep friendship between them from that day onwards. He sent her once as an ambassador to his enemy Tontaiman who received her and showed her his archery. She found the weapons fresh and in docoration. She told him that his weapons were unused and therefore fresh whereas Atiyan's were used and they had often been sent for repair. Thus she subtly pointed out the amateurish skill of Tontaiman at war and the mature skill of Atiyan. As a result of this clever negotiation war was averted.

Once Atiyaman happened to get an Indian gooseberry (nelli fruit) which was supposed to give a long life to the eater. He thought that it was better for the welfare of the country if the poetess would live long. Hence he offered this fruit to her not revealing the fact that she would live long after taking the fruit. The poetess was moved so much after knowing the intention of the chieftain that she wished him immortality like Lord Shiva. This act of charity of the chieftain has also been praised in *Sirupanarruppatai* (99-103).

Avvaiyar's mastery in creativity is revealed in her songs of munificence and elegies. Her elegy on the death of Atiyan is noteworthy (Puram 235). The spear that pierced into the breast of Atiyan, which caused his death fell into the bards' vessels and after perforating them, went into the hands of the suppliants, passed through their

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eyes to the tongue and remained there. There would be no one to sing hereafter and if at all there would be some to sing, then there would be no one to offer them presents. Apart from this, she has sung more elegies also on the eve of the cremation of Atiyan and the final rites (Puram 231, 232). Her mastery in creativity is also evidenced in her songs on bravery (Puram 93). She has also sung on Pokuttezhini, the son of Atiyan (Puram 96, 102, 302). She used to call herself a singer.

She held that the greatness of the land depends on nothing but the culture of the people of the land (Puram 187). The everlasting Nature, lisping children and the loving couple are some of the themes of the perennial verses.

Some assumed that she was the sister of Tiruvalluvar. There are also several stories about Avvaiyar of the later period. There are many stray verses (Tanippatal) found in the name of Avvaiyar where various references to her are available. These also cannot be taken into consideration as they lack historical evidence. Apart from these stray verses, there are also some didactic works viz., *Atticudi, Konraivendan, Muturai* (Vakkuntam) and *Nalvazhi* found in the name of Avvaiyar. These works, though simple, are pregnant with ethical ideals which suit all age groups. Her poetry and philosophy are broad-based on life, bound up with the normal experience of the average human being. Hence their eternal appeal to the mind.

C.B.

AWARA MASIHA (Hindi), biography of the Bengali novelist Saratchandra Chattopadhyaya, is a *magnum opus* of Vishnu Prabhakar published in 1974. Written in the format of an interesting novel, it is perhaps the best biography ever written in Hindi. With an artistic equipoise he has successfully re-created the rather complicated personality of Saratchandra.

Even in Bengali, though articles and memoirs on Sarat were written, yet no authentic biography has been attempted to date. As the author says: "Many books have been published presenting his life in the form of an imaginary story. Yet instead of presenting his true personality they rather made it more complicated". His life had, moreover, been the subject of a lot of rumours. Vishnu Prabhakar had to put in strenuous efforts for as many as fourteen years for accomplishing this challenging task. He has not tried to present Sarat as too good or too bad a person (saint or satan),he has rather presented Sarat as a normal human being with usual weaknesses and virtues. But this human being has inherent faith in human dignity.

The book is divided in three 'parvas' (Parts). Though separate the three are interlinked according to its inner plan. The first 'parva'-Dishahara–presents his early life divided into many chapters in details. The second 'parva'–Dishant–presents the vast background of his literary creation in chapters variously divided from 'Srijan Ka Swarna Yug' to 'Nishkamp Dipshikha'.

On the whole the work itself is a conclusive proof of the fact that no arm-chair fantasies have been resorted to and genuine research of facts about the life of one of the greatest writers, who formed the subject of innumerable rumours, and controversies, has been undertaken without prejudice and favour. The facts about Sarat's relations with Nirupama Devi may be cited as an example. Vishnu Prabhakar has unearthed a number of facts about it. Women characters suffering from the agony of unfulfilled love whether it is Parvti of *Devdas* or Madhavi of *Bari Didi* or some other women characters–are typical of Sarat's novels.

The author is so much concerned with the variety of facts in Awara Masiha that he goes on giving a string of proofs. Under this authenticated creative process, Vishnu Prabhakar has presented the life history of Sarat which is gripping and interesting like a novel. It is a thoroughly reliable biography. It presents a complete image of Sarat as a person, a political thinker and a litterateur. One finds the biographical art at its best–a factual infrastructure moulded into a spontaneous creative composition. Vishnu Prabhakar has been honoured for this work by Soviet-Land Nehru Award and has also received the Pablo Neruda Honour. The National Book Trust of India, New Delhi got the biography translated into seven other Indian languages. Undoubtedly, it is a landmark in the field of biography writing in Hindi literature.

K.P.

AWARA SAJDE (Urdu) is the third collection (*Jhankar* and *Akhire Shab* released in the forties being the other two) of the poetry of Kaifi Azmi (b. 1920; real name Athar Husain Rizvi, one of the leading lights of the Progressive Writers Association of India. Despite his lack of formal education (which is confined to passing the Oriental title examination in Urdu and Persian) Kaifi has made his mark as a poet of unusual gifts and has won many honours and distinctions at national and international levels, like Padmasri and Nehru Soviet Land Award, besides literary awards of the U.P. and Maharashtra Urdu Academies. He started writing when he was barely a child. During the last forty years or so he occupied a position in the front rank of modern Urdu poets and there has been practically no movement in Urdu literature in which he has not participated without of course losing his basic identity as one of the pillars of the Progressive Writers movement.

Awara Sajde comprises thirty seven poetic compositions including five ghazals and represents selections from his poetic works spread over the last three decades or so.

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Despite its comparatively slender size, the book is fairly representative of Kaifi's thought and style. The compositions are not arranged in chronological or any other definite order and except for those who have been reading his poetry all these years, it is difficult to date. Almost throughtout one finds the same Kaifi as he has been known all these years, a poet committed to life and a social order based on equality, fraternity and liberty. He sings of love, of the family of man and of peace and progress in a highly idealised manner. His poem Awara Sajde is on the parting of ways of Russia and China who together could perhaps have changed the course of history and ushered in that utopia of which the poet had many a lofty dreams. His poems on Nehru, Lenin, Farghana, Telangana, Tashkand, Moscow or Bangla Desh are topical poems marked by narrative style.

The book was awarded the Sahitya Akademi prize in 1975.

B.V.

AWARDS (National)

Prior to the establishment of the Sahitya Akademi in 1954 there was no award in India to secure an all-India recognition to writers in different languages of the country. At the inaugural meeting of the Akademi, Union Minister for Education Abul Kalam Azad announced that the Government of India had accepted a scheme "to give prizes of Rs. 5,000 every year for the best work in each of the fourteen languages mentioned in the Schedule to the Constitution" and that the awards would be given on the recommendation of the Sahitya Akademi. The first Awards for the most outstanding books published since Independence in 1947 were announced in 1955 by the Government of India, on the recommendation of the Sahitya Akademi. Since then, every year, the Awards have been declared and given by the Sahitya Akademi itself for outstanding books published during the preceding three years.

The procedure followed for selecting books for the first Awards in 1955 was fairly simple. Each Member of the Akademi was to recommend three books which, according to him, were the most outstanding in that language. The choice was not necessarily to be limited to literature in the orthodox sense of the term, but might extend to any work dealing with any branch of the Humanities, provided the writing was creative and was an outstanding contribution to language, literature or knowledge. Even a translation was eligibile if it was considered by itself a literary creation of outstanding merit. Members of the Akademi were free to consult recognised literary associations and individual writers and critics before making their recommendations. The Executive Board of the Akademi was to make the final selection, taking into account all the recommendations.

This openness was soon given up and confidentiality at all levels in processing the recommendations was maintained from 1959. Whether the names and opinions of the advisers at various stages should be kept secret or not was a matter which was debated frequently. The matter was raised in the Parliament of India in 1968. After taking into account the views expressed by the Members of Parliament, Minister for Education Triguna Sen, observed that the names of the eminent advisers who served on the panels for Awards should not be confidential to Parliament and henceforth after the announcement of Awards they might not be treated as such. The suggestion of the Minister was not accepted by the Akademi and the names of advisers continued to be kept secret until 1981 when the Akademi decided to make public the names of the Readers in the Final Panels at the time of declaration of the Awards.

The rules and procedure governing the Sahitya Akademi Awards have been under constant review: six committees, specially constituted for the purpose, had reviewed them: the chairmen were: C.D. Deshmukh (1959), K.G. Saiyidain (1962), Zakir Husain (1967), K.R. Srinivasa Iyengar (1973, 1977) and V.K. Gokak (1978).

The present procedure for selecting a book for the Award is as follows: A ground list of eligible and deserving books in each language is compiled with the help of an expert as also of recognised literary associations. This list is sent to twenty-five preliminary advisers who are requested to recommend not more than five books each, either from the list or outside it. The recommendations thus received are collated and referred back to the twenty-five preliminary advisers who are requested to recommend only one book each from the list, which they consider most deserving. The short-listed books are sent to three readers who are invited to give their detailed evaluations of each book separately. The evaluations of the three Readers, along with the recommendations of the Preliminary Advisers, are placed before the Executive Board of the Akademi which declares the Awards.

In 1961, translations were excluded from the purview of the Awards. In 1962, posthumous publications were declared eligible only if they were published within three years of the author's death. In 1964, research theses submitted for University degrees were excluded from consideration. Fresh collections of writings, published earlier in book form were normally not eligible for the Award unless the collection in question contained substantial writing which was new and hitherto unpublished in book form.

The early Sahitya Akademi Awards were confined to books published in the languages mentioned in the 8th Schedule of the Constitution of India: Assamese, Bengali Gujarati, Hindi, Kannada, Kashmiri, Malayalam Marathi, Oriya, Punjabi, Sanskrit, Tamil, Telugu an

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Urdu. In 1956 two Awards were instituted for Sanskrit: "one for creative writing in Sanskrit, the other for outstanding contribution to Sanskrit Studies, written in English or any of the Indian languages." (Due to procedural difficulties, the two Awards were combined into one in 1969 and brought in conformity with the Awards for other languages.)

Later, books published in other languages recognised by the Sahitya Akademi were also declared eligible: English, Sindhi (later included in the Constitution of India), Maithili, Dogri, Rajasthani, Nepali, Manipuri and Konkani. Thus, at present Sahitya Akademi Awards are given to books published in twenty-two languages of the country: fifteen included in the Constitution of India and seven other recognised by the Sahitya Akademi as independent modern literary languages of the country.

The Award in the form of a casket containing an inscribed copper plaque is presented to the recipient by the President of the Akademi, along with a cheque. The cash award till 1982 was Rs. 5,000 which has since been raised to Rs. 10,1000.

Of the 438 authors who were chosen for the Award till 1984, 5 declined to receive it: while V.R. Narla, Deshbandhu Dogra Nutan and Suresh Joshi took umbrage and rejected the Award, G.A. Kulkarni returned it as the eligibility of his book was questioned in press and Swami Anand due to his vow not to accept any pecuniary benefit from his writings.

Genre-wise break-up of the Awards is: Poetry, 150: Fiction, 125; Drama, 18; criticism, 36; biography, 16; autobiography, 11; history of language, literature, culture or society, 23; religion and philosophy, 10; treatises and commentaries, 16; *belles lettres*, 23; others, 10.

39 Awards were given to authors below 40; 209 Awards to authors between 40 and 60; and 152 to authors above 60; the youngest to receive the Award was 28, and the oldest 84.

Sahitya Akademi Awards have enabled writers whose reputation has hitherto been confined to their own region to be known all over the country. In some cases, they have paved the way for their international recognition. Few had known Thakazhi Sivasankara Pillai outside Kerala before 1957; the Akademi Award made him known throughout India, his novels were soon translated into many languages, his fame spread abroad, and for a long time he has been the most widely translated and read Indian novelist. Amrita Pritam received the Award for 1956, when she was only 37, and soon became an internationally known writer. The declaration of the Akademi Awards every year brings the chosen authors into national focus.

While the Sahitya Akademi selects a book for its annual Award as the most outstanding book in that language in the preceding three years, it does not seek to claim that it is the most outstanding book in all the Indian languages. To choose one book or one author as the most outstanding one in India of a given period from so many languages is a challenging task. Bharatiya Jnanpith, a research and cultural institution founded in 1944 by the noted industrialist Shantiprasad Jain, took up the task and decided to institute in 1961 an annual Award of one lakh rupees (raised to one and a half lakh rupees from 1981) to the best and most outstanding creative writing in the fifteen languages listed in the 8th Schedule of the Constitution of India. Details of the scheme were worked out and the Award was formally instituted in 1963, and the first Award announced in 1965.

Proposals are invited from literary institutions, language departments of Universities, well-known critics, and other "suitable agencies and individuals". Any one can send a proposal in the prescribed form. An Advisory Committee for each language examines the proposals received and makes its recommendation to the Selection Board; it need not confine itself to the proposals received but may make a recommendation on its own; the idea is to ensure that no deserving book or author is left out of consideration. Recommendations of the various Language Advisory Committees are screened and assessed under the supervision of the Selection Board which makes the final choice, taking into account the total literary contribution of the author. All possible materials are prepared for its consideration: to provide a common base for final evaluation, the short listed works are even translated into Hindi or English.

The period of eligibility for each Award varies and is determined and announced in advance. For the first Award in 1965, books published from 1920 to 1958 were considered; for the second Award in 1966, books published from 1925 to 1959 were considered; for the third Award in 1967, books published from 1935 to 1960 were considered; for the fifteenth Award for 1979 books published from 1968 to 1972 were considered. A book must have been published at least five years before it becomes eligible for consideration.

The first Selection Board was constituted by the Bharatiya Jnanpith and consisted of men of eminence. The Board consists of not less than seven and not more than eleven members. Vacancies on the Board are filled on the recommendation of the Board itself. The present Chairman of the Selection Board is P.V. Narasimha Rao. The chairmen and members of the Selection Board included Rajendra Prasad, Kaka Kalelkar, Sampurnanand, Karan Singh, Hazari Prasad Dwivedi, Umashankar Joshi and V.K. Gokak.

Bharatiya Jnanpith Literary Award winners are: G. Sankara Kurup, Tarasankar Bandyopadhyay, K.V. Puttappa, Umashankar Joshi, Sumitranandan Pant, Firaq Gorakhpuri, Viswanadha Satyanarayana, Bishnu Dey, Ramdhari Singh Dinkar, D.R. Bendre, Gopinath Mohanty, V.S. Khandekar, P.V. Akilandam 'Akilon', Ashapurna Devi, K. Sivarama Karanth, Ajneya, B.K. Bhat-

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tacharya, S.K. Pottekkatt, Amrita Pritam, Mahadevi Verma, Masti Venkatesa Iyengar and Thakazhi Sivasankara Pilai. Almost all these Jnanpith Award winners had earlier won the Sahitya Akademi Award.

There may be other national awards, but they are either not exclusively meant for literary works or not universally recognised as national. All other literary awards are, by and large, regional in character.

D.S.R.

AWARDS (Assamese) The Publication Board, Assam, confers an annual literary award under the name 'Publication Board Award'. The aim of the award is 'to provide outstanding authors of books in Assamese with public recognition and encouragement for creative work'. The award is conferred upon the author of the work adjudged the best among those of the three preceding years. The prize carries in cash rupees five thousand, a silver plaque, and a citation. Instituted in 1973, this is the highest and most prestigious literary award of Assam.

The Asom Sahitya Sabha awards the following prizes out of its various endowment funds: Kamla Devi Trust Fund Prize (instituted in 1923) on books for children; Digboi Sahitya Sabha Samiti Prize (instituted in 1965) for the best play of the year; Premadhar Datta Samiti Prize (instituted in 1970) for children's literature; Mohan Chandra Sarma Trust Fund Prize (instituted in 1971) for the best book of non-fictional prose of the year; Ugratara Trust Fund Prize for the best book of verse of the year, awarded every two years; Bishnuram Medhi Trust Fund Prize (instituted in 1972) for children's literature; Gopal Chandra Barua Prize (instituted in 1979) for popular scientific literature; Giridhar Sarma Prize (instituted in 1980) for the best novel of the year; Raghunath Chowdhury Literary Award, given every two years, for the best book of verse.

The Government of Assam awards life-time monthly pensions of four hundred rupees a month, known as literary pensions, to worthy men of letters as a public recognition of their merit, as well as material relief for uninterrupted pursuit of their literary activities.

The Sahitya Prakash, a firm of publishers situated at Gauhati, organises a 'talent-search competition' for new novelists, and the best three novels are published by them. No cash award, however, is given to the writers.

P.K.

AWARDS (Bengali) There have been quite a few literary awards in Bengali. Apart from the literary prizes conferred by such learned bodies as the Calcutta University, Asiatic Society, Bangiya Sahitya Parishad, etc., most of the literary awards, that have now earned a deserved reputation, were started after Independence.

In West Bengal, for instance, Rabindra Memorial Prize was initiated by the Government of West Bengal in 1950. Three prizes are awarded each year under this head:-(1) one for the best creative or intellectual writing in Bengali during preceding three years; (2) one for the best Bengali scientific book of the year; and (3) one for a noteworthy book on any aspect of Bengali culture written in a language other than Bengali. Upto 1974 the money value of each of these three prizes was Rupees five thousand. But from 1975 the amount has been enhanced to Rupees ten thousand. This prize is awarded each year on the birthday of Rabindranath Tagore (25th Vaisakh of the Bengali calendar).

Of late the West Bengal Government have introduced two more prizes of Rupees ten thousand each, one in the name of Bankimchandra Chatterjee, and the other in the name of Iswarchandra Vidyasagar. Bankim Memorial Prize was given only once, in 1975, the recipient being the veteran prosodist and historian, Prabodhchandra Sen of Santiniketan. Vidyasagar Prize, introduced since 1976, is divided into two sections, one reserved for the best prose writer since 1941 upto the present, and the other meant for the best writer of juvenile literature of the year. The recipients in this genre of prizes have been Sunirmal Basu, Sibram Chakravarty (both posthumously) and Lila Majumdar for juvenile literature and Annadasankar Ray for his overall contributions to prose literature.

The *Ananda Bazar Patrika* group of newspapers have introduced two prizes carrying the general name of Ananda Puraskar since 1950, one in the name of Sureshchandra Majumdar and the other in the name of Prafulla Sarkar, the two being the joint founders of the *Ananda Bazar Patrika*. Upto 1970 the money value of the prizes was Rs. 1,000/- each, but from 1971 onwards the amount has been increased to Rs. 5,000/-. On the other hand, the *Amrita Bazar-Jugantar* group of newspapers have been declaring prizes in the memory of the founders of the *Amrita Bazar Patrika* every year since 1958, one named 'Sisirkumar Prize' for the best essayist and critic of the year, the other 'Matilal Prize' for the best creative writing of the year. Each prize is of Rs. 1,000/-.

Sarat Smriti Samity, the association devoted to the task of promoting the memory of Saratchandra Chatterjee, and currently engaged in publishing his works serially, has of late introduced a prize in the name of this popular novelist of Bengal, carrying a money value of Rs. 10,000/-. Among the recipients of the prize were Bibhutibhusan Mukherjee and Charuchandra Chakrabarti, pen-named 'Jarasandha'.

Of the older prizes Calcutta University provides for Jagattarini Medal, Sarojini Basu Medal and Sudha Basu Medal in recognition of the merit of distinguished litterateurs, while it sanctions each year a special prize for the best lady writer entitled 'Lila Puraskar'. Bangiya Sahitya Parishad, one of the oldest literary institutions of Bengal,

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allots for a number of prizes of which 'Rampran Gupta Prize' is the most notable.

Mention may be made of 'Narasimha Das Puraskar' of the Delhi University, 'Nazrul Puraskar' of Nazrul Academy, Churulia, 'Mauchak Puraskar' for juvenile literature, 'Prasad Puraskar' for drama and poetry, 'Prantosh Smriti Puraskar' and 'Ranjit Smriti Puraskar' for juvenile and other worthwhile writing.

N.C.

AWARDS (Dogri) Two state awards are available for literary excellence in Dogri–(1) The Jammu & Kasmir Academy (of Art, Culture and Languages) Awards given every year to outstanding works in the languages recognised by it, and Jammu & Kashmir Academy Award for the best playscripts in languages recognised by it.

Jammu & Kashmir Academy instituted the literary awards for languages like Kashmiri and Dogri, recognised by it soon after its establishment in 1958. The first award of Rs. 1,000/- was given to the late Narendra Khajuria for his collection of plays for children called *As Bhag Jagane Ale An* in 1961. The Academy has instituted two awards for each year in each of the recognised languages. Earlier, the award money was Rs. 1,000/- and the awards were given to the best and the second best books assessed by a panel of judges. About four or five years back, the award money was enhanced to Rs. 2,000/- each. A rule was also framed to ensure that a book getting the Sahitya Akademi Award would not be eligible for an award by the State Academy. A number of Dogri authors have received these awards. These awards have been given for books of poetry, short stories, novels and a book of essays, entitled, *Duggar da Jum Darsan*.

The third category of awards–i.e. the awards given by Jammu & Kashmir Academy for play-scripts are intended to encourage playwrights to write good plays which when published can make good reading as well as good stage performances. These awards are also limited to the languages recognised by the State like Kashmiri, Dogri, Urdu, Hindi. The award money is less than Rs. 1,000/-. Over a dozen Dogri play scripts have been awarded this prize so far.

Ni.S.

AWARDS (English) There is no specific state level Award for books written in English by Indian authors, maybe because English is not recognised as a state language by our Constitution. But Sahitya Akademi has recognised English as a language of Indian Literature and has been giving Akademi awards on outstanding books written in English since 1960. The names of the award-winning books and authors are:

Year	Book	Author
1960	*The Guide* (Novel)	R.K. Narayan
1963	*The Serpent and the Rope* (Novel)	Raja Rao
1965	*The Tribal World of Verrier Elwin* (Autobiography)	Verrier Elwin
1967	*Shadow from Ladakh* (Novel)	Bhabani Bhattacharya
1969	*An Artist in Life* (Study of Tagore)	Niharranjan Ray
1971	*Morning Face* (Novel)	Mulk Raj Anand
1975	*Scholar Extraordinary* (Biography)	Nirad C. Chaudhari
1976	*Jawaharlal Nehru* 1889-1947 (Biography)	S. Gopal
1977	*Azadi* (Novel)	Chaman Nahal
1978	*Fire on the Mountain* (Novel)	Anita Desai
1979	*Inside the Haveli* (Novel)	Rama Mehta
1980	*On the Mother*, Vol. I and II (Biography)	K.R. Srinivasa Iyengar
1981	*Relationship* (Poetry)	Jayant Mahapatra
1982	*The Last Labyrinth* (Novel)	Arun Joshi
1983	*Latter Day Psalms* (Poetry)	Nissim Ezekiel
1984	*The Keeper of the Dead* (Poetry)	Keki Daruwala

No Awards were given in 1955, 1956, 1957, 1958, 1959, 1961, 1962, 1964, 1966, 1968, 1970, 1972, 1973 and 1974.

AWARDS (Hindi). Giving due recognition and appreciation to outstanding writers has been a time-honoured tradition in this ancient land of India. The feudal era of India saw the poets being liberally awarded and honoured by their royal patrons. Many of them were trusted friends, lively company and discreet courtiers of their royal patrons. Many a time they proved to be skilled fighters, too. If Chand Vardai was a personal friend of Prithvi Raj and Rahim was one of the valued 'nine gems' of Mughal king Akbar's court, then poet Gang also occupied a very honourable place as a court poet. The poets of 'Riti Kal' were occasionally bestowed with lavish honours by their patrons which assumed different forms in different contexts. On all joyous occasions, too, they received bounteous presents from their patrons.

In accordance with the times, these awards underwent a sea-change with the advent of modern age. One such change manifested itself in titles like 'Sitare-e-Hindi' and 'Bhartendu'. When literary creativity re-established a link with social obligation and transformed itself into a

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serious and meaningful pursuit, popular will and voluntary organisations began to extend due honour to creative talent. The major awards and award-giving Hindi organisations may be enumerated as follows:

1. Nagari Pracharini Sabha, Varansi (1893); the oldest premier Hindi organisation awards a number of prizes and medals instituted after eminent public and literary personages for outstanding literary works: Raja Baldevdas Birla Puraskar, Batuk Prasad Puraskar, Ratnakar Puraskar, Chhannulal Puraskar, Jodh Singh Puraskar, Madhavidevi Puraskar, Shyam Sunder Das Puraskar, Bhairav Prasad Puraskar, Mandalik Puraskar, Hiralal Swaranpadak, Dwivedi Swarnapadak, Sudhakar Padak, Greaves Padak, Radha-Krishna Das Padak, Baldevdas Padak, Gulari Padak, Vasumati Padak, Bhagwati Devi Rajoria Padak.
2. Hindi Sahitya Sammelan, Prayag (1910)—another premier Hindi organisation, established at the instance of the Nagari Pracharani Sabha, also awards a number of prizes to eminent authors for their literary achievements. These prizes, subject to different rules and awarded on different subjects, are enumerated: Mangala Prasad Paritoshik, Jain Paritoshik, Radha Mohan Gokulji Paritoshik, Narang Puraskar (awarded only to Hindi poets of the Punjab), Gopal Puraskar and Ratnakumari Puraskar.
3. Hindustani Academy Puraskar:- A number of prizes are awarded on outstanding original works in Hindi by the Hindustani Academy (estd., 1927).
4. Harjimal Dalmia Puraskar:- This award, instituted to perpetuate the memory of Harjimal Dalmia, has been given to a number of Hindi authors over the years.
5. U.P. Govt. Prizes:- The U.P. Govt. has consistently tried to encourage creative effort in Hindi through the award of a large number of prizes every year on works of outstanding merit. The biggest amount of the various prizes is Rupees One lac which has thus far gone only to Smt. Mahadevi Verma.
6. Sudhindra Puraskar, Devilal Samar Puraskar, Rangeya Raghav Puraskar, Dev Raj Upadhyaya Puraskar and Kanhaiyalal Sahal Puraskar:–
   These are awarded for poetry, drama, fiction, essay, criticism and works in other genres such as literary sketches, reminiscences,reportage, etc. Each of the prizes carries a cash award of Rupees Two thousand only.
7. Rashtra Bhasha Hindi Prachar Sabha Puraskar:- This prize is earmarked for Hindi writings of a Non-Hindi Speaking Literature.
8. Madhya Pradesh Govt. Prizes:- The biggest of the numerous prizes awarded by the M.P. Govt. consists of a cash of Rupees Twenty Two thousand. The awardees so far have been Bhawani Prasad Misra and Shri Kant Verma.
9. Dev Pursakar:- This yearly cash award of Rs. 2000/- goes alternately to works in Braj Bhasha and Khariboli. Among the recipients of this award have been Dularelal Bhargave, Ram Kumar Verma and Shyam Narain Pandeya.
10. Om Prakash Sahitya Samman:- This prize, instituted to prepetuate the memory of Om Prakash, founder of M/s. Radha Krishna Prakashan, is awarded every year to an author of not over 39 years of age on a meritorious literary work. It went to Girdhar Rathi on his poetic collection *Bahar-Bhitar* in 1980, to Mrinal Pandey on her short story collection *Shabdabedhi* in 1981 and to Mangalesh Dabral for his collection of poems *Pahar Pal Lalten* in 1982. It entitled the awardee to a sum of Rs. 500/- every month for a year.
11. Bharat Bhusan Agarwal Puraskar:- This prize is awarded in the memory of the poet, Bharat Bhushan Agarwal. This award is given on the best poem of the year penned by a young author (of not more than 35 years of age). Arun Kamal and Uday Prakash have so far been the recipients of this award.

Gov. R.

AWARDS (Kannada). Kannada Literature has always enjoyed royal patronage from the very beginning. The best works in the classical traditions were in no small measure the result of royal munificence. This royal patronage continued even under the modern rulers of the erstwhile Mysore State like Krishnaraja Wodeyar IV and Jayachamaraja Wodeyar. But then, these two rulers extended their patronage to scholars and poets who continued to write in the classical mould.

During the reign of Chamaraja Wodeyar, Karnataka Vidyawardhaka Sangha came into being (20-7-1890) in Dharwad, one of the main objectives of which was to give fillip to writing books in Kannada. It should be noted in this connection that the northern part of the present Karnataka State was at that time a part of the erstwhile Bombay Presidency, and Kannadigas had to seek higher education through Marathi. A prerequisite for education through the mother tongue was production of books. And hence the need of the hour was to encourage writing of books. With this end in view, Karnataka Vidyawardhaka Sangha gave cash awards amounting to Rs. 22,365 to 225 books during 1890-1951. The Government of Bombay extended financial assistance to this project.

Kannada Sahitya Parishat of Bangalore also had this objective when it was established in 1915, but its activity in this regard was rather sporadic.

During the twenties of the 20th century, Devaraja Bahadur, a scion of the royal family, instituted an

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endowment in the Education Department of the Government of Mysore for awarding three cash prizes to books selected by a Committee. Though the prize-amount is very modest, it has all along been a coveted prize.

The promoters of the renaissance in Kannada literature realised the need of incentives for its growth on right lines. The Karnataka Sangha of Central College, Bangalore, which was doing yeoman's service to the promotion of modern Kannada literature through its quarterly *Prabuddha Karnataka* instituted an annual award called Muddana Swarnapadaka (the Muddana Memorial Gold Medal) for the best story by an undergraduate. K.V. Puttappa and 'Ananda' (A. Sitaram) who later became major short-story writers were the first two recipients of the much coveted medal. The Sangha had to stop giving this annual award after three years due to paucity of funds.

Another equally coveted award was the Rajatamamahotsava Swarna Padaka (Silver Jubilee Kannada Gold Medal) instituted by B.M. Srikantia, then Registrar and Honorary Professor of Kannada in the Mysore University and a 'royalist' to the core, in commemoration of the Silver Jubilee (1928) of the ascension of Krishnaraja Wodeyar to the throne. It was to be given to the best narrative poem of at least 300 lines in length, written in modern metre by an undergraduate of the Mysore University; the composition could be either a translation or an adaptation of an English poem or an original one. The idea behind the conditions of the award was to encourage sustained versification of considerable length. It was again K.V. Puttappa who bagged the very first medal for his poem 'Kumidini', an adaptation of Wordsworth's 'Laodamia'. Among the other awardees may be mentioned G.P. Rajaratnam, S. Anantanarayana, Raghava and C.P. Krishna Kumar for their original poems.

It is well known that the Sahitya Akademi and the State Akademi have been awarding prizes to the best Kannada books of the year. The State Akademi selects every year four or five litterateurs and scholars for cash awards (Rs. 500/- in the beginning; Rs. 5000/- at present). These are given in recognition of their outstanding services to Kannada language and literature.

Another new type of award introduced by the State Akademi is meant for the best book of the year in the creative and non-creative sections of literature.

M.V.S.R.

AWARDS (Kashmiri). During the last two decades, the distinguished poets and prose writers of the Kashmiri have been receiving incentives and encouragements in respect of some literary awards at the State level through the Jammu & Kashmir Academy of Art, Culture and Languages and at the National level through the Sahitya Akademi, New Delhi.

The Jammu & Kashmir Cultural Academy came into existence in 1960 with Bakshi Ghulam Muhammad, the then Prime Minister of Jammu & Kashmir State, as its pioneer President and with Mirza Kamal-ud-Din as its first Secretary. The pioneer President of this Academy proved to be a great patron of Kashmiri, particularly of its folk poetry and folk music. He gave a start to the Award-system from his special grant of Prime-Minister's Fund at first instance. But upto 1963, the system was quite haphazard and no record thereof is available in the Academy. It is, however, learnt that the award holders of that period included Master Zinda Kaul and Mohi-ud-Din Hajini. Master Zinda Kaul was given this award for his anthology of Kashmiri poems entitled *Sumarun*, while Hajini received it for his compilation of some prose pieces entitled *Kaashri Nasrich Kitab*.

After 1964 a systematic method of judging the best book of the year was evolved in the Academy which has undergone some additions and alterations till 1984. The Award-results in favour of the Kashmiri during these two decades are now available in various records of the Academy.

There is no other institution in Jammu & Kashmir State at the government or private level with such a creditable patronage of Kashmiri literature. A private organisation namely Sadiq Memorial Committee, however, deserves a special mention, which under the Secretaryship of Ali Muhammad Lone (a famous Kashmiri writer) has introduced some awards for literary activities in the valley. During the last five years, the committee has given Sadiq awards to such persons and organisations whose dedicated service to Kashmiri language and literature deserved encouragement. Such award-winning persons include Ghulam Nabi Dulwal (Jaanbaz Kistawari) and Kailash Mehra, while the Sadiq Award-winning organisations are 'Adbi-Markaz Kamraaz' and 'Bhagat-Theatre Akingam.'

Mu.B.

AWARDS (Maithili). The Dhauta-Pariksha was a great award instituted by the Maharajadhiraja of Darbhanga which was given to scholars in recognition of their learning. The Darbhanga Raj patronised a host of celebrated Sanskrit and Maithili scholars who were known as Raja-Panditas. They constituted an academic body and held annually an examination known as Dhauta-Pariksha. The highest award was dhoti (a loin cloth) which was coveted by the distinguished scholars of the day. It was based on the old Maithila system of salaka-pariksha where the candidate was allowed even to have his books by his side when experts took his viva-voce. Besides this, another government institution also existed which awarded the graded degrees of seniority to the Professors (Pandits) such as Upadhyaya, Mahopadhyaya and Mahamahopadhyaya. The title of Pandita was also conferred on

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distinguished poets and writers and one such recipient was the celebrated Maithili poet, Lala Das, who was honoured with this title by the Maharaja of Darbhanga, Rameshwar Singh.

The establishment of the Chetana Samiti in Patna about twenty-five years ago gave a great impetus to Maithili learning. The Samiti organises the Vidyapati Parva every year in November on the birthday of the great poet, Vidyapati and awards certificate of merit and shawl to celebrated Maithili scholars in recognition of their specific contributions to Maithili. The seminar held on this occasion is a great feat in which almost all the top Maithili writers participate, and its proceedings are regularly published in book form.

The recognition of Maithili by the Sahitya Akademi as a major language was yet another step in this direction which served as a great morale-booster to the cause of Maithili in general. Traditional Sanskrit scholars who had so long ignored Maithili, started composing works in their mother-tongue which resulted in some great publications meriting awards from the Sahitya Akademi.

The establishment of the Maithili Akademi, on the pattern of the Sahitya Akademi, by the Government of Bihar, has given it yet another fillip by providing lecture-series, Gaurinath-bhashan-mala every year. Only the celebrated scholars are given the honour of delivering speeches in this series which are properly remunerated and regularly published.

These awards have proved to be a boon to the growing literature which has the distinction of producing the celebrated poet, Vidyapati who commands equal respect from the Assamese, Bengali and Oriya speaking people, besides the Maithilas.

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U.T.

AWARDS (Malayalam). The hereditary kings or other chieftains of the three erstwhile major political divisions of Kerala, i.e. Travancore, Cochin, and Malabar, encouraged literary luminaries by conferring titles, presenting gold bracelets, granting certain privileges or pension or giving a special place in the courts. Punam Namboodiri, Melpathur Narayana Bhattathiri, Kunchan Nambiar, Unnayi Varier and Irayimman Thampi were, to mention only the best known, are some of the recipients of one or the other of the honours mentioned above. When Kumaran Asan, one of what has come to be known as the poetic trinity of Kerala, was honoured by being presented with a gold bracelet and a silk shawl in recognition of his contribution to literature in 1922 by the Prince of Wales, he was following that old tradition.

However, the term award became popular only with the establishment of the Sahitya Akademi and Kerala Sahitya Akademi in the 1950s and the subsequent commencement of the practice of encouraging literary efforts by offering prizes for outstanding contributions. The first recipient of the Sahitya Akademi award for Malayalam was R. Narayana Panikkar (1955) for his six-volume history of Malayalam Language and Literature entitled *Kerala Bhasha Sahitya Charitram*. I.C. Chacko, Thakazhi Sivasankara Pillai and K.P. Kesava Menon were some of the other Malayalam writers to be honoured in this way. The Kerala Sahitya Akademi selects the best work in each of the genres, viz. story, novel, drama, criticism, essays and poetry and honours their authors by giving away awards to them. All these are annual awards carrying cash prizes together with citations.

Besides these there are certain other awards for which also the Kerala Sahitya Akademi selects the works. They may be called 'endowment awards' because it is the interest accruing each year on some endowments made by interested persons or parties that is utilized for the purpose. The Erkara Raman Namboodiri award for the best Vedic or Sastraic study, the I.C. Chacko award for the best scientific or linguistic work, the Balarama Varma award for the best work in children's literature and the C.B. Kumar award for the best studies or essays belong to that type.

When G. Sankara Kurup received the most prestigious national award, the Jnanpith, for his poetical collection *Odakkuzhal*, he set apart one-fourth of the prize amount as an endowment for another award in the name of that collection. It is known as Odakkuzhal award given for the best literary work in Malayalam every year.

The award mentioned last is a private one in the sense that the state has nothing to do with it. There are a few others like that. Of these, the best known and the most prestigious in Kerala is the Vayalar Rama Varma award, instituted in the name of the poet and composer of lyrics Vayalar Rama Varma; it carries a cash prize of Rs. 25,000. The others are the Sahitya Pravartaka Award administered by the Sahitya Pravartaka Co-operative Society, the Edassery Award for poetry started in the name of the poet Edassery Govindan Nair, the Sakti Award in the name of Cherukad Govinda Pisharodi and the Asan awards sponsored by the Asan Academy. The last, in memory of the poet Kumaran Asan, is unique in that it annually selects the best poetical work not only at the state level but also at the national and international levels.

K.S.N.

AWARDS (Manipuri). Jamini Sundar Guha Memorial Gold Medal–a three–yearly award for any original

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outstanding creative writing published in Manipuri, carries a gold medal and a citation; administered by the Manipuri Sahitya Parishad from a trust fund donated by the family of Jaminisundar Guha, a noted educationist of Manipur. Books published within three years of the award presentation year are considered for this award. First award was given to G.C. Tongbra, an outstanding dramatist, in 1960.

Kaminikumar Memorial Gold Medal, a three-yearly award administered by the Manipuri Sahitya Parishad donated by the family of Kaminikumar Singh, a resident of Tripura, meant only for those Manipuri authors residing outside Manipur, carries a gold medal and a citation; it was presented for the first time to Kheiruddin Choudhury for his poetry book *Minok Pirangi Mikup Anidang* (Two moments of tearful smile) in 1976. Books published within three years of the presentation year are considered for this award. Manipur State Kala Akademi Award instituted by State Kala Akademi, Manipur, carries a casket and a cash of Rs. 1,000 which has been raised to Rs. 2,000 subsequently, and is meant for outstanding original Manipuri creative writing published within three years of the presentation year. The first recipient is G.C. Tongbra in 1976 for his drama *Kekulopti*. The award is open to all who write in Manipuri.

E.D.S.

AWARDS (Marathi). The origin of the practice of distributing prizes to Marathi writers can be traced to the 17th century. Shivaji Maharaj, after his coronation in 1674, ordered his Special Minister Pandit Rao to distribute Dakshina (Prizes) to learned Brahmins in the auspicious month of Shravan. This traditional practice was followed by his sons Sambhaji and Rajaram. In the reign of Shahu Maharaj, the work of distributing the Dakshina was assigned to Senapati Dabhade.

Later, Bajirao–the first, in 1749, transferred the work to his own family. Till 1818, the work remained with his family. When the English rulers conquered India, this traditional practice was abolished. In 1736, an amount of Rs. 16,354 was distributed as Dakshina to Brahmins. Whereas in 1789, an amount of Rs. 2,25,254 was distributed; in the year 1818, this amount was raised to 10 lakhs. The distribution of prizes was restricted to Brahmins only. A sum of Rs. 15,000 was reserved by Elphinstone, the then Resident of Poona for starting a Sanskrit Pathshala. In 1821, the English rulers changed this practice and prizes for the best books in Marathi were distributed. This fund was called 'Dakshina Fund', and with the efforts of Madhav Govind Ranade, this work was assigned by the Government to the Deccan Vernacular Society. This institution was established on 29th Oct., 1894. It was the aim of the institution to give encouragement to Marathi literature and distribute prizes to Marathi writers. A similar institution was already established in Bombay and it had a fund of Rs. 4,000 in the name of Weelobi. This amount was transferred to the Maharashtra Granthottejak Sabha on 2nd Feb., 1895. Since then, the work of distributing the prizes is being conducted by the institution till today.

The government of Maharashtra every year gives awards to encourage the writiers and recognise the literary merit of their works. The book in different genres like poetry, drama, short story, biography autobiography, criticism, aesthetics, grammar and linguistics, children's literature etc. are considered for awards. Other institutions giving awards to literary works are Kesari Trust, Pune (Kelkar Paritoshak); Maharashtra Sahitya Parishad, Pune; Ichalkaranji Trust, Inchalkaranji; Pune University, Pune (V.G. Apte Paritoshak, Vishnushastri Chiplunkar Paritoshak); Bombay University, Bombay (Tarkhadkar Paritoshak); Mahanubhav Vishvabharati, Nandgaon Khandesvar (for Mahanubhav works); Maharashtra Rajya Granthalaya Sangh, Bombay (V.V. Bhat Satkar Nidhi Paritoshak for books on library science); Venus Prakashan, Pune (Prof. R.S. Jog Smriti Paritoshak); R.N. Sabnis Trust, Narayangaon (for literature on rural development); Maharashtra Vangmaya Mandal, Karad (Karad Puraskar); Valmik Prakashan, Bombay (Valmik Paritoshak), Bombay Book Depot, Bombay (Bombay Book Club Paritoshak); Majestic Book Stall, Bombay; Capt. G.G. Limaye Paritoshak (for short story).

The institutions giving grants for publishing books are-Maharashtra Rajya Sahitya Sanskriti Mandal, Mantralaya, Bombay-32; Pune University Pune-7 and Dainik Sakal, Pune-2.

— K.J.P.

AWARDS (Oriya). The most important state level Awards in Oriya ore the Orissa Sahitya Akademi awards given at Bhubaneswar. They are given annually in different branches of literature and recently the Akademi has increased the number of awards to be given every year. The first awards were given in 1957. The award-winning books upto 1985 include 16 poetical volumes entitled *Dilip* by Upendra Mohanty, *Kanta O Phula* (The Thorn and the Flower) and *Utha Kankala* (Arise, Skeleton) by Godabarish Mohapatra, *Sanchayan* (Collections) by Bidyutparava Debi, *Charam Patra* (The Final Letter) by Rabindranath Singh, *Satyabhama* (Satyabhama) by Golakchandra Pradhan, *Pingalar Surya* (The Sun of Pingala) by Benudhar Rout, *Astapadi* (Eight Steps) by Sitakanta Mohapatra, *Tritiya Chakshu* (Third Eye) by Chintamani Behra. *Samanya Kathan* (First Definition) by Saurindra Barik, *Brutta* (Circle) by Deepak Mishra, *Andha Mahumachhi* (The Blind Bee) by Saubhagya Mishra, *Srotar Nama Ruta* (The Stream: Known Ruta) by Kamalakanta Lenka, *Je Jahar Nirjanata* (Each to his

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Loneliness) by Jagannath Prasad Das, *Nisabda Nupur* (Silent Trinklet) by Umashankar Panda and *Dristira Dyuti* (The Light of the Eye) by Brahmotri Mohanty; 12 Short-story collections entitled, *Sabuja Patra O Dhusar Golap* (Green Leaf and Grey Rose) by Surendra Mohanty, *Chora Chaitali* (The Stealing Spring) by Rajeswari Dalabehera, *Aranyak* (Related to Jungle) by Manoj Das, *Aanti Romantic* (Anti Romantic) by Basanta Kumar Satpathy, *Kasturi Mriga Sabuja Aranya* (The Musk-deer and Green Forest) by Binapani Mohanty, *Manihara* (He who has Lost the Jewel) by Kishori Charan Das, *Nisiddha Pustaka* (The Forbidden Book) by Chaudhuri Hemakanta Misra, *Akas Patal* (The Sky and the Nether World) by Mohapatra Nilamoni Sahu, *Nija Simhasana* (One's own Throne) by Prafullakumar Tripathy, *Nisanta* (The End of Night) by Bibhutibhusan Tripathy, *Nisadar Nisabda Baran* (The Silent Refusal of the Barbarian) by Durga madhab Mishra, and *Snayu O Sannyasi* (The Nerve and the Mendicant) by Achyutananda Pati; 3 novels entitled *Narakinnar* (The Man and the Demi-God) by Santanu kumar Acharya, *Asurya Upanibesa* (Sunless Colony) by Chandrasekhar Rath, and *Mo Swapnar Sahar* (The City of my Dream) by Laksmidhar Nayak, and 13 dramas entitled, *Swarna Jugar Sandhya* (The Evening of a Golden Age) by Gyanindra Burma, *Agni Pariksha* (The Fire-Test) by Bhanjakishore Patnaik, *Chhota Natak* (The Short Plays) by Manoranjan Das, *Tinoti Apera Ekatra* (Three Operas Together) by Gopal Chhotroy, *Athaba Andhar* (As well Darkness) by Jadunath Das Mohapatra, *Ratrira Duiti Dana* (Two Wings of the Night) by Harihar Mishra, *Kalankita Surya* (The Stained Sun) by Ratnakar Chaini, *Jadukar* (The Magician) by Bijoy Mishra, *Bisanna Pruthibi* (The Pale Earth) by Rabindrakumar Das, *Dharmar Abhisap* (The Curse of Dharma) by Ananda sankar Das, *Natak Ritimata* (Truly Dramatic) by Ramchandra Mishra, *Ekankika Taranga* (The Wave of One Acts) by Kamallochana Mohanty and *Snayu Samhar* (The Destruction of Nerves) by Pranabandhu Kar. Besides there are other types of books such as, literary criticism including history of Oriya literature (7), essay-collections both reflective and discursive on contemporary topics including a comprehensive account of the evolution of Greek civilization (9), travelogues (3), autobiographies of administrators and freedom fighters (4), as well as one biography, two translations, a few books on scientific topics and a number of books for children. In a way Orissa Sahitya Akademi awards have given a good boosting to contemporary literature and particularly to new writers.

Besides Orissa Sahitya Akademi which is a semi-Government institution, there are a few other private organizations in Orissa that have also instituted literary awards to writers and best books on an annual basis. Currently, probably the most important of these awards, is Sarala Award, named after the great 15th century epic-poet of Orissa and instituted by Indian Metal and Ferro Alloys Ltd., a private company based at Bhubaneswar. Though usually an important book is chosen for the Award, the writer's total achievement is also taken into consideration. So far the Award winners are Surendra Mohanty the novelist, story-teller and biographer; Manoj Das, the story-teller; Chandrasekhar Rath, the essayist and story-teller; Mohapatra Nilamoni Sahu the story-teller, novelist and essayist; Ramakanta Rath, the poet; and Sitakant Mohapatra, the poet and essayist. But the older organization is Prajatantra Prachar Samiti, at Cuttack, a business-cum-literary organization, which has been giving awards though in a limited way, confined to the writers of its monthly *Jhankar* and daily newspaper *Prajatantra*, for the last 30 years. It is only during the last 2 years that it has started to give an award annually to an important writer generally, but still in a way related to its journal and newspaper. The two recipients so far are Sitakanta Mohapatra, the poet, and Natabar Samantray the critic. Apart from these institutions mention may also be made of Utkal Sahitya Samaj, Cuttack, that occasionally announces awards, and Kalahandi Sahitya Parishad in the ex-state Kalahandi, in the western Orissa, that gave two awards in two consecutive years on an all-Orissa basis, about 35 years ago, when such awards were a rarity. These were awarded to Lala Nagendrakumar Roy for his drama entitled *Kalinga Vijaya* (Victory over Kalinga) and to Nilakanta Ratha for his book of narrative poetry in traditional Oriya metres called *Sitaprema Tarangini* (The Stream of Sita's Love).

Normally the poets have taken pride of place, in winning awards closely followed by short story writers, poetry or short story being the two rich genres in Oriya Literature. Though individually Gopinath Mohanty, probably the greatest living Oriya writer, has received the most prestigious literary award in India, that is, Jnanpith Award, and Manoranjan Das, the dramatist, is the only Oriya writer to have received awards from both Sahitya Akademi and Sangeet Natak Akademi; probably Sitakant Mohapatra, the poet, has bagged the maximum number of awards (7) beginning from Sahitya Akademi award to Sarala award. Of course awards can be erratic and do not always conclusively prove the merits of the awardee. But they generally keep the literary atmosphere competitive and alert, and to that extent significantly contribute to the promotion of literature.

Jo.M.

AWARDS (Punjabi) Sahitya Akademi set the tradition of awards for Punjabi writings. The Punjabi Sahit Samikhia Board evaluates the contemporary Punjabi literature annually and gives its awards in the form of shields and certificates on the best works published during the year. The Board also confers the title of "Sahit Shirumani" on the best writer of the year. At their function, the Board

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publishes every year a journal detailing literary careers of the award winners along with a brief introduction about the award winning book.

The Punjabi Sahit Trust, has been honouring Punjabi writers for the past few years. The trust has instituted one award in the memory of the poet, Bawa Balwant.

Keeping in view the services of Balraj Sahni, in the fields of Punjabi literature and culture, the trust has included another award in his name. Each award consists of Rs. 1100 (Eleven hundred) and a shawl.

The Punjabi Vikas Committee of Delhi Gurdwara Prabandhak Committee has also come forward for the first time to honour Punjabi writers, journalists, Punjabi societies and organisations which are engaged in the welfare of Punjabi language and literature. Since the inception of Punjabi Academy (Delhi Administration) cash awards are given for the books or authors selected for the purpose.

P.S.K.

AWARDS (Sanskrit) No major award for books written in Sanskrit seems to have been instituted so far in any state of the Union. Sanskrit is not a regional language of the country, but Sahitya Akademi has accepted it as a language of creative literature and has been awarding its annual prizes for the best books written in Sanskrit or on Sanskrit Topics in other languages since its inception. The following are the names of the prize-winning books and authors:

1956	*History of Dharama-Shastra*, Vol. IV.	Mm. P.V. Kane
1961	*Vaidik Vijnan aur Bharatiya Sanskriti* (A study in Hindi) (Research)	Giridhar Sharma Chaturvedi
1963	*A History of Dvaita School of Vedanta and its Literature* (Research)	B.N. Krishnamurti Sharma
1964	*Tantrik Vangmaya Men Shaktadrishti* (Treatise in Hindi) (Research)	Mm. Gopinath Kaviraj
1966	*Bhoja's Shringara Prakasha* (aesthetics)	V. Raghavan
1967	*Chitrakavya Kautukam* (Poetry)	Ramaroop Pathak
1968	*Shrigurugovindasimhach-aritam* (Poetry)	Satyavrata Sastri
1970	*Shabdatarangini* (Treatise on verbal cognition)	V. Subramanya Sastri
1973	*Shritilakayasornavah* (Epic)	*M.S. Aney
1974	*Shrishivarajyodayam* (Epic poem)	S.B. Varnekar
1977	*Buddhavijayaakavyam* (Poetry)	Shanti Bhikshu Shastri
1979	*Keralodayah (Epic)*	*K.N. Ezhuthachan*
1980	*Krishtubhagavatam* (Epic)	P.C. Devassia
1981	*Kapishayani* (Poetry)	Jagannath Pathak
1982	*Visvabhanu* (Epic)	P.K. Narayana Pillai
1983	*Shri Sambulingeshwara Viyaya Champu* (Champu)	Pandhari Nath Acharya Galgali
1984	*Sindhu Kanya* (Historical novel)	S.S. Hasurkar

(No Awards in 1955, 1957, 1958, 1959, 1960, 1962, 1965, 1969, 1971, 1972, 1975, 1976 and 1978)

AWARDS (Tamil) Sangam poetry is replete with instances of poets and singers being put on the pathway to the abodes of patrons and reurning with gifts under the nomenclature *arru-p-patai*. Such awards were not of a set pattern, but later during the course of centuries they got moulded to suit occasions of an *ad hoc* nature. One such award of sixteen lakhs of gold coins was given to Katiyalur Uruttirankannanar for his poem *Pattinappalai* as mentioned by Jayankontar in his *Kalinkattupparani*. In the *Sankara Cholan Ula* and the *Tamil-vitu-tutu*, the same accounts gets a confirmation with the alteration of the figure to sixteen crores. The stone inscription at Tiruvellarai in Tiruchirappali District speaks of a sixteen pillared 'mandapam' for the 'arangerram' of the work *Pattinappalai*, standing intact in the palace of the Cholas, in the midst of the war fought between Sundara Pandiyan and Rajarajan III. Sixteen is a significant number. Poetic exaggeration apart, gift of gold coins sixteen times a hundred or thousand cannot be ruled out. That poets were the beneficiaries of gold coins get further confirmed from the *Patirruppattu* eulogising the Chera kings. Kappiyarru-k-kappiyanar got a coveted present of 40 lakhs of gold coins, poetess Kakkaipatiniyar Nachellaiyar 9 'tulams' of gold and a hundred thousand gold coins, Aricilkilar 9 lakhs of gold coins and Perunkunrur-k-kilar 32,000 gold coins. Kumattur-k-kannanar was given the ownership of 500 villages by Imaiyavarampan Netuncheralatan.

During the Sangam period, a poet could get a tusker as a gift from the chieftain, if given with due courtesy. Poet Perunchittiranar and his family were steeped in acute poverty. He says:

Yet though I were to gain a mighty elephant
With shining tusks, I take not gift thrown to me in scorn.
Should thou with pleasure give a courteous boon
Though small as kunri's berry, grateful I receive.
O Kumanan, whose spear is keen, this is the boon
that praising thee I want. (*Purananuru*, 159)

And Kumanan, the chieftain of the Mutiram Hill endowed the poet Perunchittiranar with ample wealth to relieve his

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family of all their wants and more to spare.

Bid all the world!
Give thou to all my housewife dear!
The Lord of Mutiran's fruitful hill,
Kumanan, Lord of the mightly spear,
Hath given this wealth, which all shall share.

(*Puranaṉuru*, 163)

Ottakkuttar, the Poet Laureate of the Chola monarchs, composed three Ulas on three successive Chola kings, Vikraman, Kulottugan II and Rajarajan III (12th century A.D.). When *Rajaraja Cholan Ula* came up for getting the seal of approval in an assembly of poets-'arangerram', the monarch gave the poet a thousand gold coins for each of the 'kannis' in the *Ula*. This information can be gathered from references in the *Sankara cholan Ula* and the *Tamil-vitu-tutu*.

A Kovai of Amrita Kavirayar, written in praise of Raghunatha Setupati, who ruled over the Marava country between Madurai and Ramesvaram from 1645 to 1670, was awarded the ownership of the village Ponnankal for hereditary enjoyment by himself and his descendants. It is said that while the 400 poems were explained by the poet, the ruler gave him a golden cocoanut for each of the poems in appreciation. One of the poems excelled the others and the golden coconut presented carried a precious diamond within.

Tirikutarajappa Kavirayar was the author of the most famous *Tiru-k-kurrala-k-kuṟavanchi*, a dance drama, to this day not excelled by any of its kind. This was approved by a conclave of pandits at Tiru-k-kurralam. King Muttu-vijayaranga Chokkalinga Nayakkar honoured the poet with the title of temple vidvan of Tiru-k-kurralam and granted him lands adjacent to the temple, which to this day are known as Kuravanjeimedu. This is born, out by a copper plate dated the 12th of the Tamil month Tai of the year 1640 of the Salivahana Era corresponding to the year 891 of the Kollam Era or 1718 A.D. The copper plate grant is in the possession of the descendants of the poet.

The Madurai Tamil Sangam instituted prizes in 1903 for outstanding performances in the examinations on Tamil literature and grammar conducted by them. Gold wrist band worth Rs. 100/- and medal worth Rs. 70/- were given as the first and the second prizes in the Pandit final Examination. Gold medals worth Rs. 70/- and Rs. 50/- were given as the first prize for the Junior Pandit and the Pandit Entrance Examinations respectively. With the discontinuance of these examinations, the awards are no longer in vogue.

A poet yearns for recognition. Subramaniya Bharati, the poet of renaissance, in a message dated the 2nd May 1919 to the Raja of Ettaiyapuram, Sri Venkateswara Ettappa Bhupati, wished him long life and appealed to him to listen to his poems recited in court with proclamations of victory. The Raja honoured him with shawls and presented gold, and palanquin to ride on, with attendants.

Cash awards: For over a quarter of a century, the *Kalaimagal* gives annually an award of Rs. 1,000/- to the author of the best novel in Tamil, commemorating Narayanaswamy Aiyar. A cash award of Rs. 20,000/- to the author of the best Tamil work on creative literature is given on alternate years in memory of Raja Sir Annamalai Chettiyar, founder of the Annamalai University, by the M.A.C. Charitable Trust, Madras. The Tamil Development Directorate gives an annual award of Rs. 10,000/- named after poet Bharatidasan to the author of the best poetical work on subjects dear to the former, since 1978. Annual award of Rs. 10,000/- by the same directorate is also given to a writer for his cumulative writings in Tamil and contribution to Tamil literature, named after Tiru V. Kalyanasundar Mudaliar.

K.C.K.

AWARDS (Telugu) The credit of instituting the first incentive award in Telugu goes to Kandukuri Veereslingam Pantulu, who, in his zeal for promoting the then new literary genre, which he himself sired, hit upon the idea of announcing a prize of Rs. 75 in 1892 for the best novel accepted for publication in the literary monthly, *Chintamani* (1898-1905) which he edited conjointly with Nyapati Subba Rao Pantulu. The novelist Chilakamarti Laksminarasimham, hailed as Andhra Scott, began his career as a novelist with the incentive award of *Chintamani* for his first novel *Ramachandra Vijayamu*. Other novelists benefited by these awards were Khandavalli Ramachandrudu, Tallapreggada Suryanarayana Rao, Goteti Kanakaraju, and Tekumalla Rajagopala Rao. The second best used to receive a cash award of Rs. 50. These awards gave a fillip to novel-writing in the nineteenth century. Comparable with this is the award instituted by Kundurti Anjaneyulu, in 1967. A leader of free verse movement, he wants to encourage free verse writing against metrical or lyrical compositions, which according to him have lost their vitality. Though the Free Verse Front founded by Kundurti has been giving away prizes since 1967, the Free Verse Front Prize Trust came into being on 31 July, 1979 in Hyderabad. The amount of prize is Rs. 500. Its objective is to encourage the younger generation of poets who have published their poems in a book form. The first recipient of this annual award was Sila Virraru (1967) for his *Kodigattina Suryudu*.

The Andhra Pradesh Sahitya Akademi has instituted several awards for women's and children's literature. The award for children's literature is reserved for women writers. The Akademi invites manuscripts on the topic chosen by it every year and rewards the winners with a

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cash prize of Rs. 3,000. Notable books have been written under this scheme. *Grihalaksmi* (1923), a women's monthly run by K.N. Kesari from Madras till 1960, used to reward women writers by presenting them with gold bracelets (Swarnakankanams).

The journalistic awards are common now-a-days. Weeklies like *Andhra Prabha*, *Andhra Patrika* and magazines mainly devoted to prose fiction like *Yuva* conduct competitions on occasions like Divali, Sankranti and Ugadi in the field of prose fiction and offer awards. The Telugu Bhasa Samiti (1946, Madras) used to award the meritorious authors in cash until the Andhra Pradesh Sahitya Akademi (1956) took over this function. Sahitya Akademi right from its inception in 1954, has been awarding Telugu writers along with the writers in other languages. Viswanatha Satyanarayana is a recipient of Jnanpith award. The A.P. Sahitya Akademi has instituted separate awards for poetry, novel, short story and criticism in addition to the incentive awards mentioned above. Members and ex-members of the General Council, previous award winners and outstanding men of letters suggest books of their choice in each genre of literature. Later they will be asked to choose only three from the consolidated list prepared on the basis of the suggestions. The three books selected will be sent to a panel of judges who will be given enough time to peruse and evaluate their relative merits. Their judgement is final. Books published in five years preceding the year of award alone are eligible for recommendation. The awardees are given cash award and citation usually in January of the succeeding year. In 1979, a voluntary organisation called Mutalapati Gangadharam Sahiti Kutumbam named after a modern poet, Nutalapati Gangdharam who died young of a snake-bite instituted an annual award called Nutalapati Sahitya Puraskaram consisting of a cash award of 1,116 plus a shawl. The governing body appoints judges every year on the recommendations of the advisory body. It announces its award every year in one of the branches of literature-poetry, novel and short-story, sufficiently in advance. Books published in the preceding five year period alone are eligible for consideration. Rajalaksmi Foundation (1979, Madras) founded by a philanthropic Andhra merchant and his family to encourage and promote cultural acitivities gives awards to poets, writers, musicians and others engaged in fine arts. It has instituted an annual award of Rs. 10,000. The awards are usually announced on August 15th, the date of birth of Smt. Mahalaksmamma, wife of P.V. Ramaniah (Raja) and presented on Nov. 19th, the birth-day of the donor. Sri Sri (1979) is the first recipient of this award. Telugu Cultural and Literary Association of Metropolitan N.Y., U.S.A. has come forward to endorse the award by sponsoring a free trip to the U.S.A. to the awardees, thus giving it a sort of international recognition.

G.Sr.

AWARDS (Urdu). Literary awards have a varied history in Urdu literature. Poets in old times were honoured by Kings, Nawabs and important chieftains mainly for panegyrics written in their praise. Barring a few instances, these awards mainly carried cash, exceptions being of poets who were either appointed poet laureates or awarded titles. Literary history records instances of Sauda, Insha, Zauq and Ghalib who were so honoured.

After the eclipse of the ruling princes and India's emergence as a sovereign Republic, the Sahitya Akademi awards were instituted and barring a few occasions, Urdu writers have been receiving Akademi Awards almost every year. Zafar Hussain Khan was the first recipient in 1955; subsequent winners include such names as 'Jigar' Muradabadi, 'Firaq Gorakhpuri', Rajinder Singh Bedi, Kaifi Azmi, etc.

The prestigious Jnanpith Award has also been given once to an outstanding Urdu poet, 'Firaq' Gorakhpuri. The other important awards include 'Aiwan-i-Ghalib' awards for the best poetic and prose work in Urdu or best contribution to Scholarship, and 'Humsub Ghalib Award' for the best Urdu play.

After the institution of Urdu Academies in the states of the Union, prizes of different denominations are awarded to distinguished Urdu writers for their publications every year.

M.H.

AWASTHI, DEVISHANKAR (Hindi, b. 1930, d. 1966) was a teacher by profession (Hindi Department, University of Delhi). He concentrated his critical faculties and efforts on a better and more discerning appreciation of the literary movement of 'Nai Kahani', during the mid-fifties and early sixties of the twentieth century. All worthwhile critical activity and thought reflecting diverse views on the subject during this decade found substantial representation in his compilation, *Nai Kahani: Sandarbh aur Prakriti*. With the effort to represent the different views on the subject, it was but natural that the overall impact of the compilation is one of the inner conflict and anomaly. In his thesis entitled *Atharahvin Shatabdi ke Braj Bhasha Kavya mein Prema Bhakti*, he presents a study of 'Madhurras' and the 'element of divine sport' (Lila Tattva) in a wider historical perspective. He adopts the critical method of 'internecine examination' in thoroughly analysing the literature belonging to 'Prema Bhakti' cult. He thus contributed to the tradition of research and critical analysis.

Sahitya Vidhaon ki Prakriti, is an edited and collected work which aspires to explain how the creative dimensions inherent in the nature of different literary genres undergo changes from time to time. Their role in expressing the racial culture is also underlined. A number of literary thinkers have contributed to this work.

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Vivek Ke Rang is a collection of critical essays in appreciation of major literary works by some eminent critics and writers.

FURTHER WORKS: Alochana aur Alochana and *Rachna aur Alochana.*

Gov.R.

AWASTHI, RAJENDRA (Hindi; b. 1932) is a well-known short story writer, novelist and editor. Rajendra Awasthi started his literary career as a poet (pen name: Trishit) but later gave up writing poetry. A veteran editor he, at present, edits the *Kadambini and Saptahik Hindustan*, after putting in a number of years as editor of the *Sarika* and *Nandan*. Born in a middle class family and having gone through the vicissitudes of life, devoid of means of decent living and beset with scarcities and afflictions, his writing naturally deals with the middle class life, the stresses and strains and its frustations and aspirations. He was one of the precursors of Hindi 'Anchalik Novels'. He has written eight novels out of which *Suraj Ki Chhaon* and *Jungle Ke Phool* have brought him renown. The President's award has been given to him on his novel *Jungle Ke Phool*. It deals with the life of the tribal people. It has been translated into English, Russian, German, French and Swedish besides many Indian languages.

He is considered to be one of the leading lights of the *Nai Kahani* movement. Five collections of his short stories have so far been published. His short stories like 'Lamsena' and 'Dagarpole' written on the tribal life of Madhya Pradesh open new sociological avenues for investigation. Some of his other famous short stories are: 'Pratiksha', 'Bhuchal', 'Apna Shahar', 'Pidhian' and 'Woh Ek Akela'.

He has travelled widely and wrote two travalogues and edited five books.

All his writing is directed towards the discovery of truth and fight against untruth and is marked by a spirit for an earnest search for the good in man.

Sur.G.

AWASTHI, SADGURU SHARAN (Hindi; b. 1901, d. 1973) was a playwright, essayist and critic. He was Principal of the BMSD College, Kanpur and received, Eminent Teacher's Award on the 26th January 1959. His *Tulsi Ke Char Dal* (1935) is an in-depth study of Tulsidas's literature. His earliest literary endeavour was a prose–poem titled 'Bhramit Pathik' which appeared in the *Abhyuday* in 1929. His one-act plays that followed in quick succession are imbued with artistic power understanding of the histrionic art and a realistic appraisal of situational details. Among his social one-act plays, 'Muddrika' became famous. His dramatic composition titled *Majhli Maharani* (1935) achieved a name based as it is on a miraculous transformation of Kaikeyi's character. Thoroughly ashamed and disgusted at her pivotal role in forcing an early end to her husband's life, Kaikeyi detaches herself completely from mundane life after duly enthroning the rightful successor, Rama.

Buddhi Tarang (1950) is a collection of his reflective essays. He has a style which is at once lucid, interesting and easy, though he does have a liking for word compounds and is not favourably inclined to the use of Urdu words.

His autobiography, *Gahre Pani Paith*, (1978) which represents a rich and lively account of contemporary literary, cultural and poetical activity, was published posthumously.

FURTHER WORKS: Hindi Gadya Gatha (1935); *Phuta Shisha* (1936); *Ekadashi* (1937); *Vichar Vimarsh* (1940); *Hriday Dhwani* (1941); *Trimurti* (1942); *Do Ekanki* (1942); *Natak aur Nayak* (1950); *Amar Smritiyan* (1972).

Gov.R.

AYALKAR (Malayalam) is one of the best known novels of P. Kesava Dev. As the title implies, it is a story involving the inter-relations among three sets of people living in proximity to one another–Nairs at the top, Ezhavas next to them among the Hindus and a small cluster of Christians. The matriarchal system and internecine quarrels undermined the stability and supremacy of the Nair community. The Ezhavas were united and strengthened as a result of common suffering, while the Christians, who knew how the wind blew, made good use of the facilities for education and became thriving businessmen and good agriculturists. With the decline of feudalism there emerged a secular middle class hopeful of India's bright future. It is against this background that representative members of the three communities are projected in the novel.

Padmanabha Pillai marries Madhava Kurup's niece Devaki and gives in marriage his sisters, Kamalakshi and Sarojini, to Madhava Kurup's brothers and the old feud between the two Nair families seems to be patched up. His third sister, Sumathy, is married to a young man in another village. But, too worried to see his brothers-in-law squandering their wives' wealth, Padmanabha Pillai calls his sisters back home and sends his own wife back to her uncle. The feud revives. A little later when a Nair youth falls in love with an Ezhava girl, there erupts a clash between the two communities. Padmanabha Pillai is accused of having incited his own men against the others. Prolonged litigation follows and Padmanabha Pillai, found guilty, is sent to jail. On returning from there he finds to his great dismay that his wife has died of some venereal disease caught from a rich neighbour. Sumathy has almost turned a prostitute and Sarojini's son Rajasekharan is in

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posession of the family properties. Unable to put up with such unforeseen developments, Padmanabha Pillai leaves for Kasi. His son, Indran, however, has become, by now, an all-India figure and the widowed sister Sumathy's son and daughter have begun a prosperous life. Thus a new generation comes into being, a generation that tries to bring about amity among Nair families and good relations between Nairs and others.

Though the plot is rather loose, Kesava Dev has succeeded in effectively portraying the times, and the major characters; his narration is powerful and delightful. Apart from all this, he seems to affirm his faith in the humanistic tradition of the country and in its power to rejuvenate itself in spite of onslaughts. No wonder the novel has already run into several editions since it was first published in 1963 and has won the Sahitya Akademi award (1964).

K.S.N.

AYAMIK LEKHAN (Nepali) The Ayamik Lekhan (Dimensional Writing) movement in Nepali was launched in 1963 jointly by Indra Bahadur Rai (b. 1927), Tilbikram Kaila (b. 1937) and Ishvar Ballav (b. 1939). In May of that year they brought out from Darjeeling, their journal *Tesro Ayam* (Third Dimension) edited by Tilbikram Kaila.

The Ayamik writers aimed at putting in depth, the third dimension, in their writing. But this depth soon assumed the proportion of wholeness of life and experience; mere knowledge of the present age (Yugbodh) was considered inadequate by them. Depth was again increasingly interpreted to mean the depth of experience of living or, for that matter, its wholeness which they insisted should inform a genuinely literary and modern writing. This experience, 'anubhuti', would not be conveyed but would rather be falsified if not presented in the raw or in its actual state. Describing or reporting an experience is never an equivalence of experience in the real. The 'as is experienced–ness' of experience (sensation, perception, cognition) is in correspondence with the 'as it is–ness' of the material object, called 'objectness', Vastutva. Ayamik writing then is in a way the presenting of the 'objectness' of the experience of living, anubhuti, which is not to be confused with the accumulative experience of life, anubhava. These experiences of living are like windows located variously in space and time, looking through which one could gain a view of the wholeness, 'sampurnata', of living.

These expriences obviously could not be rendered in the practicalness–ridden language of social intercourse. The Ayamik writers had to forge a new language to transcribe this actuality (ya thvatya) and 'instantaneousness' (tatkshanya) of experience. They reformed the language in the likeness of the language of painting, for they felt experience (anubhuti) was material, existent and graphic. A very innovative use of language, of direct equivalance to that of painting, was opted for.

A similarly holistic and technically cubistic viewing was undertaken of the subject, thereby to view the wholeness of life which was the end subject of the Ayamiks. Wholeness of life did not mean the totality of the life span of an individual. The wholeness could be viewed in instance or instances of archetypal situations or recurring myths. The experiences are in themselves bereft of meanings or values as they are simply existent there in their 'objectness', Vastutva, unless they are related to men's living or survival. The Ayamik writer believed that efforts could be made to make a literary work a concretion of objectness itself.

The Ayamik Lekhan had within it or as a part of itself, consciousness of time, the fourth dimension. It did not aspire to become an 'ism' in that no philosophical theories bearing upon the world and man were sought to be thrust upon the writers. The Ayamiks were, however, agreed that they should write delving deeply into life. They among them have done as much of creative writings as they have done theorising about the Lekhan.

Indra Bahadur Rai's later short stories incorporate Ayamik Lekhan. One of his short stories, entitled 'Hami Jastai Mainaki Ama' (Maina's Mother, No Different From Us.) presents the diffidence as well as the determination of living at once of Maina's mother, Indian Nepalis and human society at large. The diversely episodic compositional units interact and the wholeness emerges, as in viewing cubistic paintings and even many of the non-figurative abstract paintings. The subject is embedded in the matrix of ever-the-same time.

Tilbikram Kaila's poem 'Ganga Neelo Bagehu' (Blue Flows the Ganga) presents Ganga as the objective correlative of time, consciousness, Life and nothingness. It is an attempt to grasp these not by intellectual reasoning but by intuition of which the poetic images are the carriers.

Ishvar Ballav's poem 'Ewta Saharko Kinarama' (On the Bank of a City which is a River) views back and forth in space and time the incessant procession of history and men. Everything has already happened here, nothing new happens, yet let's make way for the repetitions new.

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M.D.R.

AYURVEDA (Sanskrit). The origin of Ayurveda (The Science of Life) dates back to the few centuries before the Christian era. The amount of accurate scientific know-

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ledge disclosed in these very ancient works is really surprising. The interaction between the Greeks and Indians in the field of medicine is quite obvious from the historical facts that two Greek physicians, Ktesias about 400 B.C., and Megasthenes about 300 B.C., visited, or resided in Northern India.

According to the Indian medical tradtion the knowledge of medicine had a divine origin. On the one hand it is said to be delivered by Lord Brahma through Indra and the sage Bharadvaja, to Atreya. On the other it is also said to have descended from Indra to Dhanvantari (also called Divodasa and Kashiraja) and from him to Sushruta. This tradition traces medicine from a mythical, through a semi-mythical, to an historical beginning. It may be taken to mean that Atreya, the physician and Sushruta, the surgeon, were understood to be the first founders in their respective departments of medicine as a science. The non-medical line of Indian tradition as preserved in the Buddhist Jatakas or Folklore refers to the teaching of medicine in the two universities of Kashi in the east and Taxila (on the Jhelum river) in the west.

Ayurveda is not only the Science of Life but the Life of Science as well. The longevity and the healthy life of man is the most essential, requisite of all progress, scientific as well as cultural, and it is the Medical Science that accomplishes the preservation of man in a perfect state of physical and mental activity. According to Charaka, a redactor of the Atreya system of medical science, ayus (life) is the combination of the human body, organs, mind and soul. Therefore it is that the ancient seers called Medical Science as Ayurveda, elevating it to the same status as is assigned to the divine revelation of knowledge, the *Vedas*.

In fact there are evidences to show that medical science was well known in the Vedic tradition as available in the *Atharvaveda* and *Shatapathabrahmana;* as also in the Smritis and Dharmashastra. Chakrapani Datta (a 11th century Bengali writer) commenting on the early medical compilation of *Charakasamhita*, says that the *Atharvaveda* is Ayurveda–Atharvavedasya ayurvedatvamuktambhavati. From the interal evidence in the *Charakasamhita* too it is seen that it is indebted to *Atharvaveda* on many topics. The *Atharvaveda* deals with the treatment of diseases (chikitsa) by advising the propitiatory rites (svastyayana), offerings (bali), auspicious oblations (mangalahoma), penances (niyama), purificatory rites (prayashchitta), fasting (upavasa) and incantations' (mantra).

Among the ancient Ayurvedic texts *Charakasamhita* by Agnivesha, the *Sushrutasamhita* by Sushruta, and *Ashtangahridaya* of Vagbhata are recognised as the Brihattrayi or the great triad. The Ayurveda has eight specialised branches-: Kayachikitsa or internal medicine; Shalakya or treatment of diseases of the organs in the head and neck; Shalyapahartrika or extraction of foreign bodies through surgery, etc., Vishagaravairodhikaprashamana or management of conditions caused by natural and artificial poisons; Bhutavidya or the treatment of psychic-diseases caused by the demoniac seizures; Kaumarabhritya or the management of the child; Rasayana or the administration of elixirs for the maintenance of youth and prevention of old age; and Vajikarana or the administration of aphrodisiacs. All these eight branches deal with the prevention and cure of diseases and morbid conditions in their respective specialised fields.

It is interesting to know the manner in which the technical medical matter is presented. In the Charaka for example, it is done as the record of proceedings of a seminar or debate, as a dialogue between the teacher and his disciple, and as a narrative of instructions. In fact the treatises specifically give details as to who are qualified to be the students and teachers in the field, as also the procedure of teaching. In the Vimanasthana of *Charaka*, there is a detailed treatment about the manner of free and frank discussions among medical experts.

A close study of Ayurvedic literature reveals that the early authors of the science thought it essential to introduce certain principles of the philosophies of Samkhya, Yoga, Nyaya, Vaisheshika, etc., with a view to developing that science. The literature contains, moreover many other interesting ethical instructions and reveals a view of life which differs considerably from that found in works on philosophy. The Ayurvedic speculations regarding embryology, heredity and other such points of general enquiry are likely to prove interesting even to a student of pure philosophy.

Besides attracting students of philosophical studies, the Ayurvedic literature is bound to interest those interested in literature too. The entire early literature is in simple beautiful Sanskrit. Off and on, one meets with simple homely figures of speech used by the writers to clarify or prove a particular topic on hand.

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S.S.J.

AYURVEDA IN KERALA (Malayalam). Ayurvedic treatment is popular in all parts of India, though in unequal degrees. It has a long history of being nourished by different types of contributions from different States depending on their peculiar conditions. Kerala has played a unique role in this process of nourishment.

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Ashtangasamgraham and *Ashtangahridayam*, written by Vagbhatacharya, came out between the 5th and 7th centuries. It is said that Indu and Gajjada, the disciples of Vagbhata, settled in Kerala and made many disciples and followers. Indu, who wrote the *Sasilekha* commentary, on *Ashtangasamgraham* and *Ashtangahridayam*, is believed to have been a Keralite.

Ayurveda had its golden age between the 1st and the 9th century A.D. The setback that followed was the result of foreign invasions. But of late there has been a revival of interest in its study and practice throughout India due to the popularisation of Sanskrit and the sastras. In Kerala, the Ashtavaidya Brahmin families, some Ezhava families and such other sets of people studied *Ashtangahridayam* thoroughly and practised the system of Ayurveda as their hereditary occupation during this period. The Ashtavaidyas are so called because they were practitioners of Ayurveda having eight branches. Pulamanthole, Alyathiyoor, Kuttancherry, Thycaud (Trichur), Eletathu, Chirattamon, Vayaskara and Vellode are the Ashtavaidya families known today. These familes are strewn throughout Kerala. As their family profession, they used to study and propagate Ayurveda. There are other families also who practise Ayurveda as a family profession. Vaidyamatom Namboodiri family at Mezhathoor (Palghat) is an example. There are many families in Kerala who were specialists in one or more types of remedies like 'Uzhichil' (massage) 'Marmachikitsa' (treatment for diseases of certain vital parts), Balachikitsa, Netrachikitsa, Vishachikitsa, Bhutapasmara pratividhi (a kind of psychiatric treatment) and in remedies for wounds, fractures and bruises. Marco Polo, the famous traveller who visited Kerala in the last quarter of the 13th century, wrote that' here in Kerala there are many good doctors and astrologers. All these people were in one way or other learned in Ayurvda. There existed a system of indigenous medicine in Kerala even before the advent of Sanskrit books.

The literature on medicine in Kerala includes (1) Commentaries of classical texts and independent works depending on them (2) The compilations of prescriptions of medicines and practical directions occasionally scribbled by physicians and prevalent in the coutnry, (3) New works incorporating modern trends in scientific knowledge.

A book called *Rasavaiseshikam* (400 A.D.) containing four chapters and 486 sutras and dealing with rasanirupana, a discussion on the physiological and therapeutic values of the medicinal and dietetic articles and the fundamental principles of health based on the Ayurvedic tenets, and another book called *Rasopanishat* dedicated to Rasatantra (chemistry) have been published by the Trivandrum Granthavali. The author of the sutras of *Rasavaiseshikam* is believed to be one Bhaganta Nagarjuna and the commentator is one Narasimha. Another work *Tantrayuktivichara* by Vaidyanatha Neelamegha (900 A.D.) is also important. *Vaidyamanorama*, which contains some very effective recipes including some 'trick treatments' of Kerala and their applications which are not found in other books, is a famous book produced in Kerala. 'Dhara' is a special medical treatment of Kerala. A work called *Dharakalpam* on this method of treatment is renowned. *Sinduramanjari* containing methods to purify minerals like copper, iorn, sulphur, etc., is an independent work of Thychaud Narayanan Moosad. *Alathur Manipravalam*, believed to have been composed during the early Manipravalam period, is a celebrated medical text. *Chikitsakramam*, *Sahasravogam*, *Yogaratnaprakasham*, *Vaidyamanijari*, *Yogamritam*, *Chikitsanul*, *Sannipatha Chikitsa*, *Netraroga Chikitsa*, etc., are books containing the collections of the 'yogas' (medical recipes) and methods of treatment prevalent in Kerala and wellknown to the ancient families of physicians.

Arogyakalpadrumam is a famous paediatric text in Sanskirt written by Kaikulangara Rama Warrier. *Arogyachintamani*, a paediatric text written in Malayalam by the poet Vallothol, has medical and literary merits. Vallothol has composed two other books also in the field, namely *Garbharakshakramam* and *Vaidyajivanam*. It is not surprising if 'Uzhichil' and Marmachikitsa developed in Kerala, which is the foster home of Kalaripayattu (a method of physical culture) and Kathakali, the dance drama of Kerala. In these fields Kerala is unequalled even today. Kerala had a special tradition for the treatment of small-pox. Kerala, which is full of shrubs, hills and narrow paths in its villages, has been the playground of poisonous creatures including snakes from very early times. Kerala abounds also in a variety of medicinal herbs that are easily traceable and readily applicable. These may be the main stimulants for the developments of the treatment for poison in Kerala. Treatment for poison also developed depending on the Ayurvedic principle of 'Tridosha' as in the other seven branches mentioned above. For cure of poisoning 'Mantravidya' (A method of treatment for influencing the mind of the patient with verbal suggestions) was also popular, but the use of medicinal herbs was given more importance. Vishachikitsaprakarana in *Ashtangahridayam* is famous all over India. But *Narayaniyam*, *Uddisam*, *Ulpalam*, *Haramekhala*, *Kalavanchanam*, *Lakshanamrita*, *Sarasamgraham*, etc., are books known to Kerala only. *Narayaniyam* contains mostly 'mantric' practics (treatment with verbal suggestions). There are many other famous books based on them. *Jolsnika* and *Prayoga Samuchayam* are two of them. All these books are more or less based on classical Sanskrit works. Kerala, which stands in the forefront in honouring elephants in temple processions, has taken care to bring up, in scientific ways, elephants with good signs and features. Specialist Ayurvedic physicians in this field were many in Kerala. *Matangalila* is a book of Kerala origin. This book is infomative regarding elephants. This

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is a treasure of knowledge in the field of Ayurvedic treatment of elephants (Hastiayurveda).

There are some books in Sanskrit which have come out in the modern era in the twentieth century itself, giving comprehensive explanations of both the Eastern and Western principles of medicine with comparative studies on the subject. Among them, the works of some scholars of Kerala are significant. *Ashtangasariram* (1925) and *Brihatsariram* (1942), two profusely illustrated books in Sanskrit on anatomy and physiology respectively, written by Vaidyaratnam P.S. Varier, *Sariram* by L.A. Ravivarma, *Anugrahamimamsa* by Vadakkepattu Narayanan Nair, etc., are some of them.

The series of authoritative books, namely *Pharmacognosy of Ayurvedic Drugs—Kerala*, being published by the Department of Pharmacognosy of the Kerala University, give information from authentic Sanskrit books on the medicinal herbs and modern botanical descriptions and synonyms in various languages of the herbs easily available in Kerala.

Hortus Indicus Malabaricus is a book in Latin on the medicinal herbs of Kerala.

P.R.V.

AYYAPPA PANIKER, K. (Malayalam. b. 1930) took B.A. (Honours) degree in English Language and Literature and started his career as a lecturer in English. He took a doctorate in English Literature from Indiana University, U.S.A. and did post-doctoral work in Yale and Harvard Universities in the U.S.A. He is presently Head of the Department of English, University of Kerala. He has travelled widely. In addition to the U.S.A., where he studied, he visited Cuba and the Socialist countries of Europe, Western Europe and the Far East. He is an Associate Editor of the *Journal of South Asian Literature*, published by Michigan University; and Editor of *Kerala Writers in English*, a series published by Macmillan, Madras. A man of versatile talents, he has won Kerala Sahitya Akademi Awards for his poetry and ciritcal works. He has won the Sahitya Akademi Award (1984). His major contribution comprises two volumes of poems.

He established his reputation as a poet with his poem 'Kurukshetram' which despite its alleged indebtedness to Eliot's 'Wasteland' is considered to have revolutionised Malayalam poetry. With its unconventional exploitation of rhythm and metre and novel treatment of language, it opened a period of new sensibility in Malayalam poetry. The dictum that modernism is an offshoot of romanticism is fully applicable to the modern poetry of Paniker. Paniker's moorings are in romanticism; its melody is heard breaking in even in the most modernist of his works. He is obsessed with the dialectics of being and nonbeing; he resorts to poetry to resolve the crisis of his soul. The romantic veiw failing him, he exploits satire to overcome the tragic dilemma of the modern man caught between an age that is dying and an age yet unborn. He vehemently criticises the evils of the present day world in many of his lyrics; he also laughs at them. At the same time he places his trust in a secular humanism which shall give meaning to the world and significance to life. In Kurukshetram he writes;

If only we can come to life, In the divine navel of the dream we cherish
If only for a moment we can be human, We need not go to religions for salvation.

Paniker has written on the Dawn, on Death, 'Mrityu Puja,'on his family's history, about his life in the United States; about Pururava and Urvashi. He can pack words with deep and complex meanings, invent new rhythms, and renovate the traditional metre. He is a master of his art. However he is charged with obscurity, lack of spontaneity and whimsicality, all of which he on his part denies. Poetry to him is to trap sensibilities so far unapprehended by language; and he has succeeded in accomplishing this rare feat. He is hailed as the chief exponent of modernism in Malayalam poetry.

K.M.T.

AYYAPPAN K. (Malayalam; b. 1889, d. 1968) He was born in the ancient Ezhava family of Kumbalattu Parambil. His father died when he was a boy. He was brought up by his mother and elder brother and he had his early education in Cherai. He did his Intermediate in Malabar Christian College, Calicut. He started a literary organisation in his home-town. Hurt by the injustice done to the community, he involved himself in the movements of social liberation, deriving inspiration from Sri Narayana Guru. On the advice of the Guru, he took his B.A. Degree from Trivandrum Maharaja's College. He became an associate of Kumaran Asan, the poet. In 1917 he started the movement of inter-dining with lower caste people. According to him all humans were 'sahodaras' or brothers. He founded 'Sahodara Sangham' (Society of Brothers) in 1920. Thereafter he was known as Sahodaran Ayyappan. He was a staunch advocate of inter–caste marriages. He faced severe opposition in his fight against caste-discrimination. For a time he worked as a teacher, which earned him the name, Ayyappan Master. Though he studied law, he did not take the degree. He started a monthly named *Sahodaran* in 1919 at Mattancherry and ran it till 1956. He was one of the first to instruct the Keralites on Marxism; he stressed the need for labour to organise itself and fight for its rights. He was the first editor of *Yuktivadi*, a periodical devoted to rationalism. He sought to liberate his people from superstitious practices. Ayyappan plunged into the sturggle for responsible government in Cochin. After Independence he was elected to the Cochin Legislature. For sometime he

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was its Deputy President; he served both Cochin and Travancore-Cochin as a Minister. By about 1953 he retired from active social and political work. He continued to write in the daily *Kerala Kaumudi*. Ayyappan died of heart attack. Ayyappan is revered by Keralites not so much as a literary man, but as a talented journalist and a powerful social reformer.

K.M.T.

AYYAR, K.V. (Kannada; b. 1898, d. 1980), the physical culturist of fame, was also a connoisseur of literature and the fine arts. Educated at the Fort High School, Bangalore, he soon turned to physical culture, made a great name not merely as an exponent but also as an educator in the field and as a naturopath. A close friend of many leading Kannada writers of his generation, he was particularly close to the dramatist Kailasam, about whom he has written an intimate broachure. His first collection of stories, *Deyyada Mane* preceded his well-known novel *Rupadarsi* based on a story pertaining to Michael Angelo. His other novel *Shantala* is a moving account of the life and art of the Hoysala queen of that name. His other writings include *Leena* which is, in a way, an extension of his earlier novel *Rupadarsi* and *Samudyata* a collection of stories. He did not write much but he wrote with care and meticulous precision and, as such, as befits a true lover of literature that he was, all his writings have a polished quality. He was also deeply interested in amateur Kannada theatre and for a number of years was the guiding spirit behind the 'Ravi Kalavidaru' group which staged a large number of new Kannada plays and provided training ground for a number of promising young actors. Ayyar was honoured by the Karnataka State Sahitya Academy for his contribution to Kannada literature and theatre.

V.M.I.

AYYUB ABU SAYEED (Bengali; b. 1906, d. 1982) was born in Calcutta. His family voluntarily embraced English education without divorcing itself from the traditional Islamic education through Arabic. Ayyub Abu Sayeed whose mother tongue was Urdu, also learnt Bengali at the age of sixteen, prompted by a desire to read Tagore in the original. His father Abul Makarem Abbad, a clerk in the Viceroy's office retired early in life, but Ayyub had to discontinue his studies due to indifferent health. He however finally took his M.A. degree in philosophy from Calcutta University. In the thirties he wrote some very illuminating articles in the leading literary journals which elicited immediate appreciation from persons like Tagore and Pramatha Choudhury. From the very beginning he was respected as an original and independent thinker. He had been a teacher in Philosophy in the Presidency College and for sometime in Calcutta Unviersity also. In 1950 he joined Visva-Bharati but ill health again cut short his stay there. As a fellow of the Rockfeller Foundation from 1954 to 1956 he worked on the 'Marxist Theory of Value'. Then for ten years he edited *Quest*. In 1961 he joined the Melbourne University but came back the next year. For a long time his reputation as a literary critic was based on his articles in different journals and on the preface he wrote to an anthology of modern Bengali poems (1940). In 1953 he edited another collection, *Love Poems of Twenty Five Years*. Only in 1968 when he was 62 his first book of literary criticism was published—*Adhunikata-O-Rabindranath*. He was instantly recognised as one of the most serious and original Tagore scholars. In 1969 he was awarded Rabindra Puraskar for his original critical writing. Two other books came in quick succession—*Panthajaner Sakha* (1974) and *Pather Sesh Kothai* (1977). An English volume of criticism of Tagore's poems came out in 1980. His philosophical and social writings have been partially compiled in another volume *Varities of Experience* (1980). He tanslated into Bengali the poems of Ghalib and those were published in 1975.

So.B.

AZAD, ABDUL AHAD (Kashmiri; b. 1903, d. 1948), the first revolutionary poet, literary historian and critic was born in a learned family. His father, Sufi Sultan Dar, himself a scholar, trained him in Persian and Arabic and then sent him to a school where he passed his middle class examination. Azad was appointed a primary school teacher in 1919. He was deeply influenced by the freedom struggle and socialism. In 1935 he made acquaintance with Mahjoor and their reciprocal influence became a significant event in the history of Kashmiri poetry. Azad's early poems, mostly in imitation of earlier lyricists, did not show any promise. He gradually developed his individual style which was in harmony with his revolutionary message. He showed a bold departure from the existing poetic tradition but at the same time he did not ignore the importance of tradition; as he writes, 'Literature also changes its form in response to the change in human life, but every new literature has a deep relation with the old one'. He believed in the essential nobility of mankind and had a sincere, even fanatical, passion for that. In his famous poem, "Tsa Osukh gatajaruk noor" (you were the light of wisdom!) he bewails man's having ignored his state and his values of love and brotherhood. As a young rebel and socialist, he abhorred and condemned the capitalists, feudal aristocrats and priests whom he considered the root of all social evils. In fact it was an age of revolutions and Azad was profoundly responsive to the spirit of his age. Azad had an uncommon taste for personification and made the objects of nature, generally wild, speak and propagate for him his revolutionary message so that mankind is reborn; 'daryav' (river) 'arival' (a wild rose)

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and 'abashar' (water fall) etc. are the vehicles of his spontaneous and exuberant emotions. He possessed an unmatched spontaneity and a passion for the musical qualities of words, but this very predilection for music at certain places produces a sort of frothy exuberance of words and a rhythm for their own sake. His rhythm is breathless and unremitting.

The first and the last collection of his poem is *Sangarmal* ('Precipice' in 7 volumes). The book contains, besides his ghazals, several short poems also. Recenly a manuscript of his masnavi *Qamaru Zaman* (titled on the name of its central character) has been found which is still unpublished. Azad found the whole of Kashmiri literature scattered in hazardous condition and he was the first man to devote his time to collect and evaluate it. His monumental work *Kashmiri Zuban aur Shairi* (Kashmiri language and poetry) which is in Urdu, is a remarkable contribution to the development of research and literary criticism. The book was published posthumously in 1959. He also edited Maqbul's poetry *Kalam-i-Maqbul* and *Kulyat-e-Maqbul.*

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Sh.S

AZAD, ABUL KALAM (Urdu; b. 1888 d. 1958) who was born at Mecca was a precocious child. Kalam Azad Ghulam Mohi-ud-Din, later known as Abul, belonged to a well-to-do and educated family. His father Maulvi Khair-ud-Din was known for his piety and erudition. Arabic was the mother-tongue of Azad. His family came to Calcutta when he was hardly ten years old. Azad was educated informally by some reputed teachers and by the age of fifteen, had mastered Arabic, Persian and Urdu. Later he learnt English also. He could translate with ease from Arabic or Persian into Urdu and vice versa. In his younger days he started writing poetry but gave it up in preference to prose in which he excelled himself and developed a distinguished style of his own.

Maulana Azad had immense journalistic capabilities. In 1900, at the tender age of twelve, he started editing a weekly *Al-Misbah*. In 1903, he brought out a monthly journal, *Lissan-us-Sidq*, which soon gained popularity. In recognition of his talents, A'llama Shibli Nomani appointed him Sub-editor of *Al-Nadwa* in 1905. For some time he edited *Vakil* of Amritsar and *Dar-ul-Saltanate* of Calcutta.

Azad travelled to Iraq, Egypt and Turkey in 1908, where he came into contact with some revolutionary leaders of those countries. He was inspired by their activities; and; on his return to India, he joined the Revolutionary Party of Shyamsunder Chakravarti. By then his imagination had been fired by the ideal of freeing his country from the Britishers. To progpogate this cause, he started publishing his famous weekly *Al-Hilal* from Calcutta in 1912. The British government soon took exception to his writings and later banned the publication of his page *Al-Hilal* At tal in 1914. Azad brought out his second famous paper, *Al Balagh*. Within five months of its publication, he was charged with sedition and was ordered to leave Bengal under the provisions of the Defence of India Act.

In 1916, Azad left Calcutta for Ranchi, where he was put under house arrest. This was the beginning of his long ordeal in British jails where he had to spend ten years off and on. However, the period of leisure during the imprisonment proved the proverbial silver lining in the dark clouds and Azad could finish four of his famous books during those years, viz. *Tarjuman-ul-Quran,Tazkir-ah, Qaul-e-Faisal* and *Ghubar-e-Khatir*. In 1927, he again brought out his own paper *Al-Hilal*, but could not continue it for long.

Maulana Azad met Mahatma Gandhi in 1920. This laid the foundation of a lifelong friendship and mutual respect. Azad became a firm believer in the policies of Gandhi and joined the Congress Party. In 1923 he presided over the Delhi Session of the Congress. After this he remained in the forefront of India's struggle for freedom along with other leaders of the first echelon. Under the leadership of Gandhi, he took active part in the Non-Cooperation, Civil Disobedience and Quit India movements.

He was elected President of the All India Congress Party in 1940 and held that office till 1946. He was Union Minister for Education which office he held till his death in 1958.

The last book authored by Azad, *India wins Freedom* could only be published in 1959 after his death. As Minister of Education, Azad established the Education Commission in 1948, introduced the Secondary Education in 1952 and also instituted the University Grants Commission.

Azad was a man of sterling qualities and possessed a charming and impressive personality. He was a born orator and kept his audience spell-bound by his elequences. He was loved and respected by all his compatriots, some of whom became his lifelong friends. Azad was an undaunted crusader for the cause of Hindu-Muslim unity and proved a beacon of light to nationalist Muslims in pre-Partition days.

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A.Q.D

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AZADI (English), Chaman Nahal's second novel, was published in the year 1975. It is a presentation of the tragedy of the Partition of India in its human dimensions. The emphasis is on love, harmony and amity in place of hatred, fear and violence. The chief merit of the work lies in its poweful delineation of the traumatic experiences of ordinary men and women in the course of the unhappy event.

Kanshi Ram, a tradesman of Sialkot, and the members of his family become victims of the political decision. They have to abandon their place of living, which they have been sharing with Choudhuri Barkat Ali. The creation of Pakistan and the influx of refugees bring tumult into the lives of these people. The characters are caught up in communal frenzy. Kanshi Ram's son and daughter are estranged. Arun loses not only his beloved Nur, sister of his friend Munir, but also his new-found love, Chandni. He witnesses the rape of the beautiful Sunanda, daughter of the late Amarviti. Sunada loses her husband, Suraj Parkash, who is killed. Ishar Kaur also loses her husband Niranjan Singh. The novel is fast-moving in its sweep with its account of the murders, abductions and migrations which marked that period of travail in the land, and sensitive in its delinetation of the tragedy of the people caught in the turmoil and the anguish of those uprooted, of those dispossessed not only of their lands and houses but of their human environment of family and friends.

As a novelist dealing with the Partition, Chaman Nahal is distinct from others because of the underlying optimism of his novel, and also its suggestion of regeneration amidst the holocaust. The birth of the child on the train is indicative of hope for the future. Kanshi Ram reveals an admirable freedom of mind and spirit. The futility of hatred is suggested by the whirling of Sunanda's machine. The values which emerge in the novel are compassion and forgiveness, abiding human love and respect for the lowly and the downtrodden. A Sahitya Akademi Award was given on this book in 1977.

B.R.N.

AZAD, JAGANNATH (Urdu; b. 1908) is the son of the late Tilokchand Mehrum an illustrious Urdu poet who was the head master of a high school. His father gave him all elementary education at home. However, when he was five years old and his father was transferred to Klor Kot, Jagannath was admitted to the school. He passed his VIII class at the age of 12. By this time he had started composing poetry.

He matriculated from Mianwali and did his F.A. from D.A.V. college, Rawalpindi. It was at about this time that he had begun to write regular poems which were published in various literary journals. He wrote a paper on (Iqbal aur uski manzarnigari) Iqbal and his natural imagery which was published in the magazine *Makhzan* edited by the late Sheikh Abdul Qadir.

He then shifted to Lahore, where he met Tajwar Najibabadi, who influenced him a lot. Here he joined college to do his B.A. and also started wroking on part time basis in the daily *Milap*. After completing his M.A., he joined Sikandar Hayat in his political activities and also worked for the paper *Jai Hind*.

After partition of the country in 1947 he shifted to Delhi. His yearning for the homeland that he was forced to leave, is reflected movingly in a number of his poems of the period. He joined the Central Information Service and was for sometime in *Ajkal* (Urdu) as Asstt. Editor.

After his retirement from service he worked for a short time in the Urdu Department in Jammu University as Professor. His lifelong devotion to the study of the poetry of Iqbal has influenced him enormously. His poetic works include:

Bekaran, (collection of Poems) published in 1949, 1954 and 1956 (Delhi); *Sitaron Se Zarron Tak* (Collection of poems) (Delhi, 1951); *Watan Mein Ajnabi* collection of Poems) (Delhi, 1958). *Nawae pareshan*, (Collection of Poems) (1961); *Intikhab-e-Azad*, (Selection of poems) (Aligarh 1957).

His prose works include: *Tilokchand Mahrum*, biography of his father (1959); *Iqbal aur uska ahad*, (1960), *Iqbal aur Maghrabi Mufakkirin*, (1975). *Iqbal Ki Kahani*(1976) *Muraqqe-e-Iqbal* (1977) *Mere Guzashta Shab-o-Roz;* Autobiography (1965). Iqbal: His Mind & Art (Pakistan, 1982).

Besides a number of writers like Firaq Gorakhpuri, Al-e-Ahmed Isuroor and Saha-ud-Din Abdur Rehman etc. have written on his works. Two collections of these writings have come out:

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R.G.

AZAD, MUHAMMAD HUSAIN (Urdu; b. 1830 d. 1910) was educated in Delhi College and was associated with the Delhi *Urdu Akhabar*. He left Delhi after the 1857 holocaust and travelling through Lucknow, Madras, Bombay, Jind, Jagraon and Ludhiana reached Lahore in 1861 where he was appointed in a junior post first in the Postal and later in the Education Department. He came in contact with Lietnir, Principal, Government College, Lahore and served as his Urdu Munshi and as an active member of his Shikha Sabha. Azad was sent to Iran and Central Asia on a political mission. In 1866, after some 8 months' employment in the Central Government's Foreign Department, and after a short visit to Calcutta, Azad

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returned to Lahore and was appointed first as Secretary, Anjuman-i-Punjab and then as Assistant to Pearson for the compilation of text books. Later he became an Assistant Professor in Arabic in the Government College, Lahore.

In 1874, he organised a series of mushairas (poetical symposia) at the suggestion of Colonel Holroyd, Director of Education which introduced compact poem as a poetic genre in Urdu for the first time. Instead of ghazals written on a given rhyme scheme, these compact poems were to be written and read in a mushaira on given themes and had in effect the appearance of versified essays.

In 1884 his services were transferred to the Oriental College where he was appointed Professor for teaching Urdu and Persian. He retired on a monthly pension of Rs. 50/- in 1890, and the last twenty years of his life were spent in a state of insanity.

Such was the colourful and dramatic life of Azad that he has been rightly described by an eminent critic as the Hero of *Urdu-i-Mualla*. A multi-dimensional personality he greatly influenced the literary development of Urdu for generations to come as critic, literary historian, poet, lingusist, text book writer and stylist par excellence.

Though no great poet himself, he will always be remembered as the father of the new poetic genre 'Nazm' which started as a consequence of his mushairas of Anjuman-i-Punjab where poems on given themes were read. The mushairas set a new trend in Urdu poetry and influenced many important poets, among them Hali.

As a linguist, he was the first among the modern to write a whole book *Sukhandan-i-Fars* on the etymology of Persian and trace morpholgical and semantic changes in various linguistic principles. Again, he was among the first few to discuss in his preface to *Ab-i-Hayat*, the origin and development of Urdu language and its close affinity to Braj Bhasha on the one hand and to Sanskrit and Persian, the common Aryan languages, on the other.

As an educationist, he could be said to be second only to Nazir Ahmed who also wrote text books in Urdu for various classes covering different topics in an interesting manner.

As a historian, he has to his credit, an epochmaking book *Darbar-i-Akbari* dealing with the personalities, policies, culture and social norms of the period of the Mughal Emperor, Akbar in a style which brings back to life the men and the milieu of the bygone days.

As a literary historian, he will live eternally as the author of *Ab-i-Hayat*, the first history of Urdu and Urdu poets which is written not merely as an analysis of the poetic trends but as an album of living thumbnail sketches of most of the memorable poets of Urdu. Though Azad has often been criticized for his colourful style and inadequate information, yet his critical opinions still prevail, barring of course, his overdrawn picture of his ustas Zauq. For the first time, Azad objectively analysed and identified the various epochs of literary history and spelt out their characteristics and gave a panoramic view of Urdu poetry with a well-informed, sympathetic, yet perceptive criticism of its general weaknesses for similies, metaphors etc.

Perhaps his greatest contribution was in the field of essay and prose style. As a stylist, he has practically no parallel. Barring perhaps Ghalib's prose letters, no prose writings evoke such aesthetic delight, such colourful panorma of life, such myriad imagery as Azad's prose. Writing on any subject, he is at ease with his style. Every work of prose bears the unmistakable imprint of his personality. His allegorical essays of *Nairang-i-Khayal* (1928) cover a wide range of topics and unfolds a new world of images.

Muhammad Sadiq has traced the sources of many of his essays included in *Nairang-i-Khayal* to essays in English by Johnson and Addison. These, however, have been so recast and adapted in the enchanting prose style of Azad that they exude an aroma of their own.

His incomplete play on Akbar also bears testimony to another dimension of his greatness, as also a large number of his books written during the period of insanity, a close study of which can be rewarding. His publications include *Ab-i-Hayat*, *Nairang-i-Khayal*, *Sukhandan-i-Fars*, *Nigaristan-i-Fars*, *Darbar-i-Akbari*, *Diwan-i-Zauq*, *Akbar (drama)*, *Nazm-i-Azad*, *Khumkada-i-Azad*, *Nasihat-i-Kiranphul*, *Qasa-i-Hind*, *Qawaid-i-Urdu* and some sixteen other publications. These do not include seven publications written during his period of insanity and five unpublished books and dozens of manuscripts also written during this period. He remains the most outstanding prose stylist of urdu, a pioneering literary historian and critic.

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M.H.

AZIM, MUZAFFAR (Kashmiri; b. 1934,) has as his first name Mohamad Muzaffar Mir. He was born in a learned family. His father's grandfather, namely Miraza Mir, was also a poet whose satirical poem "moqdam nama" is the only poem extant. Azim did his B.Sc from S.P. College Srinagar and was then appointed as teacher in the Education Department. He was later on appointed in the Sericulture Department where he is working as Director at present. Azim began his literary career in 1955 by writing Vatan (an old form of love lyrics) of the conventional nature. His first collection of poetry *Zolana* (Chains, 1963) introduced him as a poet of love and nature. Like his contemporaries, he too was influenced by the revolutionary ardour, but it did not suit his romantic temperament. When he is in his proper vein, he sings of

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the beauty and marvel of trivial and familiar things. He revels in the beauty of nature but everywhere is piognantly aware of his personal situation. His major poems Azim Chu faqath lol (Azim is love incarnate), 'Hussan ta Zindagi' (beauty and life) 'Lagzish' (interruption) 'Awalun' (vortex) and 'Manikaman' (Passion) show the essential qualities of his poetry, an astonishing combination of sensuous suggestion and verbal melody. He has no message to convey, he has no philospophy. It is futile to search for any profound meaning in his poetry. His first collection *Zolana* was awarded the first literary prize of the J & K cultural Academy in 1964. His second collection *Manikaman* (Passion, 1974) contains some short poems also in which he seems to have given his yearning for music and preferred an oblique and metaphorical expression. Azim has succeeded in translating Tolstoy's famous novel *War and Peace* into Kashmiri published in four volumes by the J & K Cultural Academy, which got him the Soviet Land Nehru prize in 1978.

Sh. S.

AZIZ LUCKNAVI (Urdu; b. 1882, d. 1935) Mirza Muhammad Hadi 'Aziz', son of the well known scholar and astronomer Mirza Mohammad Ali, was born at Lucknow. He lost his father at the tender age of seven. After completing his study of the *Quran*, which he learnt at the feet of Maulana Hafiz Sheikh Iklaq Husain turned to secular education which he imbibed from Maulvi Muhammad Husain and Maulvi Syed Lutuf Husain. He was initiated into the realm of literature by such known masters of the day as Maulvi Abu-ul-Hassan Pyare Mirza Maulvi Sheikh Fida Hussain Shams-ul-e-ma, a Maulvi Abdul Majid, Farangi Mahal and Maulana Mohd. Nasim. Saf-hi Lucknavi was Aziz's Ustad in Urdu Poetry.

He received his instruction in Persian from Syed Aulad Husain Belgrami and that peerless teacher Agha Syed Muhammad Hazik who also initiated him into Persian poetry. Aziz had inherited the scholarship and literary traditions of his forefathers who had come to Lucknow from Shiraz via Kashmir. His thorough grounding in Persian and Arabic greatly influenced the lofty sentiments of his poetry and equippped him with many new ideas. For about 8 years he was with Mirza Bahadur Mirza Muhammad. Abbas Ali Khan 'Jigar' Deputy Commissioner and Rais-e-Azam, Lucknow also consulted him and sought his guidance in his poetic pursuits. This period is often regarded as an important phase of the flowering of Aziz's poetic talent. Later he took up employment as a Persian teacher in the Aminabad High School where he also guided several college and university students. For several years he served as an Examiner of the University in Eastern languages and literature.

In 1920 he was picked up by the Maharaj Sahib of Mehbubad and appointed teacher (Ataliq) of the heir apparent. Recognizing Aziz's unusual hunger for knowlede, the Maharaja made him the librarian of the State Library which stocked some of the finest collections of literary writings of the past. He spent almost his entire life in the pursuit of knowledge and there was hardly a book in that great literary which he had not read and throughly grasped from beginning to end.

This scholarship in Urdu, Persian and Arabic was profound. His poetry was chiselled and polished by that fund of knowledge which he had gathered by personal studies of life and literature. He has gratefully acknowledged the influence of masters like Hafiz Urfi and Naziri on his Persian and Mir and Ghalib on his Urdu poetry. It is often said that it was Aziz who first liberated the Ghazal of Mir and Ghalib from the Nishatia Shairi (exotic poetry) of his period, and restored to it all its old glory and honour. Aziz touched both Ghazal (lyrical poem) and Qasida (panegyric) with equal ease and grace. His output in Ghazal like Ghalib's was small but profound. Akbar Allahabadi the great humourist and poet and a profound scholar is reported to have once remarked that after the death of Ghalib no poet of comparable talent (if not genius) in Urdu Ghazal arrived till Aziz Lucknavi.

Sukhan Mein aur to ahle tamiz he hain fakt Shahid Jalwa-e-Mehini Aziz his hain fakt.

Akbar Allahabadi and Aziz respected and understood each other. Their friendship is revealed in *Magateeb-e-Akbar Allahabadi Banam Aziz*, a collection of 250 letters, full of lengthy conversations and exchange of wits and views on matters concerning life, religions, philosophy, theology, literature and the art particularly of the Urdu poetry and its form, subject matter and intellectual manifestations. Akbar regards Aziz as extension of Mir and Ghalib.

Similar expression of praise for of Aziz's poetry may be seen in the *History of Urdu Adab* by Abdul Lais Sidiqui. Maulana Azad also finds Aziz and Ghalib closest to each other. Iqbal confessed that he not only admired Aziz but derived positive inspiration from his poetry.

Almost all great contemporaries of Aziz and those who followed him have paid him similar tributes.

Aziz was a deeply religious man and yet most secular in his outlook. The influence of Gandhi made him write patrioitc verse of high calibre.

Aziz was a great reader and a prolific writer of both prose and poetry. His published writings include *Gulkada*, *Anjum Kada* (both collections of his ghazals), *Saheefa-e-Vila* (collection of Qasidas), *Swane Umri Allama Mufit Syed Mohd. Abbas*, *Noor-e-Stare-dar halat-e-shahid-r-Rabe* and *Aziz-ul-Lughat*. These alone comprise about half a million words.

There are also complete manuscripts entitled *Islami-*

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e-Adabi Mazamin Ka Majmua, Swane Umri Janab Maulana Syed Hamid Husain, *Lughat-ul-Masadir Kashkol-e-Adab*, *Taz-Karwal-Muasrin* and *Qawad-e-Urdu*, which have not been published so far. Aziz was a great writer who transcended barriers of race, religion, creed and geography.

B.V.

AZMAT-UL-LAH KHAN (Urdu; b. 1887, d. 1927), a distinguished poet and writer, was born into a learned family of religious leanings. His education commenced with conventional lessons in Persian and study of the *Quran* at home. Regular education followed at Hyderabad and later at Ajmer where he did his B.A. He studied Hindi and Sanskrit and acquired proficiency in Bengali, English and French. At Hyderabad, he was appointed Naasim-e-Taaleemat (Director of Education). There he took to writing articles.

As a poet, he made his mark as an experimenter with the subtle and the new forms of Urdu Nazm and Geet (poems and lyrics). Drawing upon the dulcet founts of Brajbhasha (The legendary dialect of Mathura and adjoining areas), he enriched the lyrical realms of Urdu with nuances of idiom and strains of folk-lore.

Azmat-ul-lah Khan died too young to leave a published collection of his works. The thematic content of his poetry emanates and develops from the aesthetic, sensuous and romantic entity of Indian women as reflected in their homely environs. The rhythmic beauty and poetic exuberance of his creations lie in their sonorous rendition replete with profundity of feeling and sweep of emotions. His longer lyrics are masnavis in substance and lyrical in exposition. His representative lyrics, inter-alia, go by captions like 'Peet Ki Maari Sati Shairah Rupmati' (The love-lorn poetess Roopmati), 'Barsat Ki Raat Dakkan Mein' (A rainy night of Decan) and 'Barkha Rut Ka Pehla Meinh' (The first shower of the rainy season).

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Ra.R.

AZMI KHALIL-UR-REHMAN (Urdu; b. 1927, d. 1978) son of Maulana Muhammad Shafi, a deeply religious man, was born at village Seda Sultanpur, Dist. Azamgarh, (U.P.). He matriculated from Shibli National High School, Azamgarh in 1945, graduated in 1948 and did his M.A. (Urdu) in 1951 from Aligarh. He was awarded Doctorate (Ph. D.) in Urdu by Aligarh Muslim University in 1957 on his thesis *Urdu Mein Tarraqui Pasand Adabi Tahrik*.

He joined the post-graduate Department of Urdu, Aligarh University in 1952 as Lecturer, was elevated as Reader in 1956 and continued in that post till his death on 1st June, 1978. Azmi was a versatile writer of both prose and poetry. He started writing from his early school days, when he composed poems for children for *Payami Talim*. One of the pioneers in developing modern sensibility in Urdu Ghazal, he is considered to be one of Urdu critics, who could discuss problems of literary criticism in the new idiom. During the early years of his literary career, he wrote on 'Aatish'. His Maquala was serialized in *Nigar*, Lucknow and was appreciated in all quarters of Urdu's literary world. He associated himself with the progressive writers' movement of Urdu literature and was imprisoned in 1949 for his political views. He edited *Aligarh Muslim Gazette* as also the *Aligarh Magazine* in Urdu. His important publications include *Kagzi Pairhan* (Collection of Ghazals and Nazms), 1953; *Naya Ahad Nama* (Collection of Ghazals), 1965; *Nai Nazm Ka Safar* (edited 1972); *Fikr-o-Fan*, 1956; *Zawiay-e-Nigah*, 1966; *Tarraqui Pasand Adabi Tahrik*, 1972 and *Mazamin-e-Nau* (literary criticism), 1977.

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Sh.R.

B

BACHCHAN, HARIVANSH RAI (Hindi; b. 1907) was born in a family known for its scholarship in Persian and its devotion to Vaishnava faith, Bachchan combines in his poetry the best of Sanskrit and Persio-Arabic poetic traditions. He wrote his Ph. D. dissertation on 'W.B. Yeats and Occultism' and received a Doctorate from the Cambridge University.

His first collection of poems *Tera Har* was published in 1932. A long poem, *Madhushala* was published in 1935. It is a collection of quatrains, which employ a range of symbols, especially that of wine, much as in the tradition of Persian poetry. As in all great poetry, the meaning of these symbols operates at many levels. In its section, Madhubala Bachchan elevated human love to the level of metaphysical experience. The mood continued in the section Madhukalash where the poet confirms his renewed faith in human love as it works out its course on this earth. In poems like Pagadhvani in 'Madhubala', the poet imparts a high and romantic status to the woman.

Madhushala established the poet as a singer of vast sensuous longings, grouping for an enternal unity with his beautiful beloved. In 1938 was published *Nisha Nimantran*, a collection of lyrics, expressing feelings of deep grief and pessimism. In it the poet tried to evolve his own

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version of sonnet, suited to Hindi language and in harmony with its own poetic tradition. A collection of 100 lyrics, it begins with a cry of loneliness and ends with an assurance that the tears of the poet can quench the thirst of a tired world. In these poems, the inner state of mind has been expressed in terms of the outer, thus creating a universe of symbols. The next collection, *Ekant Sangit* was published in 1939, and *Akul Antar* in 1943. According to Bachchan's own statement in the Introduction to *Akul Antar*, the darkness into which he entered in *Nisha Nimantran* led him to listen to the 'Ekant Sangeet', the songs of solitude, and the music led him to 'Akul Antar', the restless heart, from where the end of the tunnel was quite close. *Satrangini* (the rainbow of a hundred hues) was a collection published in 1945. The great Bengal Famine of 1946, caused the poet to move away from his earlier concerns. His new involvement in the human predicament resulted in the collection, *Bangal Ka Kal*, which was translated by Bhupendranath Das in Bengali in 1948. Aware of the human sufferings by a sensibility sharpened by private grief, he published *Halahal* in the same year (1946).

The next two collections, *Khadi Ke Phul* and *Sut Ki Mala* mourn the death of Mahatma Gandhi.

Milan Yamini (1950) and *Pranay Patrika* (1955), named after Tulsidas's *Vinay Patrika*, express a happy mood after a long time. The physical dimensions of Madhubala give place to an ideal love, made gratifying by care and attention. The poems of these two collections transcend the sensuousness of Bachchan's early poems.

Ghar Ke Idhar Udhar (1957) is a work of transition in which the poet is gradually returning to share the glory of his race and family. *Arati Aur Angare* (1958) celebrates this return to one's own heritage.

In the opinion of Bachchan himself *Budha aur Nachghar* (1958) is the turning point of his poetic career. Once again we have the challenging voice of an unbending lover and an unyielding youth. A man crushed under a train leaves his marks on the wheels which his hands tried to push away before he breathed his last. Bachchan has expressed the lust for life in all his poetry which has elemental grief and rage. In *Budha aur Nachghar* he stands and looks out at the society around him and, angered by what he sees, mocks it. In *Tribhangima* and *Char Kheme Chaunsath Khunte* he experiments with the language of folklore, *Ubharati Pratima ke Rup* (1968) and *Katati Pratimaon ki Awaz* (1969), have been published under one cover and titled *Rup aur Awaz* (Delhi, 1979). This collection together with *Jal Sameta* (1973) has all the experimental poems with which Bachchan takes his place in the modern movement of Hindi poetry. *Kavitai Ki Adhisadi* (Delhi, 1981) includes 46 poems chosen from a poetic career of 50 years.

In the translation of Shakespearian tragedies Bachchan has not only stuck to the natural rhythm of spoken Hindi but has tried to remain as close as possible to the dramatic tonality of the original. He has translated 64 Russian poems and also 101 poems of W.B. Yeats.

He has translated the *Bhagavadgita* in sweet Awadhi (*Jangita*, 1958) and also in modern Hindi (*Nagargita*, 1966).

His greatest achievement in prose is as a writer of autobiography, which has appeared in 3 parts. It is distinguished by its graceful confession and intimate account of his innermost feelings in situations of great tragic dimensions. They are titled *Kya Bhulun Kya Yad Karun* (1969), *Nid Ka Nirman Phir* (1970) and *Basere Se Our* (1977). His *Do Chattanen* received the Sahitya Akademi Award in 1968.

Bachchan's selected poems have been translated into many Indian and foreign languages.

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J.S.

BADAJENA, BRAJANATH (Oriya; b. 1739, d. 1800), a distinguished poet of the ornate style was born in Dhenkanala (a tributary State) during the rule of the Marhattas. The scattered accounts of his genealogy and life can be found in his works. From his *Kelikalanidhi* (Full moon of erotic sports) it is known that he was a descendant of Raghu Araksita, a great devotee of the 16th century, residing at Puri.

He was patronized by the ruling chief of Dhenkanala and Keonjhar as their court-poet, but being a man of independent spirit, he could not stay permanently at Dhenkanala and had to move from one place to another (Keonjhar, Darpani, Bhilingi) for his livelihood, even at his old age. *Samara Taranga* (Waves of War, 1781) was written at the instance of the Raja of Dhenkanala in his praise, but the grief of the poverty-stricken poet has been pathetically reflected in his *Rajananku Chalokti* (Twisted address to the Raja), which is autobiogrophical in spirit. He spent his last days at Puri during the reign of Dibyasimha Deva II, to whom he dedicated his poem *Gundica Bije* (Procession to Gundica), written in Hindi. He was a scholar of repute, a powerful poet and an artist too.

Besides Oriya, he was well versed in Sanskrit, Prakrit, Khoratha (Hindi), Bengali and Telugu. Descriptions in Sanskrit, Hindi, Prakrit and Bengali are to be found in his famous work *Ambika Vilasa* (Love-sport of Ambika).

He has to his credit quite a good number of poems in ornate style and a prose fiction (Katha). His *Ambika Vilasa* is based on the theme of the union of Siva and Parvati and the birth of Kumara. This poem as well as *Syama Rasotsaba* (Rasa festival of Syama), *Bichaksana*

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(The artful heroine) and *Kelikalanidhi* (a fictional poem) bear testimony to his scholarship, grandeur of description, rhetorical devices, and poetic vision too. Though he has exhibited his craftsmanship modelled on the literary style of the famous ornate poet Upendra Bhanja, still his departure from the style of the latter in some aspects enhances the quality of his poetry in that it brings in also an element of modernity. His *Samara Taranga* (vivid and realistic description of a war fought between the Raja of Dhenkanala and the Marhatta Governor in 1781), *Gundica Bije* (a vivid description of the world famous Ratha Yatra of Lord Jagannatha) and *Chatura Vinoda* (four stories in prose full of humour and satire), where characters have been taken from common life such as that of merchant, harlot, boat-man, dancer, etc. bear testimony to the above fact. Besides this, he has composed some Chaupadis, Jananas, Dandaka Churnaka and Dohas (Dandaka and Churnaka adapted from Sanskrit and Doha from Hindi). Simplicity and clarity in language, vividness in description, sense of humour and lucidity in style mark the beauty of his composition. In appreciation of the poet it can be said about him that he witnessed and welcomed the dawn of the modern age in Oriya literature.

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G.B.

BADALI (Rajasthani), first published in 1941, is supposed to be the first work of modern poetry in the language. The author Chandrasingh seems to be an expert at composing Duhas, the most popular metre in the language. That might be the main reason for his opting for this metre in this composition. The traditionality of the metre, however, has not adversely affected in any way his thoughts and style of expression. The poem, consisting of 131 stanzas in all, describes the necessity, urgency, pleasures and curative power of the rains in the desert villages. The sequence of the seasonal calendar is maintained throughout and the problems of agriculture and drinking water are highlighted. The entire poem is addressed to the cloud and is full of requests, entreaties, advices and directions in the interest of the desert land. The descriptions are realistic and natural. The poet's observations of the natural phenomenon are very minute and thought-provoking. One has to be born and spend his early years in a distant desert village to understand and appreciate the importance of rains in such a land. The joys and sorrows of not only the human beings but the entire world of animals and plants rest only on the rains. The book reflects them in an effective way. The modernity of the poem consists in the style and way of treatment, in the simplicity and lucidity of expression and language, and in the underlying spirit of welfare of the people in general. Every stanza of the poem is a picture in itself, as it has transformed the spirit and the essence of a particular moment into carefully selected words. The onomatopeic richness of a number of stanzas describing the rains in full swing has lent an extra force to the description. The traditional 'Vainasagai' figure of speech, prescribed as an essentiality for all compositions in Duha metre, has been avoided by the author without losing in the least the quality of his creative art.

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Raw.S.

BADARAYANA (Sanskrit). Several writers and teachers are known under the title Badarayana. The real identity of the man has not as yet been ascertained nor can the meaning of the word be understood through etymological derivation. Although many authors are known thus the name is especially associated with the sage Vyasa, who is said to be the author or compiler of the *Mahabharata*, *Vedantasutras* and other works. The poetic genius of Vyasa is just the proper essence of the great muni-scholar that Vyasa really was. Especially his *Mahabharata* consists of a mass of poetry which bears the style and impress of a single, strong, but an unusual mind, differing in his manner of expression and thought. In the well known anthologies many beautiful verses are to be found under the name of Vyasa.

S.S.J.

BADHEKA GIJUBHAI, BHAGWANJEE (Gujarati; b. 1885, d. 1939) was an eminent educationist who ushered a new era in the field of education. In his times, authoritarianism reigned supreme in the sphere of child education. He prescribed and practised a novel curriculum which suited and developed the individuality of a child and inculcated a sense of freedom among the little pupils. Gijubhai was greatly influenced by Madam Montessori's system and his preceptor in this field was his maternal uncle, Hargovind Pandya.

Gijubhai left a flourishing legal practice to join Daksinamurty Educational Institute of Bhavnagar where with a team of devoted co-workers he made a number of bold experiments and introduced new trends in teaching.

He has more than a hundred publications to his credit. He has written fifteen books on education. For his juvenile readers he had produced a substantial literature consisting of stories, verses, plays, travelogues and biographies. Thus, he acquainted his young readers with the pleasures of reading and opened a veritable treasure house of folklore before them. He inspired an interest in acting among children by writing plays specially for them.

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Gijubhai also contributed to jounalism. He was the editor of the two journals *Daksinamurty* and *Siksan Patrika*. He has also written pamphlets and textbooks on adult education.

S.R.D.

BADVI, LUTF ALLAH (Sindhi; b. 1904, d. 1968) was an eminent Sindhi prose writer, historian, research scholar and poet. He was the son of a well-known Sindhi poet Haji Imam Bakhsh Khadim (1861-1918). Luft Allah received primary education in Sindhi and Persian from his father. After passing the vernacular final examination in 1920, he started his career as a school teacher and finally retired as Professor in Sindhi from Government College, Shikarpur, Sindh. Lutf Allah entered the literary field by publishing his poems and research articles in Sindhi periodicals. Initially, his pseudonym was Jogi (Ascetic), but, later on, he changed it to Badvi (A Bedouin).

Lutf Allah 'Badvi' has written about eighty books on varied subjects out of which twenty-nine works have been published and the rest are in the manuscript form. His important published works are:— Novels: *Kamini* (1927), *Rata Ja Gorha* (Tears of blood, 1935), *Abela* (1959), *Mujahidin* (1962); Plays: *Dodo Chanesar* (1957), *Mir Behram*; Qisas Retold: *Char Darvesh* (1959); *Saif-ul-Maluk* (1960); Literary Criticism: *Kulyat-e-Khadim* (1958), *Kandiria Waran Jo Kalam* (Poetry of Saint Poets of Kandiri, 1964); History: *Tarikh Pakva Hind* (History of Pakistan and India, first volume 1948, second volume 1952); *Tarikh Andals* (1955); Biograpahy: *Hayat-e-Iqbal* (1952). The most commendable contribution of Lutf Allah Badvi is *Tazkirah-Lutfi* (1943 and 1946) in three volumes. The work deals with the history of Sindhi poetry from early times to the end of the 19th century. In each volume, the writer has briefly discussed political situations in Sindh and then discussed the development of Sindhi poetry by describing chronologically the lives and works of the poets. The first volume was published in 1943. It deals with the development of Sindhi poetry upto the end of Kalhora rule (1782). The third volume, published in 1953, delineates the evolution of Sindhi poetry during the British period upto the poetry of Mir Hasan Ali Hasan, (1824-1909). In this commendable work, Badvi has briefly discussed in each volume Persian poetry produced in Sindh and its impact on the Sindhi poetry. This book is a basic research work on the growth of Sindhi poetry and has proved to be the main source of information for later writers.

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M.K.J.

BAGADAVAT (Rajasthani) is a big folk ballad of Rajasthan composed in prose and verse with a heroic theme. It is popular in every part of Rajasthan and in Malwa, but it is immensely so mainly in the present Bhilwara and Ajmer districts where the principal places of the actions of the twenty-four 'Bagadavat' brothers are situated. The 'Gatha' is popular in three forms, the first one deals with the complete story (Lakshmikumari Chundavat's edition) the second upto the death of Bagadavat brothers (K.K. Sarma's edition) and the third with Devnarayan only (Mahendra Bhanuvati's edition). Being the sons of Baghji Bagrao, they were collectively known as 'Bagadavat'. They were Gurjar by caste. There is a great deal of controversy about their period. According to one view, they belonged to the 10th century of Vikram Samvat era while, according to another, they lived between 1200-1400 (Vikram-Samvat era). The first view appears to be nearer the truth. It is noteworthy that the historicity of the ballad is confined to certain characters, places and events, while the rest speaks of the creative imagination of the folk psyche. The chronological aspect and the rationalistic interrelation of causes and effects have assumed a secondary importance. The story of the ballad has been moulded after the folk ideals of the age and time and accordingly, the literary traditions and events have been incorporated. On the pattern of the *Mahabharata* it also contains a fine depiction of side narratives and supporting events. The language of the prose portion is idiomatic and rich with proverbs. The diction of the verse is precise, apt and appealing. It has recently been rescued in its entirety from the age old oral tradition of the 'Bhopas' (Singers of ballads) and published, (ed., L.K. Chundavat, *Devnarayan Bagadavat Mahayacha*, Rajkamal Prakashan, Delhi). Being thus handed orally, the colloquial differences in the language and also those in the facts are but natural. Broadly speaking, the language represents the spoken dialect of the people of Bhilwara, Ajmer and Chittoor which also incorporates words from certain dialects of adjoining districts. The composer of the original ballad is believed to be one of the characters in the story. It is, however, well nigh impossible to sort out the original from the available material.

The form in which the ballad is presented is also important. The persons who sing the ballad are called the 'Bhopas' of Devji or Devnarayanji. It is usually recited at night during the winter season. A fabric screen, known as 'Fada' is also displayed, on the site, which bears coloured pictures depicting the various deeds of the Bagadavats. While reciting the ballad, the singer also points with a stick to the picture of the specific incident being narrated. Devji (Devnarayanji) Bagadavat is believed to be an incarnation of Vishnu. He is worshipped in and out of Rajasthan at numerous places. Temples dedicated to him are found at various sites, but the chief place for his worship is at Asind (Bhilwara District). The central point

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of interest in this ballad is 'Jaimati', who is also known as Jelu. The entire plot revolves around her. She was the main cause of the battles of *Bagadavat*. Her various forms are depicted as wearing the signs of the twenty-four Bagadavats. Beside the famous temple of Sawaibhoj, a temple is also dedicated to her. There is also an old temple of Jelu Ma (Mother Jelu) at Ran Village. The ballad describes her variously as Devi, Sakti, Sita and Draupadi.

Harishingh, the nephew of Bisaldev Chauhan, ruler of Ajmer, lived under his uncle's guardianship. He had a son called Baghji who had the face of a lion and the body of a human being. Baghji had twenty four sons from twelve wives. They were Tejoji, Ninyoji, Bhojoji, (Sawaibhoj), Bhanoji and others, who were collectively known as Bagadavats. They had immense wealth and innumerable cattle. Their villages were known as 'Gothas'. The foremost among them was Sawaibhoj. Impressed by his intellect and valour Lord Siva bestowed upon him twelve years of endless wealth and a similar period of imperishable body together with a jewel known as 'Parasmani,' etc. All the brothers expressed views on how such a huge amount of wealth could be best spent. Bhoj's younger brother Niyoji was of the opinion that it should be lavishly spent on enjoyment. This suggestion appealed to everyone of them. Mounting their horses, they set off for the alien territory and having encamped at the Navlakha garden of Ran city, began their life of dissipation. At this, the Rana of the place deputed his brother Nima to study the situation. Being convinced of their prowess Nima thought it wise to change turbans with the brave Bagadavat Niyoji and thus befriend him as a brother. The Rana was an aged person. He, too, approved of this friendship. He offered them a very warm welcome. The Bagadavat brothers also reciprocated by inviting him to a party of drinks and merriments at the Mekhta hill. A great deal of wine was consumed. So much so that it overflowed on the floor. The flow of the wine forced its way through the thirteen layers of the earth and entered the subterranean region known as 'Patal' where it tinkled, at the place of the serpent king—Vasuki. He reported the matter to Vishnu. Vishnu set out to test Bagadavat in disguise. They, however, recognised him and offered their respects. Having been pleased Vishnu granted Bhoja's wife Sadhu a boon that she would get him as a son not through birth but as a child to be breastfed, also adding that he would be known as Devnarayan and would avenge the killing of Bagadavat brothers.

In order to deceive the Bagadavats, Vishnu deputed Durga to be born as a daughter to the Solanki ruler of Boonval. The same girl came to be known as Jaimati. When she came to marriageable age, the king asked his priest to search a suitable groom for Jaimati. Jaimati told the priest that she should be betrothed to the man who had 23 brothers and possessed the 'Paras' jewel and the mare known as 'Bunli'. Sawaibhoj fulfilled all these conditions and so the priest handed over the mark of betrothal to him. Knowing that he was not of competent status for this alliance, he accepted the said mark on behalf of the Rana of Ran. The Rana too, gladly gave his consent for the wedding. All the Bagadavats accompanied the Rana in his marriage party. The bravery, grandeur and magnanimity of the Bagadavats was much talked about in every quarter. Jaimati first went through a ceremony of marriage with the sword of Sawaibhoj and then, on the next day the formalities were completed with the Rana. When the Bagadavats prepared to return to their houses and the bride was to reach for the groom's place at Ran, Jaimati asked Bhoj's brother, Niyoji as to when he would come to take her to his place. Niyoji explained that he would come after six months. When the groom's party reached the city garden of Ran, Jaimati halted the chariot and told the Rana that six storeyed separate palace be constructed for her and she would enter the city only on its completion. This was, in fact, a clear device on her part to while away the period of six months as promised by Niyoji. On completion of the palace she occupied it, but managed to terrify the aged Rana by magical performance during the night. A message was sent to Sawaibhoj, on receipt of which the Bagadavats sent an army to take away Jaimati by force. When they had encamped at the Navlakha garden, Jaimati requested the Rana to set out for hunting, while she herself reached the garden. The 'Bagadavats' took her away easily. On his return from hunting and knowing of the incident, the Rana sent a message to the Bagadavats demanding immediate surrender of the queen. He also, requested their Guru, Roopnathji to advise his disciples to execute compliance.

Roopnathji rejected the demand for the return of the abducted queen. The Rana also sought the help of Baghji, the father of the Bagadavats, but to no avail. Enraged at this the Rana attacked Baghji and killed him. On receipt of the news all the Bagadavats prepared to take revenge. Knowing them to be invincible when united, Jaimati thought of a device and advised them to fight individually one by one, like a brave warrior, to which they all agreed. This had the desired effect and thus every one of them along with their sons, fell a prey to the device and died fighting. Sawaibhoj's daughter Deepkanvar, was also killed in the battle. Niyoji too was slain. At the end, Sawaibhoj and Jaimati entered the battle field and they too died. The eldest of the Bagadavat's Tejaravat, fled from the field. Except Bhoj's wife, Sadhu, everyone of the Gurjar ladies died on the funeral pyres of their husbands. The Rana plundered their 'Gothas'. At this very moment, God Devanarayan manifested himself in a lotus flower and reached the breasts of mother Sadhu. The ramparts of the Rana's palace gave way and his bed began to shake. The Brahmana informed him that a son had been born to Sawaibhoj who would take revenge upon him. The Rana asked the Brahmins to fetch the new

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born prince. They tried to lift up the baby by managing to send Sadhu to fetch water, and force him into a well guarded on all sides by serpents but had to return disappointed. Devnarayan spent his infancy and childhood at his mother's parental house at the palace of the king of Ujjain. When of age, he returned home and sent 'Chhochoobhat', the bard of the Bagadavats to Ran. Thereafter, he killed the Rana and devastated Ran. It was thus that he took the revenge of the Gurjars.

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Hi.M

BAGAL, JOGESHCHANDRA (Bengali; b. 1903, d. 1972) was an eminent historian and journalist. After passing the B.A. examination of the Calcutta University in 1926, Jogeshchandra came to be the sub-editor of *Prabasi* and *Modern Review*, monthlies published from Calcutta in Bengali and English respectively, both edited and owned by the illustrious journalist Ramananda Chatterjee (1865-1943). Except for a short spell of about five years (1935-1941), he served these two journals with efficiency from 1929 to 1961. During the break he served the now famous Bengali weekly *Desh*. Jogeshchandra wrote about four hundred informative articles in English and Bengali which centred on the Indian Renaissance with special reference to Bengal. These appeared in *Prabasi*, *Modern Review* and other journals of distinction. Bagal's writings threw new light on the life of eminent persons and institutions that heralded the renaissance and national awakening in the country. He also published about fifty books in English and Bengali. Jogeshchandra was intimately associated with the Bangiya Sahitya Parishad (Bengal Academy of Literature) in various capacities for more than 40 years. He was also associated with the Indian Historical Records Commission and Regional Records Commission of West Bengal. In 1958 and 1968, he was invited by the Calcutta University to deliver the Vidyasagar Memorial lectures and Saratchandra Chatterjee Memorial lectures. In 1962, the University of Calcutta honoured him with the award of the Sarojini Gold Medal in recognition of his pioneering research work to the enrichment of the Bengali literature. Unfortunately, Jogeshchandra suffered from loss of eyesight during the last 9 years of his life. Undaunted he carried on with his research work and studies with the help of assistants till death.

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G.S.

BAGCHI, JATINDRAMOHAN (Bengali; b. 1878; , d. 1948) was a well-known poet. Having begun his poetic career under the shadow of distinct Tagorean influences Jatindramohan soon developed a style of his own and became specially known for his compositions with a rural theme as well as those dealing with the domestic commonplaces of the town-dwelling middle class people. Simplicity of expression, picturesqueness, easy command over metre and diction are some among the chief qualities that mark his poems and distinguish them from other writings of the kind. He also wrote quite a number of narrative poems in the manner of Tagore's famous book of poems *Palataka*. *Bandhur Dan* (The Offerings from a Friend, 1918) is the name of the work which contains the poems. One of these is his well known 'Simhagarh' which has by now become a classic. His was a very sympathetic nature and sufferings of the womenfolk in particular moved him deeply. His poem 'Andha Badhu' (The Blind Bride), for instance, is evocative of the most poignant feeling that can touch a human heart.

Jatindramohan was a skilled composer of children's verses also. His 'Kajla Didi' may be cited as his most representative poem of its kind. There was a time when hardly a child existed in Bengal who did not learn by rote at least the first two lines of this touchingly mournful poem which are; *Bans baganer mathar upar chand uttechhe oi. Mago amar solakbala Kajla-didi koi?* (The moon has risen on the tops of the jungle of bamboo trees, Oh my mother! where is at this time my Kajladidi who used to regale us by her merry chanting of Slokas).

FURTHER WORKS: lekha (The Scribblings, 1903), *Rekha* (The Lines, 1910), *Aparajita* (The Clitoria Flower, 1913), *Nagkesar* (The flower of the same name, 1917), Bandhur Dan (1918), *Jagaran* (Poems that awaken, 1922), *Niharika* (The Nebula, 1927), *Mahabharati* (1936), etc.

N.C

BAGESWARI SILPA PRABANDHAVALI (Bengali) During the years 1921-29 Abanindranath Tagore delivered a series of twenty nine lectures on Art and Aesthetics from the chair of Bageswari Professor of Fine Arts of Calcutta University. These lectures were compiled in a book form later on and published by the University in 1941. The University edition having been exhausted Rupa & Co (Calcutta) published a second edition of this book in April 1962. This magnificent book is not at all a grammar of aesthetics. This book gets an easy entry into the inner shrines of his aesthetic sanctuary. It has been possible only because of that inimitable style of prose writing which is Abanindranath's own. Abanindranath, an artist of unique personality, painted a good number of superb pictures with the subtle touches of his fine brush and simultaneously used a different instrument in writing

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prose, as if he were not writing but drawing pictures with words. The result of this is that the unfamiliar and enchanting prose style of Abanindranath with its fluency remains inimitable. It is quite unthinkable how could he so easily extend his field of interest from Rodin-Millet-Braquement-Hatton-Jackson-Spearing to Rigveda–Upanisada Hitopodesa-Kumarsambhava-Bharata-Mammata while discussing the theories of literature, painting and art as a whole. Abanindranath's intimate and lucid style easily introduces us to his rarefied moods of cloistered emotions. Critics like the poet Bishnu Dey, Parimal Goswami, Kanai Samanta, Kalyan K. Gangopadhyay highly praised such a collection of articles on art-analysis enriched with profound thoughts. The *Hindustan Standard* once said, 'The thing that makes it timeless is its sheer readability and the fascinating way in which even abstruse points of aesthetics have been discussed'.

Bi.M.

BAGH-O-BAHAR (Urdu) is the Urdu title of a translation of the Persian work entitled *Qissa-e-Chahar Dervish* containing four stories narrated by Amir Khusrau to regale his preceptor Hazrat Nizam-ud-din Auliya. John Gilchrist (1759-1848), Director, Fort William College, got the Persian work rendered into Urdu by Mir Aman Dehlvi coming of a learned family patronized by Mughal rulers. As a matter of fact the work was originally entrusted to Tahsin but his work had to be revised and re-written by Mir Aman because the translation done by Tahsin contained words and phrases not in common use. Mir Aman has referred to Gilchrist's efforts and patronage in the beginning. He has not, however, mentioned the efforts put in by Tahsin.

Bagh-o-Bahar, according to Arabic-Persian chronogram (abjad), yields up 1861 as the year of its completion. Mir Aman quotes Amir Khusrau as saying that Hazrat Nizam-ud-din Auliya was glad to pronounce a blessing on its listeners.

The story briefly runs as follows: A king disappointed beyond measure on account of his having no offspring began visiting graveyards and offering prayers. One evening disguised as a common man, he was out as usual. In a dimly lit room he encountered four dervishes kept awake by one of them sneezing hoarsely. Thus roused from sleep they decided upon each narrating his story. The first one, raising the wick of the earthern lamp, began narrating that he was the son of a reputed and wealthy trader belonging to Yemen. His father passed away leaving him an orphan. He lost all his inheritance and had to fall back upon his sister who, despite her welcoming him warmly and giving him a good amount of money, advised him to set up as a trader instead of incurring bad name by depending upon her. He went ahead and met the princess of Sham. The story proceeds showing him passing through the vicissitudes of life until his turning a dervish.

The second dervish then described how he a prince of Faras (Persia), came to meet a wounded princess and how incidents ran into incidents until he took to ascetic life.

The third dervish then sat up to narrate his anecdotal incidents. He claimed to be the former ruler of Ajam. Incidents relating to a trader, a European princess and the narrator's involvement with them followed in quick succession reducing him to the condition of a mendicant.

The fourth dervish, describing himself as the ex-ruler of China, then told the sad plight that overtook him and reduced him to the level of a dervish.

Bagh-o-Bahar has no plots and characterizations and yet the book is quite interesting especially because of the neatly drawn social conditions of the times. Because of its intimate and colloquial style and simple language, the book was very popular with the Englishmen, and was included in the curriculum for examinations they had to take on taking over as officers. It was indeed a milestone in the evolution of Urdu prose.

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T.R.

BAHRI, HARDEV (Hindi, b. 1907) is one of the senior linguists in Hindi who has been consistent and steadfast in his work in the twin fields of theoretical as well as practical and applied linguistics and the whole output is not only impressive but also entitles him to a place of honour in this none-too-rich field of academic pursuits.

Born in Attock (Punjab) Hardev Bahri spent the early part of his life in West Punjab (Now in Pakistan) and migrated later to Allahabad. Barring a short interlude, he taught in the Deptt. of Hindi for nearly two decades in that University till his retirement.

Bahri's academic work may be classified into three categories viz. literary criticism and assessment, theoretical linguistics, and applied linguistics. He started his academic writing with historical and developmental study of poetic styles, genres and authors from a literary point of view, his attention soon turned to and crystallised in linguistic studies and analyses of different kinds. His earlier line of study resulted in works like *Hindi Ki Kavya Shailion Ka Vikas* (1947), *Prakrit aur Uska Sahitya* (1952), *Hindi Sahitya Ki Ruprekha* (1955), *Prasad Kavya Vivechan* (1958), etc. which are studies of a routine nature with nothing much out of the ordinary. However, his work in the field of theoretical linguistics is not only significant but also pioneering. He initiated indepth study in the field of semantics. His *Hindi Semantics* marks a unique and

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valuable contribution to which he later added works like *Lahanda Phonetics* and *Lahanda Philology* as also *Shabda-Siddhi* which are important studies in their own right. Equally important are his lexicographical efforts which also represent two broad categories: study of dialectal vocabularies, *Bhojpuri Shabda Sampada* (1981) and *Chhattisgarhi Shabda Sampada* and two bilingual dictionaries. The most important of his contributions is indeed his *Comprehensive English-Hindi Dictionary* (1960) which, being a one-man work represents a herculean effort. Running into about 1700 pages, it satisfies the needs of translators and authors of scientific and technical literature to a very large extent. The coverage of the dictionary in terms of entries as well as in terms of semantic range and nuances is commendable. His latest the *Shiksharthi Kosh*, is also a remarkable work in its own way and it reflects Bahri's effort to view language in its varied and multifaceted richness.

Ma.C.

BAHURUPI (Marathi) means assumer of different forms. Chitamanarao Kolhatkar, the author of *Bahurupi* was himself a bahurupi, in the sense that he was an actor. He had made a name for himself as an actor of great distinction. With the advent of the talkies and the closure of the theatres all over Maharashtra this fine actor had fallen on bad days, and in the last stretch of his life he felt that he should write an account of his career. *Bahurupi* (1957) however is cherished mainly for the brilliant portraits and character-sketches of contemporary dramatists that it contains. The dramatists treated in this manner ranges from Kirloskar to Bedekar, covering almost the entire span of the first fifty years of the modern Marathi stage. The story of his own life is almost commonplace and it is for the most part also the story of almost all his contemporary actors. But the one thing he was most fortunate in was his personal knowledge of the distinguished dramatists of his time; and it is obvious that his keen perception of minute details of character renders the personalities vividly alive and picturesque. He was an artist to his finger-tips and watching his portrait-gallery is an enchanting experience.

A Portrait-painter is likely to be prejudiced by his own vision of the person who so to say sits for him.

The protrait he paints may be coloured with his subjective approach. This artist knew some of the sitters quite intimately, while some he knew only from a distance and meagrely. Some of the sitters like Kirloskar, Deval, Khadilkar he almost worshipped, and was proud to sit at their feet; while some of the eminent sitters like Kolhatkar and Kelkar he did not much like, and had scant respect for them. Again, some of his distinguished sitters like Gadkari were his intimate friends, while Khare and particularly Savarkar were like gods to him. The portraits are not free from this bias. He does not always keep to himself his likes and dislikes, sometimes he even loudly proclaims them rather for all to hear.

This inevitably means considerable unevenness in the writing. Those he knew well receive full-fledged portraits as in the case of Khare and Gadkari, those he did not know well, or did not care to, remain vague and sketchy outlines. And, of course, those like Kelkar and Kolhatkar, against whom he had real or imaginary grudges, though revered writers themselves, tend to be dissmissed with a few contemptuous references.

Despite the effect of strong prejudice some of his portraits are really remarkable, and the most remarkable among them is the book-length protrait of Gadkari. For this young dramatist of undoubted greatness he had all the affection and regard in the world and at the same time there was a feeling of awe for his extraordinary literary merit.

This portrait of Gadkari is extremely vivid and colourful, and brings out certain traits of the man, such as were till then obscure or unknown. The Gadkari-stories that he relates are sometimes funny, sometimes tragic, but all the time the stress is on minute observation and accurate delineation.

Another portrait, that of Savarkar, is an act of pure worship. Such devotion could only come of the author's sense of total identification with Savarkar's idealism and lifelong dedication to a political creed. Chintamanrao had prevailed on Savarkar to write a play for him, that play, *Sanyasta Khadga* as one would expect is a complete exposition of the latter's political and ethical doctrines. Chintamanrao relates a moving incident, which reveals the man, who to him was almost Godlike. He had once gone to Ratnagiri in a private car to pay his respects to Savarkar, who was detained there for some years. While he was bidding farewell to Savarkar, the Master implored him to take him for a car ride on the beach. This humble request filled Chintamanrao's eyes with tears. Such personal anecdotes add piquancy to the writing. There are, for instance, two such significant incidents that reveal the clay feet of the author's idol, Gadkari. Gadkari was so fond of Balkavi Thombare, a younger poet of great potentiality, that he did not mind removing the tragic murder of a child from his play *Punya-Prabhav* just because Balkavi could not bear the sight of a murdered child. This incident shows the sentimental side of Gadkari's character. There is also one with a cynical touch. After dictating a powerful oration on the evils of drink for his play *Ekach Pyala*, we are told, Gadkari asked his friend, Chintamanrao to take out a bottle so that they could get drunk. The brilliant portraits of dramatists in *Bahurupi* come out alive because, in the making of them, such trifles have been used to perfection. The book got the Sahitya Akademi award in the year 1958.

M.M

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BAIDEHISHA BILAS (Oriya) is the largest and best of the eighteenth century poet Upendra Bhanja's four Rama-Kavyas, *Baidehisha Bilas*, *Rama Lilamrita*, *Solapoi* and *Abana Rasa Taranga*. Conforming to the Sanskrit Kavya tradition dealing with the Rama story, the poet deals with the subject matter of all the Kandas except the Uttara Kanda. Towards the end of his kavya, he justifies the exclusion of Uttarkanda on the ground that the sentiment (Rasa) therein, has been distorted (Bibhanga). The poet, like other poets of the Riti school, laid stress on syllable-principle, i.e. to keep one syllable like 'ka' or 'ba' in the beginning of every line. Accordingly, the poet accepting 'ba' syllable calls this work *Baidehisha Bilas* and divides his work into 'Baan' (fifty two) chhandas, and ends every chhanda in such a number that it bears the syllable 'ba' such as 'bais' (Twenty two) 'batisi' (Thirtytwo) etc.

Upendra Bhanja was very fond of using different types of metres, and alankaras in his kavyas. The use of Chitra Kavya principle or Bandhas was another characteristic of his kavya. He has composed a separate kavya for it, called *Chitra kavya Bandhodaya*. In *Baidehisha Bilasa* he has used some of the Bandhas. They are Briksha Bandha (Tree), Gada Bandha (Mace), Sara Bandha (Arrows), Ratha Bandha (Chariot), Naga Bandha (Serpents), and Chakra Bandha (Wheel). In this Bandha form of poetry, the poet arranges the letters of alphabet in a specific pictorical manner like a tree, or a mace, or an arrow, or a chariot or a serpent, or a wheel etc. but taking care that each arrangement forms into a poem and gives a meaning.

The subject matter of *Baidehisha Bilasa* can conveniently be divided into different Kandas of Valmiki as follows:-

	Chhandas of	No. Of verses
Val kanda	1-16	816
Ayodhya	17	52
Aranyaka	18-26	474
Kiskinoha	27-33	434
Sundara	34-39	322
Lanka	40-52	626
		2724

Although the poet refers to the Mahakavya of Valmiki, *Mahanataka* of Hanuman, Kavya of Kalidas (*Raghubansha*) Champu of Bhanja Naresh and *Gita* of Kripasidha, that is *Jagamohan Ramayana* of Balaram Das, 17th century Oriya epic poet, he has generally followed both Valmiki and Balarmana in the arrangement of sequences. Some of his deviations, particularly from Balaram Das are as follows :

1. The poet just after the benedictory verses, has given the birth story of Ravana and his conquests.
2. The birth of Sita (Canto III) is described before the birth of Rama (Canto V)
3. The mention of Rama as Purnavatara (Canto VI, 46).
4. Jarata as the mediator in the marriage of Santa with Risyasringa, the Rishi.
5. The direction received by Viswamitra from a heavenly voice to bring Rama and Laxman to his hermitage.
6. The story of Ahalya.
7. The description of only the facial beauty of Sita by Vishwamitra.
8. The episode of the boatman.
9. Sita seeing Rama entering Mithila falls in love.
10. The conversation between Ravana and Sita.
11. The episode of Saptasala, and
12. The mention of Vajra Panjara Kavacha.

Besides these main deviations the poet's originality may also be seen in a number of other changes he brings in his kavya. That is, he always tries to give a new meaning, or a new interpretation to the traditional Rama story. An interesting example may be seen in the consultations among the ministers of king Dasaratha at the time of Rama's installation as Yuvaraja (*Baidehisa Bilash*, XVII, 1-5).

Sumantra the minister told the king that Rama would pay the debts of his ancestors by killing Ravana, the killer of Anaranya. Basistha and Ramadeva the other two ministers, consulted the horoscope of Rama. Bamadeva said that Rama would not be installed because of the planetary position of Vrihaspati. Basistha said that it would make him as honourable as 'Isvara'. (Basistha's use of the word 'Isvara' had the suggestion that Rama would lead a hermit's life). When Dasaratha intervened in their discussion and wanted to know its purport. Basistha said that Rama would enjoy 'Divyabhuti', conquer 'Bisravana' (i.e. Ravana), and mount 'Puspaka'. All these words were used by Basistha with double meaning. He meant by them that Rama would smear ashes on his body like Isvara, conquer Ravan and mount the chariot named Puspaka. But Dasaratha took them otherwise. He thought that Rama would be worshipped like god, possess wealth more than even Kuvera and put on armlets decked with gems.

Baidehisa Bilasa is among the most popular Kavyas of medieval Oriya literature. Despite its profuse use of words not current in the language, the varieties of difficult poetical rhetoric, and treatment of erotic scenes, its popularity continues undiminished, particularly among the rural people, primarily because of the musical quality of its chhandas and its use of puns.

K.C.S.

BAIRAGI ALURI (Telugu, b. 1925, d. 1979) occupies a very high place among the modern Telugu poets. He was a humanist. His words were always charged with deep meaning. He believed that agony was a synonym for poetry. His poetry is thought-provoking and inspiring.

Bairagi hailed from Itanagram (Tenali Taluk Guntur

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District). He was born in a middle class peasant family. He studied Telugu upto second standard only. His father encouraged him to study Hindi. Bairagi was equally proficient in Telugu as well as Hindi. He participated in Hindi Kavi Sammelan when he was only 15 years old. He learned English on his own. He studied the various trends of foreign languages through English. He understood the political humanism and was a member of the Political Democratic Party for some time.

Bairagi was a bachelor. He worked as a Hindi teacher, a sub- editor for a Hindi journal and a translator and tried his hand at many odd jobs.

Bairagi published his Hindi anthology *Padayam* in his early poetic career. Bairagi's first anthology of poetry in Telugu is *Cheekati Needalu* (The shades in darkness). *Nootilo Gonthukalu* (Voices singing out of empty cisterns) is his *Magnum opus*. Bairagi feels that there is a dark curtain between the fancy and reality, the precept and practice. He describes the horrible life of the poor. He believes that the riches are only the result of the sweat and blood of the people of the slums. He predicts that one day the anger in the eyes of the poor will grow into a typhoon and smash the forts and the multi-storeyed buildings of the rich.

Bairagi portrays the pitiable conditions of a prostitute in the poem 'Vesya' (Prostitute). The rolled-gold necklace and bangles, one anna flowers and a cheap 'pan' with hungry looks in her eyes make the prostitute an object of ridicule in the sham world.

One of Bairagi's best poem is 'Akali' (Hunger), where he likens hunger to an animal which scratches the sensitive and vital parts of human bodies. Hunger dampens the courage of man and makes the blood black. Hungry ears can not hear thunder. Hungry eyes cannot see the world. All the cultures, morals never satisfy the hungry people. The sound in the stomach of hungry people is like the roar of the sea.

Bairagi describes life as the missing link in a garland. His best poem in *Cheekati Needalu* is 'Tajmahal Padagotandoi' (Demolish the Tajmahal). He thinks that Tajmahal is an indignity heaped on the love of a poor man. He feels that Tajmahal is a symbol of forced human labour and an insult to the homeless poor. So he preaches the demolition of the Tajmahal brick by brick.

Bairagi represents the poor and warns the rich that "We will be the thorns, in your life's rose bush. We will be the bad dream in your sound sleep. We will pour our tears in your gold cup of sweet drinks. We will die as flies in your tea–cups. He makes the well settled people's hopes shatter and makes them realise that they will not be safe unless the poor have the requirements of life.

Bairagi feels that Death is the only certainty in life. He describes death as the germ in a flower. He portrays the clouds as the torn love-letters and moon–light as the passing solace. He describes the shades in night as the shades of time–past and those shades represent the down–trodden.

In Bairagi's Nootilo Gonthukalu' (Voices singing out of empty cisterns) he borrowed his title from T.S. Eliot's words 'And voices singing out of empty cisterns'.

These empty cisterns and exhausted wells could be the vacuous and vitiating sorroundings in which human individuals drag on their existence in contemporary society. The entire modern civilisation itself, of the West or of the East, could be seen as a waste land because of its futility and purposelessness, its sick hurry its perpetual motion without proper direction and its senseless activity without worthwhile action.

Bairagi describes the dilemma of modern man in *Nootilo Gonthukalu*. He takes well–known characters like Arjuna, Hamlet and Raskalnikov who found themselves perplexed at the moment of decision. He makes no secret of his sympathy for heroes who appear to be between the horns of dilemma in taking decisions because they are thoughtful and contemplative.

Bairagi dislikes literary critics. He thinks that a critic always spoils the beauty of the poem. That is why the poet explained his aim of *Nootilo Gonthukalu* in a brief introduction. The poem describes the human dilemma. Hamlet, Arjuna and Raskalnikov represent three types of human dilemma. The dilemma of Hamlet is before his action, the dilemma of Arjuna is before the war and the dilemma of Raskalnikov is after the action. Through the three dilemmas Bairagi portrays the dilemma of modern man. He thinks that man cannot achieve perfection with out agony and distress.

Bairagi feels that the poet can express perfectly only when he identifies himself with the suffering of the world. He feels that words always play hide and seek with the poet. Every poet experiences his inability while searching for the right word. The poet always misses the muse of poetry by a hair's breadth.

Bairagi feels that voices of the suffering sing melodiously like the candles cut in their end. He thinks that knowldege is a journey from the unknown to the unknown. He is terrible as he is humorous. He prays to God for giving the mane to the lion and ivory to the elephant. He requests God to listen to his prayers when he is not attending a matinee-show. Bairagi is an eternal optimist. He prays that:-

Grant me a grain of faith
And I will pulverise the hills
And throw out the tomato sun and the pancake moon
And make a clean sweep of the sky.
I will crush the universe in my arms
And wipe out the destiny of destitute man with a single strike of my pen. And neck out injustice and inequity from the mighty mansion of life. And a lot more I will do. But grant me a grain of faith.

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Bairagi's other works *Aagama Geeti* (Future poem), *Papa Poemdi* (Baby is no more) and his Hindi writings also reveal his power. Bairagi never followed any literary movement, but he is an institution by himself. Many writers of present generation were influenced and inspired by his works. He was awarded the Sahitya Akademi Award posthumously in the year 1984.

K.R.R.

BAIT (Punjabi) is an Arabic word, meaning a couplet of verses. It is used in Punjabi poetry in the work of Sultan Bahu entitled *Abiyat* (plural of bait). The term seems to have got extended to signify a stanza of four lines of a long metre. Most of the stanzas in Waris Shah's famous work, *Hir*, are composed of four such lines, the metrical length of which, according to the system is Persianarabic 'failan failab failab, failan failan failab failan'. According to the Pubjabi metrical system, the line consists of 40 varnas or aksharas, with a break in the middle. In some kissas of *Hir*, earlier than Waris Shah's also, the stanza structure is the same, especially in Mukbil's *Hir*, which seems to have been taken by Waris Shah as his model. Subsequently the term has been exclusively applied to this stanza form, in which the number of lines has been increased according to the taste and capacity of the poet as also in some way to the unit of meaning.

S.S.S.

BAKHAR (Marathi) is a chronicle or record of historical events. It is a genre available in medieval Marathi literature. In the administrative lexicon, *Rajya Vyavahara Kosha* (17th century), it is defined as a tale or a narrative (Akhyayika Bakhar). The word is either a metathesis of an Arabic word 'Khabar' or a Persian word, both meaning 'the news, information or narration of past events'. Bakhar literature in Marathi is, thus, mainly a prose narration of the historical events of the past. It is the earliest work of its kind so far as historical and temporal writings in Marathi are concerned. Bakhars were an expression of the political and wordly aspirations of the Marathi speaking people between the 16th and 19th centuries.

Among the available works of this kind *Mahikavatichi Bakhar* is the first. It is part prose and part verse; it is a compilation of works of three different authors, Keshavacharya, Bhagwan and Datta during 15th and 16th centuries. Its prose section, written by Keshavacharya dates as far back as 1455. This is the first effort at evoking among the Marathi speaking people a spirit of unity and solidarity during the dark period of Bahamani rule. A claim by a noted historian V.K. Rajwade (1864-1926) that *Shalivahanachi Bakhar*, etc. are prior to this work, has not been substantiated by evidence.

The tradition of Bakhar writing really begins with the biography of Shivaji written at Fort Jinji in 1697 by a courtier of Shivaji, Krishnaji Anant Sabhasad by name. Next comes the *91 Kalmi Bakhar* supposed to have been written by Shivaji's chronicler and recorder Dattaji Trimal Waknis. Its original manuscript is lost now and some scrappy extracts from it, made probably a generation later by Khando Annaji Malkare, between 1720 and 1740, have come down to us. This work is full of interpolations and interspersed with legends and supernatural elements. *Sabhasad Bakhar* therefore is still the most valuable but brief account of Shivaji's life. It was rendered into English, first by Jagannath Laxman Mankar in 1880. The Calcutta University published another translation in 1920 by a noted Bengali scholar Surendranath Sen. Mankar's was a free rendering, while Sen's appears to be quite faithful to the original.

No less than eleven other Bakhars, describing the life, work and achievements of Shivaji, written between 1697 and 1850 are available and they have served as useful source material for modern historians and biographers of Shivaji in the 20th century. Of these, the works other than *Sabhasad* are either adaptations or elaborate paraphrasings of Sabhasad's original biography. The last of them written in the 19th century, viz., the *Chitnis Bakhar* (1810) and *Shivadigvijaya* are much more elaborate and voluminious. Of these, the *Shivadigvijaya* published from Baroda in 1895 is full of fictional and imaginative accounts by some anonymous modern author. These later biographers offer a detailed geneological tree of the ancestors of Shivaji in the fashion of the writers of the Puranas. They trace his ancestry to the Solar dynasty, which is just an effort to glorify his noble lineage. Such efforts clearly show a tendency to model the writing on the lines of the Puranas. The Bakhar tradition has been merely factual.

In the introductory sentences of some of these works, the writers offer the customary excuse that their efforts have their origin in the request of a royal personage or patrons or friends. There are a few compositions which do not seem to have been written at any such explicit behest. A remarkable feature of these Bakhars is that their authors prefer to remain anonymous and hence efforts of scholars to ascertain the authorship of these Bakhars have yielded very little success.

Biographical Marathi Bakhar writing can broadly be divided into two classes. (1) Bakhars pertaining to the family of Shivaji i.e. the Chatrapatis and (2) Those relating to Peshavas and their lieutenants. They can be further classified into five divisions as follows:—

1. Biographical Bakhars dealing with the lives of such historical personages as Shivaji, Sambhaji, Rajaram, Shahu, Brahmendra Swami, Swami Ramdas, etc.

2. Autobiographical Bakhars by Nana Phadnis (1742-1800). Malhar Ganesh, Bapu Kanho, Gangadhar Shastri Patwardhan (1775-1815) etc.

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3. Bakhars describing particular historical events viz. *Bhausahebanchi Bakhar*, *Panipatachi Bakhar*, *Sashtichi* Bakhar, Khardyachya Swarichi Bakhar, etc.

4. Histories of important families viz. *Bhosal Vamsha-Charita*, *Holkaranchi Kaifiyat*, *Harivamshachi Bakhar*, *Peshavyanchi Bakhar*, *Nagpurkar Bhosalyanchi Bakhar*, etc.

5. General: Skeleton chronologies known as *Shakavalis*, works relating to Maratha polity (*Ajnyapatra*, *Rajaniti*, etc) and traditional and mythological Bakhars such as *Shri Samarthanchi Bakhar*, *Pandavachi Bakhar*, *Ramarajyachi Bakhar*, etc.

About 200 Bakhar works have been printed so far. Some 50 of them possess excellent qualities. Innumerable minor works have remained and are likely to remain unpublished. If we set apart three or four Bakhars, (i.e., *Sabhasad*, *91 Kalmi* and *Ajnyapatra*) all the remaining Bakhar literature appears to have been written in the Peshava period and particularly during the period 1760 and 1850.

Of the biographical Bakhars of the Chatrapatis, that of the chronicler Malhar Ramrao Chitnis (d. 1823) stands foremost. He was a great grandson of Shivaji's celebrated Chitnis–Balaji Avaji and was in the royal service of the last ruler of Satara. He has written seven Bakhars, six of them being biographies of Chatrapatis and the seventh one being a treatise on political diplomacy (*Rajaniti*). His biography of Shivaji is voluminous and divided into seven chapters. Chitnis claims that he has used many Sanskrit works and old State papers. In spite of this, his biographies remain mainly anecdotal. His detailed accounts of Shivaji's administrative system is valuable and bears the mark of authenticity. The historian, Grant Duff (1789-1858), was writing his *History of the Maharattas* (1820) at the same time as Malhar Ramrao was engaged in writing his Bakhars. Grant Duff had tried to procure State papers in Malhar Ramrao's custody, but in vain. A comparative study of these two contemporary chroniclers shows the difference in their attitudes, Grant Duff feels that Malhar Ramrao has not made good use of the valuable letters and records in his possession.

It is noteworthy that the Bakhar writers were conscious that they were treading in the footsteps of the ancient writers of Puranas. They consciously imitate their method of giving accounts of *Vamsha* (Dynasty) and *Vamshanucharita* (doings of those born in the dynasties). This explains the presence of a great deal of mythological and imaginary matter in the Bakhars. In keeping with the traditional definition of the Puranas, (viz., *Pura navam bhavati*, i.e., that which is old as well as new) they try to relate the contemporary times to the ages of the past.

Sabhasad, the first work, is the shortest and *Shivdigvijaya*, the last one is the most voluminous. It appears that the later chroniclers are expansive. Narration, devoid of chronology seems to have been their sole idea of writing history. They narrated what legends or facts they could compile from traditions, hearsay and available papers in their custody without much critical discrimination. V.K. Rajwade, subjected the Marathi Bakhars to a scathing criticism. He observes that they contain only a few grains of historical truth buried under a heavy mass of fictional matter. They must be interpreted carefully with the help of other historical evidence.

Bakhars written by contemporary writers have been honoured as valuable historical documents by modern historians as the main source of information from the Maratha side. Others have been discarded as unauthentic. Though from the point of view of political history, these Bakhars cannot be trusted, they are important to the students of cultural history of Maharashtra. As a source material for Maratha culture they are invaluable.

The style of these Bakhars shows the influence of Persian and Arabic. As is well known, there is a large deposit of words of Persian derivation in the Marathi language. Later chronicles have attempted to shake off that influence. The Sanskrit element became a dominant force in their style of writing.

Scot Waring, the first English Historian of Maratha History, admires the simplicity of style and the impartial attitude of Marathi chroniclers. He says "Their historians (some will deny them the name), write in plain, simple and unaffected style, content to relate passing events in opposite terms, without seeking turgid imagery or inflated pharaseology. No attempt is made to make the worse apepar the better reason. Victory and defeat are briefly related; if they pass over the latter too hastily, they do not dwell upon the former with unnecessary minuteness. They do not endeavour to bias or mislead the judgement". (*History of the Marathas*, Preface (1980)).

All the same, as works of history the Bakhars have a limited value; they are more significant as early masterpieces of Marathi prose. *Bhausahebanchi Bakhar* is notable for its high literary qualities. It is unmatched in its style, characterisation and depth of understanding of the working of the human mind. Similarly *The Shivadigvijaya* and several works by Malhar Ramrao are noteworthy for their descriptive details. Works describing the family histories such as *Holkaranchi Kaifiyat*, *Harivamshachi Bakhar*, and *Peshava Bakhar*, etc. are well known for their high literary qualities. They are marked by spectacular portrayals of panorama of historical events in the Holkar, Patwardhan and Peshava families respectively. *Ajnyapatra* by Ramachandrapant Amatya shows his deep knowledge of Hindu polity as well as his first-hand knowledge of Shivaji's administration. The autobiography by Nana Phadnis which can be said to be the first of its kind in Marathi is notable as much for its free and frank discussion of his early life as for its highly stylised prose.

Though written primarily as records and chronicles

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the Bakhars evolve unconsciously into creative works. They present a variety of characters with different attitudes, emotions and feelings. Bakhar literature is thus the expression of the thoughts and feelings, ideas and aspirations, realities and problems which are brought to the surface by the contradictions implicit in the life of Maharashtra in the Maratha period. Apart from their closeness to the social situation they are distinguished by the profound sincerity evinced by the chroniclers. This imparts to their work a high degree of candour, elegance and expressivensess. Thus Bhakhars exhibit qualities inherent in all forms of literary expression, they have form, structure and a purpose. It is in the Bakhars that we find the beginnings of that nostalgia which often manifests itself in literature as a glorification of the Marathi way of life.

However attractive may be the fictional and other literary qualities of these writings, one should guard against treating the Bakhars as perfect art form. They cannot be accepted either as real literature or as true history, they form an independent genre, a combination of history and literature.

Among the scholars who have done eminent service in the editing and rehabilitation of these works, Kashinath Narayan Sane (1851-1927) stands foremost. He collected many manuscripts from different places, went through the Modi scripts and published highly valuable variorum editions of the different recensions of the texts, together with introductions and copious explanatory notes. His scrupulous fidelity to the original texts marks the beginning of textual criticism in Marathi. D.B. Parasnis, V.K. Rajwade, Vasudeoshastri Khare, S.N. Joshi, V.S. Vakaskar, G.H. Khare and others have edited some important Bakhars from the original manuscripts. Critical editions published by R.V. Herwadkar, B.B. Kulkarni among others mark the third generations of students of the Bakhar literature.

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Bh.K.

BAKSHI, CHANDRAKANT KESHAVLAL (Gujarati, b.1932) is a novelist, short-story writer, playwright, scholar and essayist. He was born at Palanpur (Banaskantha). He passed his B.A. Examination with distinction from St. Zavier's College, Calcutta, followed by the degrees of M.A. and LL.B. He conducted business activities and looked after his cloth-shop in Calcutta for 12 years. In 1969 he came to Bombay for settling there permanently. He joined Mithibai College, Bombay,in 1970 as Professor of History and Political Science and retired in 1982 when he was a Principal.

His novels have won great popularity. Of these mention may be made of *Padgha Doobi Gaya* (1957), *Roma* (1959), *Ekaltana Kinara* (1959), *Aakar* (1963), *Ek Ane Ek* (1965), *Paralysis* (1967), *Jatak Katha* (1969), *Honeymoon* (1971), *Ayanvrutta* (1972), *Atitvan* (1973), *Lagnani Aagli Rate* (1973), *Zindani* (1974), *Surkhab* (1974), *Aakashe Kahyun* (1975), *Reef Marina* (1976), *Disha-Tarang* (1978), *Baaki Raat* (1979), *Hun Konarak Shah* and *Lili Nasoman Pankhar*. Vivid narration of events and excellent mode of expression happen to be creditable aspects of Bakshi's writing. He has been careful enough in maintaining the literary merit of his works, and has succeeded in becoming a popular novelist. Especially his novels *Aakar*, *Paralysis* and *Jatak Katha* are known for their literary quality.

He has also been successful, to a great extent, in giving expression to the impact of Existentialism on him. The world of his characters suffering from frustration and despair, and yet striving to exist, is interesting. He has also written historical novels like *Atitvan* and *Ayanvritta*. Some of his novels have been translated into Hindi, Marathi and other languages as well.

His short stories are collected in various books, such as *Pyar* (1958), *Ek Sanjni Mulakat* (1961), *Mira* (1965), *Mashal* (1968), *Kramashah* (1971), *Bakshini Ketlik Vartao* (1972) and *Paschim* (1976). Some of his short-stories depict complexities of urban life, atmosphere of battlefield, etc. His story titled 'Kutti' had given rise to a great controversy.

His plays are collected in volumes like *Parajay* (1976) and*Juthika* (1977). These plays have become popular on account of their dialogues and description of conflict.

Ketlik American Vartao (1972) and *Aajni Soviet Vartao* (1977) contain stories of respective countries translated into Gujarati by him. Based on similar lines, there is yet another volume, titled *Yatrano Ant*. All these speak highly in favour of his art as a translator.

Bakshi seems to have cultivated special aptitude for history and culture. He has produced a good number of books on this topic, analysing the societies and civilizations of different countries, in simple and lucid style. Such books are *Mesopotamiani Sanskriti* (1972), *Greeceni Sanskruti* (1973), *Cheen-ni Sanskriti* (1974); *Yahudi Sanskriti* (1975), *Egyptni Sanskriti* (1976), *Roman Sanskriti* (1971) and *Mahajati Gujarati* (1982). *Gujre the Hum Jahan-se* (1981) is a sensitive study of his tour to Pakistan. His style of presentation is admirable and effective.

His articles are collected in various volumes, such as *Abhang* (1976), *Tawarikh* (1977) and *Picnic* (1982). These compilations have a specific value of their own, owing to his fearless responses to current events and trends in literature, as also literature in general.

In the context of modern literature, Bakshi has ever

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remained an experimenter and modernist writer, and yet he has been effective and popular. His position is reckoned very high among the most widely read of Gujarati writers.

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B.J.

BAKSHI, PADUMLAL PUNNALAL (Hindi; b.1894), born in the former Khairagarh state, inherited his love for literature from his father and grandfather. He started his literary career as a poet. He is one of the important litterateurs of the Dwivedi era. He contributed romantic poems between 1916 to 1925 to many contemporary journals. Later he published his first collection of poems titled *Shatdal* (Lotus flower).

Bakshi was an essayist and a critic of repute. In his first two works of criticism–*Vishva Sahitya* (world literature) and *Hindi Sahitya Vimarsh* (Reflections on Hindi literature)–he made a comparative study of the basics of Hindi and Western literature. As an essayist Bakshi is an elegant and unique stylist. He wrote essays on a variety of subjects including religion, culture and society. He rendered valuable services in the sphere of Hindi Journalism. Acharya Dwivedi offered him the editing work of *Saraswati*. For nearly seven years (1920-1927), Bakshi edited the magazine with distinction. He also remained the editor of *Chhaya*, a magazine published from Allahabad. His travel-book *Yatri* has an enchanting description of the 'eternal journey'.

FURTHER WORKS : *Hindi Kahani Sahitya* (Short-story in Hindi); *Hindi Upanyas Sahitya* (Novel in Hindi); Collection of Essays:– *Panch Patra*, *Padam Van* (The Lotus Forest), *Kuchh*, *Aur Kuchh* and *Yatri*. *Yatri*.

S.D.M.

BAKSHI, RAMAPRASAD PREMASANKAR (Gujarati ; b. 1894) is a Gujarati literary critic and a scholar of Sanskrit language and literature. After obtaining his school education from Rajkot in 1914 he graduated from the Gujarat College, Ahmedabad. Thereafter he joined Anandilal Poddar High School as a teacher and retired from the principalship of the same school after a prolonged service. He also served Mithibai College, Bombay, as honorary professor of Gujarati for some years. He is also connected with other educational institutions in various capacities. He was the president of the 28th session of the Gujarati Sahitya Parashad. A keen student of both Sanskrit and English literatures, Bakshi is a representative of the period known in the history of Gujarati literature as 'Panditayuga'. At the same time he greatly sympathises with the latest trends, works, and authors that have emerged on the literary scene of Gujarat.

During his long career Bakshi has written extensively, but not all his writings have been so far collected into book form. But whatever has been so far published bears the testimony of his erudite scholarship. His works *Natyarasa* (1959) and *Karunarasa* (1963) deal with the Indian dramatic theories. In the first work he discusses at length different theories of 'rasa', tries to evaluate them in the light of the western thought and points out their significance and relevance to the present day drama and literature. The second work deals with the Greak concept of tragedy and the concept of 'Karunarasa' as propounded by the Indian aestheticians. He has also discussed in this work the causes and reasons for the lack of tragic plays in the Sanskrit literature.

His critical essays and articles have been collected in *Vanmayavimarsa* (Ist edn. 1963, 2nd edn. 1970). This includes scholarly articles on Sanskrit and Western poetics, analytical studies of literary terms and concepts, and indepth reviews of some literary works, movements and forms. In *Govardhanaramanum Manorajya* (1976) he has collected his articles on the life, works and philosophy of Govardhanarama Madhavarama-Tripathi. These articles display his keen observation, clear understanding of the complex literary structures and patterns and command over expression. Till date, many of his critical articles remain unpublished. From amongst such articles mention may be made of his articles on and reviews of poetic works of Umashankar Joshi, Manisankara Rathaji Bhatta, 'Kanta', and Tribhuvanadasa Luhana, 'Sundaram'.

Bakshi's Gujarati translation of *Gujarati Language and Literature* by Narasimharava Divetiya, *Gujarati Bhasha-ane-Sahitya*, vols. 1-2 was published during 1936-1957. He has also edited the original English version of the scrap books of Govardhanarama Madhavarama Tripathi and subsequently translated the same into Gujarati. Similarly he has edited diaries of Narasimharava Divetiya which were published in 1953 under the title *Narasimharavanirojanisi*. He also has to his credit a book *Kathasarita* (1977) based on the *Kathasaritsagara* and Gujarati translation of the Sikh religious work, *Sukhamani* (1935).

D.B.M.

BAKSHI, RAMESH (Hindi; b. 1936) is a Hindi novelist and short-story writer. His writings are marked by his protest against traditional norms and values. His novels and stories express, invariably, the futility of family relations. He feels that the institution of marriage has outlived its utility and pleads for new sexual mores. He ruthlessly exposes middle class morality.

The hero or anti-hero of his novels is an individual

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who is free from the compulsions of society or social commitment. His first two novels *Ham Tinke* (1963) and *Ghisa Hua Chehra* (1963) went unnoticed. They tended towards moral writings. His later novels attracted notice : *Kisse Upar Kissa* (1964) for its bold and experimental treatment, *Atharah Suraj Ke Paudhe* (1965) and *Baishakhiyon Wali Imarat* (1966) for their anti-tradition and anti-family stance, *Chalta Hua Lava* (1969), and *Khule Aam* (1975) for their attempt to liberate and the accompanying agony, representing mature attempts at novel writing.

The thematic motives of his stories are identical with those of his novels. The themes are repetitive. His short story collections are : *Mez Par Tiki Kuhaniyan* (1963), *Duhari Zindagi* (1964), *Katati Hui Zameen* (1966), *Ek Amurta Taklif* (1972), *Pita Dar Pita* (1973), and *Meri Priya Kahaniyan* (1976).

His other writings include plays, like *Devayani Ka Kahana Hai* (1971) and *Teesara Hathi* (1973).

Na.M.

BAKULESH (Gujarati ; b. 1910, d. 1957) is the pen name of Ramji Arjun Gajkandh. This writer of short stories was born in a Kutchhi family. He attained name and fame as a writer of stories for the lowly and the lost. Much of his writing was left-oriented. It was written in a style which was different from others. It was poetic and at the same time down to earth. That style and method pioneered a new style of writings stories. He died comparatively at a very young age. He had worked as a journalist both for films as well as newspapers. Recently a collection of his short stories has been published under the title *Bakuleshni Vartso*. His other works are *Kharan Pani* (Salty Waters) and *Kadavnan Kanku* (The Vermillion growing out of Mud).

Go.B.

BALA NANDAKISORA (Oriya, b. 1875, d. 1928) was a well-known Oriya poet. Born in a middle-class family he received his B.A. from Ravenshaw College, Cuttack, and served as a teacher and later as an Inspector of Schools. He is one of the chief figures of the renaissance in Oriya literature in the last quarter of the nineteenth century. Bala is famous for his lyrical poetry which depicts his love for the Orissa countryside, its scenic beauty and the life of its people. He is rightly called the 'pallikavi' or the poet of the countryside in Oriya literature.

His first collection of lyrics, *Pallichitra* (Pictures of the countryside, 1896) is divided into three sections, the first describing the different socio-cultural institutions of the Orissa village like temple, school, fair and cremation ground. The second depicts the scenery of the countryside through the six seasons, and the third presents a picture of social life in the village. Realism is the hallmark of these lyrics. In a few pieces like 'Grishma' 'Barsha' and 'Gremakhala' the poet with a penetrative insight, is able to capture the very spirit of rural Orissa. One serious defect with most of these lyrics, however, is their total dependence on raw facts. Imagination seems to have played no role in their making. As such they become quite faithful pictures but not poetry. The other disconcerting feature is their didacticism from which Bala could never free his art. His second collection, *Nirjharini* (The stream, 1900) contains such popoular pieces as 'Nababarsha Bhabana' 'Barshamangala' and 'Kakabarata'. One of the most interesting features of these poems is the use of Oriya folk songs and proverbs not only as a structural device but for reanimating personal experience and raising it to almost a mythic level. Of the 16 poems in the collection 'Ke' is perhaps the best for its compact structure, its philosophical insight and its fusion of thought and feeling.

Other poems in the lyrical mode have been published in eight collections: *Basanta Kokila* (The Cuckoo in Spring; 1901), *Charu Chitra* (Beautiful pictures, 1902), *Nirmalya* (The sanctified rice 1903), *Janmabhumi*, (Motherland, 1903), *Nanabaya Gita* (Lullabies, 1915), *Tarangini* (The river, 1926), *Prabhata Sangita* (Morning song, 1928) and *Sandhya Sangita* (Evening song, 1928). *Basanta Kokila* contains lyrics dealing mostly with the bliss of conjugal love. 'Madhusajya' captures well the dramatic quality of his experience on the very first night of his conjugal life. Bala's love lyrics including those in *Tarangini* are characterised by an excess of idealism which raises doubts about its sincerity. This weakness is more pronounced in *Charu Chitra*, *Janmabhumi* and *Nirmalya* which contain patriotic poems as well as pieces depicting the poet's zeal for social reform. His reflections on God in *Nirmalya* are immature, stereotyped and dull. But *Nanabaya Gita* occupies a unique place in children's literature in Oriya. These lyrics are noted for their consummate artistry, expression of parental love and for their evocation of the highly imaginative and creative world of children. The Oriya lullaby, from which these poems borrow their form, diction, and rhythm, undergoes an imaginative reinterpretation in the hands of the poet. The last two collections, however, have very little to offer. They repeat the themes and style of earlier lyrics and reveal his poetic talents as already on the decline.

The three narrative poems are clearly didactic in their tone and temper. *Sita Banabasa* (Sita's life in exile, 1901) narrates the story of Sita since her banishment by Rama till her disappearance into the womb of the earth. *Krishnakumari* (1901) deals with the historical character of a Rajput princess of Mewar, and *Sarmihtha* (1901) depicts the suffering and the sacrifice of the daughter of Brishaparba in the *Mahabharata*. Bala's talents were ill-suited to the needs of the narrative. He however succeeds in emphasizing the values he respected through

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the characterisation of the three women.

Bala's prose works include nine essays, five pieces of literary criticism, two fictional exercises, a short story 'Lakshmi' and a novel called *Kanaklata* (1913). He fares better in his appreciation of the merits and defects of his contemporaries like Radhanatha, Fakiramohana and Madhusudana, than in his reflections on society in the essays which have neither formal coherence nor an analytical style. The short story records its author's protest against the dowry system. The first part of *Kanaklata* was published in 1913 followed by the second, twelve years later. The novel deals with two problems of contemporary society–the dowry system and the widow marriage.

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Sau.M.

BALAKA (Bengali) is a collection of 45 poems, written between May 1914 and May 1916 and published in 1916. English translations of almost all the poems are compiled in *Fruit-gathering*, *Lover's Gift*, *Crossing* and *The Fugitive*.

Balaka (the flight of swans) is the first and major collection of poems of Rabindranath's post-Nobel prize period. The Gitanjali-strain is perceptible in a few poems, but a totally different note is discernible in all the rest. Rabindranath at 53 felt himself rejuvenated. *Balaka* begins with and ends in invocations to eternal youth of mankind. The First World War broke out in September 1914. Poem 37 (The Oarsmen) is Rabindranath's most significant war-poem.

Exquisitely beautiful poems of the collection are 6,7,8 and 36. Krishna Kripalani, Rabindranath's biographer in English, says that poem 6 (The Picture) is addressed to 'the beloved angel of the poet's life, the deceased sister-in-law, Kadambari.' 'Are you a mere picture?' asks the poet at the sight of her photograph. 'No' is the answer; 'If you are not before my eyes, it is because you are the very light that shines in them.....No one knows, not even I–that you are the music in my songs, the poet within the poet.' (Tr. Kripalani). Poem 7 addressed to Shah Jahan, the builder of the immortal Taj Mahal, reveals Rabindranath's outlook on human life. Man is an artist, a lover, but his soul is a tireless traveller from one life to another.

The poet's cosmic vision of the universe is expressed in poems 8 and 36. Translated as 'The Fugitive', poem 8 is based on the imagery of the river. 'Darkly you sweep on, Eternal Fugitive, round whose bodiless rush, stagnant space frets into eddying bubbles of light.' The name of the collection is derived from the poem 36. One evening he saw a flock of swans winging their way to unknown destination. This flight symbolized for him the fundamental truth that the universe is always in motion and ceaselessly changing towards perfection. These sublime lyrics have found appropriate rhythm in uneven run-on lines of rhymed metrical composition.

J.B.

BALAKRISHNA PANICKER, V.C. (Malayalam; b. 1889 d.1915) was a pioneer of the Romantic movement in poetry. Born in poor circumstances, he could not undergo any formal education, but acquired some knowledge of Sanksrit under the scholar-poet, Ettan Thampuran of Patinjare Kovilakam. At 14, he composed *Manavikramiyam*, a treatise in verse on *Alankarasastra* and dedicated it to his guru. Journalism, though not covetable in those days, was the profession he chose and in 1905, at the age of 16, he became the editor of *Keralachintamani*, a tri-monthly published from Trichur. After three years, he shifted to Calicut to edit the weekly *Malabari* and soon after to Cochin to be in charge of the weekly *Chakravarti*. He died of tuberculosis at the very young age of 26. As editor, he fearlessly fought against the vagaries of bureaucracy with a sharp and powerful pen.

His fame rests mainly on his poetic contributions. He wrote altogether 17 books, which included kavyas such as *Naganandam*, *Minakshi*, *Samrajyagita* and *Mankigita*, stotras such as *Durgashtakam* and *Devistavam* and dramas such as *Kumaracharitram* and *Indumatiswayamvaram*. Most of these follow the conventional, neo-classic patterns of style and composition; but two works stand apart, *Oru Vilapam* (A Lament) and *Vishvarupam* (The cosmic form). In these two short works, the first of 27 stanzas and the second of 56 stanzas, the poet sharply departs from his own earlier style and also from the prevailing norms of poetic composition. In *Oru Vilapam*, written while he was just nineteen, he identifies himself with a young man who laments over the death of his sweetheart; the deft handling of pathos on the one hand and the philosophic broodings on life and death on the other make this poem a classic in Malayalam poetry and is considered to be a pioneering work in Romanticism. The majesty and grandeur of the cosmic form kindles in the mind of the poet awe and wonder and the confrontation with the inscrutable mystery of creation makes him thoughtful. All these find expression in *Vishvarupam*, which is noted for its fine imagery and chaste diction.

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K.R.N.

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BALAKRISHNA PILLAI, A. (Malayalam ; b.1889, d. 1960) was a well known thinker, researcher, journalist and literary critic. His father was Damodaran Kartha, a scholar of some repute, and mother Parvathi Amma. He had his primary education in Trivandrum and Quilon. He took his B.A. in history from the Maharaja's College, Trivandrum with distinction. Immediately after passing out from the college in 1909, he started his career as a teacher in the Women's College, Trivandrum. For some time he served the Maharaja's College also. While he was working in the Women's College, he studied law and took his B.L. degree. In 1917 he resigned from the Women's college and started his practice as a lawyer in Trivandrum. But he was not a successful lawyer and so in 1922, he switched over to the profession of a journalist and took charge as the editor of the *Samadarsi*, a weekly. In journalism he felt at home. Immediately after taking charge of *Samadarsi*, he began to issue three numbers in a week. This was a great success.

He was free and fearless in his approach to social, political and literary problems. He fought for the freedom of the press which was under cruel restrictions in Travancore at that time. He criticised the rulers mercilessly for their lapses, in the columns of his journal. The Manager of *Samadarsi* could not tolerate the progressive ideas of Balakrishnan Pillai for long. He expressed his unhappiness over this and consequently Balakrishna resigned in 1925.

He undertook an extensive tour in and out of India and collected a fund for starting a journal of his own. Thus the *Prabodhakan*, a weekly published every Wednesday, was started in June 1930. It contained articles on politics, art and literature. The political opinions expressed in the journal were against the ruling group in Travancore. So the Government cancelled its registration in September 1930. Without getting dispirited, he immediately started publishing another journal *Kesari*, the first issue of which came out on September 30, 1930. The very first article in *Kesari* was a powerful argument for the freedom of the press and democrary. Thenceforward his was a relentless war against the despotic rule of the rulers of Travancore. In 1935, the government cancelled the licence of the *Kesari* also and the press in which it was printed was confiscated. This ended his career in Trivandrum and the rest of his life was spent at Paravoor.

He was a polyglot, knowing a number of European languages too. He was a scholar in French and German. He was an inspiration to progressive movements in Kerala, and supported students' movements, leftist ideology in the national front and all progressive ideas in literature and society. He was the first to introduce French and German literary ideas in Malayalam.

He advocated the use of other disciplines like sociology and psychology in literary criticism. His introductions to the poems of poets like Changampuzha Krishna Pillai and G. Sankara Kurup remain as guidelines for literay critics in Kerala. He translated many works from European languages. His original works include *Navalokam*, *Sankethika Nirupanangal Sahitya Nirupanangal* and *Rupamanjari*.

P.V.V.P

BALAKRISHNAN NAIR, CHIRAKKAL. T. (Malayalam; b. 1907, d. 1977) was a scholar, writer, musicologist and folklorist. His research work on Cherusseri and the folk-lore of Malabar area made him a memorable literary figure.

His father was Ramavarma Valia Raja of Chirakkal Palace and mother Kalyanikutty Valiakettilamma. He had his education in the local schools and the Presidency and Loyola Colleges, Madras. After taking his B.A. degree from the University he could not continue his studies because the freedom struggle including the Home Rule and the Quit India Movement gave him little time for anything else. Closely associated with Annie Besant, Rajendra Prasad and Jayaprakash Narayan, he was jailed for a term and on being released in 1945, he devoted his attention mainly to the building up of the Indian Socialist Party in Kerala.

Though born in a princely family Balakrishnan Nair was never well off. He attended teacher's training course when he was 41 and took his B.T. degree to become a teacher in Chirakkal Rajah's High School, an institution established by his father.

He concentrated his attention on the study of folklore subsequent to his retirement from active politics. He was the most wanted speaker in literary gatherings. He collected hundreds of folk songs hitherto unpublished and recited them before literary gatherings in his melodious voice. Most of these songs were later published by Kerala Sahitya Akademi in book form, under the title *Kerala Bhasha Ganangal*. His research in medieval Malayalam literature led him to unearth *Cherussery Bharatam*, a hitherto unknown work probably of Cherussery, the author of the celebrated *Krishna Gatha*. This was also published by the Kerala Sahitya Akademi. His indepth study of Cherusseri and his life is seen in the scholarly introduction to the book.

He was active in the Teacher's movement of the time and became the President of Private School Teachers' Association of Kerala in 1968. He was also a member of the Kerala Sangita Nataka Akademi, a member of the Executive Board of Samastha Kerala Sahitya Parishat (1938) and a member of the Editorial Board of *Parishat Masika*.

His main works include: *Cherussery Bharatam* (ed. 1974), *Kerala Bhasha Ganangal* (1979) *Thiranjedutta*

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Prabandhangal (Selected Essays, 1981), *Kerala Varma Ramayanam* (ed.)

P.

BALAKRISHNAN, P.K. (Malayalam; b. 1927) had a brilliant academic career. He had a first rank in the S.S.L.C. Examination of Cochin princely state and bagged the Gold Medal for that distinction. While a college student he participated in the Quit India Movement and was jailed and he had to discontinue his studies. On being released he plunged into the struggle for freedom and became an ardent socialist worker. For a long time he was a journalist, editing first the *Dinaprabha* and then the *Kerala Kaumudi*. His works include *Chantu Menon-Oru Padhanam*, *Kavyakala Kumaran Asaniloode*, *Siddhiyum Sadhanayum*, *Tippu Sultan*, *Pluto Priyapetta Pluto*, *Sri Narayana Guru* and *Ini Jnan Urangatte*. The last is a novel based on the *Mahabharata* with Karna as the central figure and it won him the Vayalar Sahitya Award. His later books on Ezhuttacchan, the patriarch of Malayalam poetry, and on Kerala history reveal a difference in his style and approach and the originality of his analytic method.

K.S.N.

BALAMANI AMMA, NALAPPAD (Malayalam; b. 1909) is a noted poetess. She is a niece of the poet Nalappat Narayana Menon. She had no formal education but learnt English and Sankrit at home. She took to writing poetry at a young age. Married at the age of 19 to V.M. Nair, she was at Calcutta for a long time. Kamala Das, the Indo-Anglian poetess, is her daughter. Her first collection of poems, *Kuppukai*, came out in 1930. Some of her 15 collections of poems are *Amma*, *Kutumbini*, *Strihridayam*, *Bhavanayil*, *Prabhankuram*, *Kalikotta*, *Muttassi*, *Lokaantharangalil*, *Mazhuvinte Katha* and Sopanam. *Muttassi* won the Sahitya Akademi award in 1965. She deals mainly with the intimate world of women, the woman's varied roles as wife, mother, and grand mother. The home is the temple that gives her joy much holier than that given by the temple of the Gods; and the child symbolises her yearning for the divine; her role as mother, she realises, will have its total fulfilment only when she becomes not merely the mother of her own little child but of the whole world. This approach endows her poetry with rich philosophic dimensions, with no loss of its essential intimacy and emotional fervour. And at a later stage, she transcends the limits of the woman's world to deal squarely with the deeper questions of repentance and retribution, of quest and self-realisation, in some of her long narrative poems on puranic characters like Parasurama and Viswamitra, composed in the form of dramatic monologues.

K.R.N.

BALAN, PUNALUR (Malayalam; b. 1928) holds post-graduate degrees in Malayalam and Education and is working as Asstt. Director in the State Institute of Languages, Trivandrum.

He started writing poetry quite early in his life. His first collection *Tudikkunna Taalukal* was published before he left school. His other works include *Raman Raghavan*, *Kottayile Pattu*, *Mritasanjeevini* and *Aram*—all collections of poems. *Kottayile Pattu* won the Kerala Sahitya Akademi Award for 1975. He has compiled and edited an anthology of poems entitled *Kalaghattathinte Kavitakal* (The poems of the Age). Balan is a poet who raised his voice against social injustice and heralded a new revolution. His revolutionary zeal remains undaunted though his poetic art has mellowed and matured. His lyrics and narrative poems bear the stamp of traditional ballads. His cartoon poems are coloured with the sharp hues of social criticism.

K.S.N.

BALARAMADAS (Bengali) In the mediaeval Bengali Vaishnava literature as many as 19 poets by the name of Balaramadas are to be found. Of these five deserve special mention as composers of lyrics. All of them belong to the post–Chaitanya era.

(i) Mention may be made first, of Balarmadas of the Dogachia village in the Burdwan District in West Bengal. He was a devotee and follower of Nityanandaprabhu. Probably it was this Balaramadas to whom the Bengali lyrics of high quality can be attributed.

(ii) The second Balaramadas lived in the Telia-Budhri village in the Murshidabad District in West Bengal. He was a disciple of Ramchandra Kaviraj, himself a famous composer of vaishnava lyrics and the elder brother of Govindadas Kaviraj, the celebrated vaishanva lyricist. Perhaps it was this Balarmadas who composed the ornate Brajabuli lyrics.

(iii) The third Balaramadas belonged to the Srikhanda Village of Burdwan. He was born in 1537 to Atmaramdas and Soudamini Devi. He received his religious initiation from Jahnavi Devi, the wife of Nityananda prabhu and it was she who gave him the name of Balaramadas. He authored *Premavilas*, a vaishnava biography in verse, and it is for this reason that he is presumed to be the composer of some other vaishnava lyrics.

(iv) The fourth Balarmadas was the author of *Krishnalilamrita*, a narrative verse, composed under the 'bhanita' (poetic signature) of 'Deena Balarama'. It is possible

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that some Bengali lyrics of ordinary merit were composed by him.

(v) As the fifth Balarama wrote some vaishnava verses under the 'bhanita' of 'Basu Balarama' he can be presumed to be a poet other than the Balaramadas as mentioned above.

Many of the distinguished vaishnava scholars are of the opinion that it was the first Balaramadas who composed the best of Bengali lyrics expressing beautifully the 'Vatsalya' (parental affection), 'Sakhya' (Friendly compainonship) and 'Madhura' (divine love) rasas. He was born in the middle of the 16th century when Sri Chaitanyadeva had already passed away. He was born in a respectable Pashchatya Vaidic family. After his religious initiation from Nityanandaprabhu he left his ancestral home at Shrihatta and settled at Dogachia. The temple founded by him and the idol of Balagopal installed therein can still be seen in that village. The sacred turban given to him by Nityanandaprabhu is also preserved there. Various vaishnava biographers referred to him with great reverence. Balaramadas was a devotee of Balagopal though he was a family man. He married at the insistence of his preceptor Nityanandaprabhu and had five sons.

Balaramadas was a poet of considerable distinction and he earned for himself a niche in the temple of fame alongside Vidyapati, Chandidas, Gobindadas and Jnanadas, the four major vaishnava poets. His renderings of 'purvaraga' and 'anuraga', 'abhisara','sambhoga', 'vasakasajja', 'khandita' and 'mathur' padas on Radha-Krishnalila are commonplace and stereotyped. But his lyrics with the leitmotiv of 'vatsalya' (parental affection) and 'sakhya' (friendly companionship), particularly in the 'gostha' (the pastoral activities of Krishna, Balarama and their friends) category are exquisitely beautiful. "Balaram's best poems include", according to Sukumar Sen, "songs describing the mother Yashoda's anxious love for Child-Gopala (Krishna)". They are really matchless in poetic excellence. His padas on 'Nauka-vilas' (love-play of Radha and Krishna during pleasure trips on a boat) and 'Danakhanda' (tax-collection episode of Krishna) are also charming. Simplicity and sincerity are the hallmarks of Balaramadas's compositions. He was very deft in creating poetic imageries which were very touching. His padas on 'Nityananda-Vandana' (homage to Nityananada) bear the stamp of an eye-witness's depictions and intimacy. In his padas on Gourangadeva he revealed many hitherto unknown facts and events of the life of Chaitanya. It was Balaramadas who pioneered the allegorical padas relating to 'Hat-pattana' (an account in which vaishnava qualities were being marketed by Nityananda and others) episodes of vaishnava literature.

The Brajabuli padas under the 'bhanita' of Balaramadas are rich in ornamentation but lack poetic tenderness. His padas on 'sringararasa' (amorous love of Radha and Krishna) are marked by amazing simplicity and purity.

The 'Dehatattva-padavali' (the realisation of the transitoriness of human body) under the signature of Balaramadas are dull. It is often conjectured that they were composed by some other poet.

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K.G.

BALCHANAMA (Hindi) is one of Nagarjuna's major novels published in 1952. Among the progressive fiction writers, Nagarjuna stands out as one who has a deep understanding of the realities of rural life. He is deeply attached to the soil of Mithila. In *Balchanama*, as also in *Baba Batesarnath*, this relationship is most touchingly discernible. Thus *Balchanama* is rightly considered as a novel signifying the local colour in all its richness and variety.

Balchanama is a farmer like Hori of *Godan* but unlike the latter, who is subject to dejection, fatalism and pessimism, he struggles untiringly for what he thinks to be his rights. His revolt fails because the forces he has to content with were stronger and he dies in harness. If Hori symbolises the disintegration of peasantry, *Balchanama* signifies its reorganisation. Hori loses his piece of land, while Balchanama fights to regain it.Nagarjuna uses the peasant unity as a means to highlight the collective revolutionary consciousness. In him the social realism of Premchand becomes 'socialistic realism'.

The rebel in Balchanama rose from his personal and social conditions. The first incident in his early life that had left an indelible mark on him was that for plucking Kisun bhog his father was so cruelly beaten up by his master that his thigh, back and arm bore permanent scars. He is made to graze buffalo when he is yet a child. He is also required to do various domestic chores which included pressing the legs of the master's wife. He is fed upon abuses, humiliation and insult as he grows and discovers to his dismay that the younger of his masters has an eye on his land and the middle one has developed an infatuation for his sister. When he appeals to Phul Babu for help he expresses his inability to come to his rescue as he thinks it is a matter between the farmer and the landlord.

Balchanama's sufferings help Nagarjuna to re-capture the realism of his age and project Balchanama as the symbol of peoples' revolution against the feudal and capitalist system. Balchanama knows who his real enemy is, who the people that have oppressed him are, and where he has to fight them. He consciousness about revolution and militancy is born out of adverse circumstances. He is

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greatly embittered when he sees the landlord's cruelty, dissolute life, inhuman treatment meted out to the farmers and their appalling exploitation at the hands of the landlord. When the landlord invokes God and attributes every thing to Him, Balchanama reflects, "Well, every thing that happens is ordained by God. If my father died leaving behind four souls, is it also God's act. My grandmother satisfies her hunger my swallowing the powder of Guthli, this is also God's doing". And on the other hand, God almighty bestows on our masters all kinds of luxuries. Still they want a small field of ours to be added to their orchard when all we grieve for is a handful of grains to fill our belly with. How beneficient God almighty is!"

The tragic and painful experiences of life give him the strength to identify the enemy and fight against the anti-social and re-actionary forces. He is thoroughly disillusioned. While distributing the amount of relief fund Phool Babu enters the sum of Rs. 525 each against the names of 20 persons whereas the amount disbursed comes to Rs. 206 only. Kunti tells Balchanama, 'they are so tyrannical, son! They enter ten on paper and give just 2! Patently dishonest!"

Nagarjuna understood the role of the peasantry in the struggle for freedom and socio-economic change. The focal point of his novel *Balchanama* is the life of the peasantry. Minor incidents in Balchanama's life have helped the writer to bring out the facts of the hero's struggle for existence based on class consciousness.

Nagarjuna has used the common man's language in *Balchanama*. Nevertheless his idiom is creative and has the innate power of Maithili. Its structural beauty lies in the spoken idiom and the manner of speech. Nagarjuna has fully and cleverly exploited the local resources.

Gov.R.

BAL-E-JIBRIL (Urdu) (Gabriel's wing), often acknowledged as Allama Iqbal's best in Urdu, *Bal-e-Jibril* appeared in 1935. It contains Rubaiyat (Quatrains), Qitaas, Ghazals and poems. As Iqbal had devoted himself almost exclusively to Persian poetry for a long time, his return to Urdu verse, with this monumental work was enthusiastically acclaimed by the Urdu speaking world throughout the length and breadth of the sub-continent. Many critics of his time, as also those who came later, regard this collection as touching the zenith of poetry in Urdu. The book touches several topics which Iqbal had already dealt with in his Persian poetry.

Among the great pieces (there are many) of poetry contained in this collection are the famous poems : Jibril-o-Iblis (Gabriel and Satan), Lenin Khuda ke Hazur Mein (Lenin in the Court of God), Punjab ke Dehqan Se (To the Punjab Peasant), Tartari ka Khuwab (The Tartar's dream), Masjid-e-Qurtaba (The Mosque of Cordoba), Pir-o-Murid (Master and Disciple), Falsafa-e-Mazhab (The Philosophy of Religion), Javed ke Naam (To Javed) and Saqi Nama. Iqbal's veering round towards socialism may remain debatable, yet the fact remains that *Bal-e-Jibril* does have mention of Lenin, and Marxist-like ideas here and there.

The Rubaiyat, Qitaas and Ghazals contained in this volume are equally significant and thought-provoking. He seeks to create in his countrymen the much needed self confidence and self respect and while he does not show any disrespect for the West, he warns Indians against getting bewitched by the western institutions and culture.

The sum total of the message of *Bal-e-Jibril* shows Iqbal as a poet of mankind rising above all religious and racial considerations.

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T.R.

BALI (Marathi) is an unusual novel by Vibhavari Shirurkar, the author of two such sensational books as *Kalyanche Nishvas* and *Hindolyavar*. Both the books generated heated controversies. Then after a lapse of more than fifteen years appeared *Bali* in 1950. The *Bali* (The victim) is a more mature work in comparison with the earlier works of the author. The *Bali* seems to have been influenced by Vishram Bedekar's *Ranangan*, both in structure and style. Both deal with a handful of persons in a limited locale and the narration is bare, brisk and to the point.

The *Bali* deals with the fate of the unfortunate inmates of a criminal tribal settlement camp near Solapur. The novelist had first hand knowledge of the locale. She had very minutely studied the human problems besetting the settlement; probiems, human as well as administrative. The settlement, surrounded by barbed-wire, housed together the members of the (so-called) criminal tribes. They with their families were compelled to live a miserable life. The adult inmates were treated like prisoners and sent to distant mines for a long-day's labour and paid poorly. So, starvation of all sorts was rampant in the settlement. Contact with the world beyond the barbed-wire was totally forbidden and they led a life of dissolute relationships. Branded as criminals they were herded together in a sort of concentration camp and the government management of the camp which was callous,

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inefficient and corrupt in the extreme only added insult to injury.

The novel tells the story of an innocent inmate of such a criminal tribal settlement camp. Aba is a boy in his teens. His father Gana and mother Changuna were the inmates of the camps and this boy Aba was only one of their many children, one who had the looks of a 'gora', foreigner. This clever lad was awarded some kind of scholarship and had gone out to stay in some distant boarding school. There he had acquired the habits and the culture of the middle-class society. After passing his Vernacular Final examination he has returned to the settlement camp of his parents. The story starts unfolding from this point.

The very first sight which greets the prodigal's eye is that of his mother and her progeny along with the mongrel community picking and devouring food-particles from some dunghill near the barbed wire, and he feels revolted by this first encounter with reality. With the new understanding and experience education has given him, he feels ashamed of his kith and kin and the miserable way of livelihood that was unjustly inflicted on them. He tries very hard to acclimatize himself to this environment, suffers unbearable torment and mental anguish on account of his inability to reconcile the two worlds—the world inside and the world outside the barbed wire compound. He is almost forced to rape the sex-starved delinquent girl, Nami, and frets inwardly because he cannot realize his true love for Rai, his heart-throb. In the meantime, he is shocked to find his mother stealing out of the barbed-wire and offer her body to satisfy the carnal lust of the soldiers on the prowl. In the end, the terrible truth downs on him that there is no way out. Finally, Aba is charged with theft which he had never committed, and, in the mob violence, meets his end even while exhorting his friends to eschew violence. The narrative creates a strong impression that the story of one Bali (victim), Aba, is not the story of one person alone, but that of the countless victims of a society and circumstances.

Many readers, conditioned by conventional literary tastes and cultural outlooks became uneasy by the bold style of her writing. She could because of her deep human interest dare to write a novel on the problems of this community when Marathi writers were mainly involved in revealing the life of upper class people. There was a great controversy regarding the literary merits of this novel when it was published because the very subject and treatment was a new thing. Now the time has passed and Bali has been accepted as one of the great novels. It is also a well-known fact that Vibhavari Shirurkar is none else than the famous social worker, thinker and writer Malatibai Bedekar, who has studied very deeply the problems of outcast people while working with them. It is because of her first-hand knowledge of the life of outcast people, the novel has become authentic in the subject matter and she is also successful in transforming this subject into a good work of art.

Ma.B

BALIDARSANAM (Malayalam) is a poem by Akkittam Achyuthan Namboodiri, a pioneer of modern trends in Malayalam poetry. It is in five parts. Published in a single volume in 1970, it won the Sahitya Akademi Award in 1973. The poem lacks the depth and power of Akkittam's earlier works like *The Epic of the Twentieth Century*. Nor does it have the coherence of impression which is typical of the exquisite pieces of his 'Crumbling Universe'. Even the movement of the 'Keka' verse is here weak at times. But it presents a graphic analysis of what the poet diagnoses as the spiritual ailment of our time. He does not set out to cure the ill, though ample indications are given as to what line one could adopt if one wanted to rectify it.

As the title suggests, the poem deals with a long vision that came to the protagonist who is often identified with the poet himself. After a sumptuous Onam feast he is reclining in the afternoon. The idols and floral patterns found in the yard remind him of the splendour of the past, of the glory that surrounded life in the days of yore. The bright image of Maha Bali, the symbol of magnificence and excellence, emerges filling his eye and filling the atmosphere. What follows in the next three sections is a contrast of the wretched conditions today with the rich heritage of the past. Modern man finds his roots in the past broken. The sad awareness of the light departed from our lives makes the poet reflect on his own hand to mouth existence. Living was a meaningful process in the past, Life was the fourfold expression of a single and vital truth in the good old days. It was four dimensional–the fourth one being the central spiritually, the aspect that is 'unseen' underlying a multitude of phenomena. In the last section Bali, in an autobiographical mood, points out to the poet the gift of such spirituality. It is the ultimate negation of the Ego that qualifies one for the infinite joy of immortality. The poem concludes with the picture of the protagonist turned golden within and without, radiating spiritual lustre. And then it is time for the evening tea; the poet's spouse duly appears with the steaming cup and the vision fades out. However, the poet retains the precious link with the past which he has rediscovered in his vision.

'Darsanam' also means philosophy, faith. Here is the credo of a major poet-brought forth in his own characteristic style with a compelling charm. The technique of working an image through well designed effects is employed by Akkittam consistently in this poem too. And if it does not maintain the sharpness and intensity of some of his illustrious works, it contains a totality of vision and this is precisely what is required by the rootless generation of our time.

V.N.

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BALKAVI (Marathi; b. 1890, d. 1918) was a poet of nature. His real name was Tryambak Bapuji Thomare. He was a contemporary of N.V. Tilak, Govindagraj and others who were included in the Keshavsut school of modern Marathi poetry that influenced the major poets in the first two decades of 20th century. New traits and trends in modern poetry were conspicuously different in ancient Marathi poetry which was mainly confined to spiritual life and experiences. During the last decades of 19th century the intelligensia in Maharashtra was inspired by a new outlook of life, new approach to social problems and new poetic vision. Social awakening was accepted as one of the objectives of poetry. But Balkavi did not subscribe to this view.

He confined himself and his poetry to Nature which to him was sublime and full of beauty. Balkavi felt that human life was imperfect, incomplete and transitory. On the contrary Nature was perfect, complete and eternal. A human life is full of material griefs while life in Nature is blissful. 'Jadatela Khiluni Rahi/Hridaya Bandh Ukalat Nahi' (Life is chained to the material universe hence the heart can never be free). This is the gist of Balkavi's views towards human life. All-pervading bliss is everywhere is what Balkavi experienced in Nature. He realised that the Nature is full of divine music. A man learnt this divine music which is the essence of life, Balkavi has said in one poem. The mind of a man is easily attracted where he finds his unfulfilled desires fulfilled. It is true with Balkavi himself, and it explains why Balkavi had so much fascination for Nature and why his poetry was confined only to the Nature.

It appears that Balkavi has written three types of poems about Nature. In some poems he has vividly described the enchanting beauty in Nature; while in some poems he had personified Nature and in some other poems he had propounded his philosophical views on human life and Nature.

Balkavi's poems about Nature are rich in poetic imagery. The whole grandeur of his poetry lies in the use of similes, metaphors, allegories and such other figures of speech. Tunefulness and songlike qualities are inherent in his poetry; his melodious compositions are rhythmical, elegant and graceful. Purposeful use of alliteration adds to these features and enriches the diction of Balkavi.

S.K.

BALKAVICHI KAVITA (Marathi) The collection of all poems of Balkavi was published years after his death. Some of his selected poems were published in the form of tiny booklets even earlier. But Balkavi did not live long enough to see any of his collected poems in book form.

Balkavi's merit as a poet had come to be recognized in his young age, and the budding poet was entrusted to the care of the senior poet Tilak with the hope of well-nurtured flowering. Tilak willingly adopted him and fondly cherished the ward's poetic qualities. Balkavi's earlier compositions were influenced by Tilak, both stylewise and contentwise. But when he came into his own, there was little time left for his progress as a poet. He died when he was only 28.

Balkavi is rightfully acknowledged as a poet of nature, but his nature-poems do not follow any set pattern. These poems can be divided into three categories. Poems like 'Nirzaras', 'Sandhyatarak', 'Astadishancha Gopha' and 'Tarakanche Gane' personify some objects or phenomena in nature and attribute to them divine qualities. Balkavi's 'Phulrani' tells the story of a tiny flower's love for a ray of the Sun and its consummation in marriage.

There is an another group of Balkavi's poems like 'Shravanmas' and 'Audumbar' which describes an early scene in autumn and a simple pastoral scene with an eye for picturesque detail. 'Audumbar' is in a way an incomparable poem, which sketches the pastoral panorama with a painter's skill of colourful portrayal.

There is still a third group of Balkavi's nature-poems, in which the poet identifies himself with some object in nature, but it is only to express his own vision of life. Such poems like 'Pakharas' and 'Parava' reveal the poet's disillusionment with life and a wishful longing for death.

Balkavi is particularly well-known as the composer of a poem 'Anandi Anand', in which he dwells on the joy of life and feels that life is full of happiness. But this is only a passing mood, while his general outlook towards life is utterly pessimistic. The very titles of some of his poems like 'Udasinata', 'Nirasha' and 'Shunya Manacha Ghumat' express the melancholy moods, which ultimately melt into a heartfelt craving for death. Balkavi was a gifted poet and his exquisite poems are remarkable in many ways.

M.M.

BALLAD (Assamese) Ballads in Assamese were handed down from generation to generation among the rural folk of Assam by verbal transmission. The poets of these ballads are not known. Some of the ballads so far recovered are complete and some are fragmentary. Ballads in Assamese could be classified into three categories: (1) historical (2) legendary and (3) imaginative. To the first category belong *Barphukanar Git* (The song of Barphukan), *Haradatta-Viradattar-Git* (The song of Haradatta and Viradatta), *Maniram-Dewanar-Git* (The song of Maniram Dewan), *Chikan-Sariyahar-Git* (The lay of Chikan Sariyah), *Naharar Git* (The song on Nahar Deka), *Jayamati Kuwarir-Git* (The song about Jayamati Kuwari) and *Gaurinath-Simhar-Git* (The song of Gaurinath Simha). The persons involved in the above ballads are historical figures, some of whom have left

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indelible marks on the history of Assam. The ballad on Nahar Deka appears to be the earliest, because the hero Nahar was an adopted son of Khora Raja who reigned in the later half of the sixteenth century (1552-1603). The ballads on Maniram Dewan, a martyr of 1857 rebellion, appears to be the latest historical ballad. Nahar Deka being a favourite adopted son of one of the queens of Khora Raja, in fact a paramour in the guise of an adopted son, became very oppressive for which he was killed by the nobles. His haughty and oppressive dealings and the tragic end constitute the topic of the ballad. Chikan Sariyah was the brother-in-law of king Jayadhvaja Simha (1650-1683). He had six brothers. They conspired against the king as a result of which all the brothers were executed for treason. Jayamati Kuwari was the wife of Prince Gadadhar who absconded to avoid the royal assassins employed by his arch rival king Chulikpha or Lora Raja (1679-1681). In his absence the king caught hold of his wife Jayamati and tortured her to death to extort information about her absconding husband. The ballad brings out her tragic self-sacrifice. The ballad on Gaurinath Simha (1780-1795) depicts his love-adventure with a girl of low origin. It is erotic in tone and devoid of the usual tragic note of historical ballads. *Barphukanar Git* narrates how Badan Barphukan, the last viceroy of the Ahoms at Gauhati, escorted the marauding Burmese force which not only put an end to the Ahom rule but also ravaged Assam thrice within a span of three years. The ballad recalls the entire process of Assam's destruction from the departure of Barphukan to Burma via Calcutta and ends with the assassination of the traitor to the country. Strangely enough the bard is sympathetic to the traitor and makes derisive remarks against the then Prime Minister Purnanada who has been uniformly described by all historians as a patriotic and efficient officer. Maniram Dewan who tried to restore the Ahom monarchy in the wake of the rebellion of 1857 and who was hanged for his alleged complicity with the mutiny is projected by the ballad poet as a hero deserving admiration, sympathy and woe. It should be mentioned here that almost all the historical ballads have a tragic ending.

Among the second category of ballads based on legendary figures, *Janagabharur-Git*, *Phul-Kowar-Man-Kowarar Git*, *Radhika-Shantir-Git*, and *Kamala-Kuwarir-Git* deserve speical mention. *Janagabharur-Git* (The song of the maiden Jana) has some superficial resemblance with *Gopichandrer-Gan* of North Bengal. The names of the hero and his mother and the country of Amazons where Matsyendranath was a captive, bear some resemblance with those of the Assamese ballad. The ballad describes a series of adventures undertaken by Prince Gopichandra while trying to overcome the hurdles put up by queen Jana to test the strength and skill of her suitors. He ultimately wins Jana and sets free nine hundred captive suitors. *Phul-Kowar-Man-Kowarar-Git* introduces a flying horse riding on which the hero Phulkowar lands on the withered garden of a Princess. The garden suddenly turns to be a blooming one at the arrival of the prince. The female gardener (Malini) serves as a go-between and finally the union of the lovers takes place followed by a tragic ending. *Kamala Kuwarir Git* depicts the self-sacrifice of princess Kamala to remove drought which adversely affected her kingdom. Radhika-Shanti belonged to a community considered to be low in the social rung. By sheer force of her chastity, it is narrated, she succeeded in fetching water from the Brahmaputra in a fishing basket having too many pores.

As regards purely imaginary ballads, *Kanya Baramahi*, *Dubala-Shantir-Git*, *Lilavatir-Git*, *Jaydhan Baniyar Git*, *Madhumatir Git*, *Sita Baramahi* are some of the known songs, fully or partly recovered from the lips of rural folk. The main theme of these imaginary ballads is love-in-separation. The pining lady being separated from her lover or husband who has gone to a distant land with merchandise, gives vent to her feeling of unbearable separation in different seasons and months. The reaction of the changing beauties of nature in different seasons and months on the lady is vividly narrated. Chastity of the lady in separation is also tested in some of the ballads.

The ballads have some common characteristics. Quick metrical rhythms of the verses, frequent use of an unfamiliar metrical foot for the sake of completing the verse and producing harmonic sound-effect, uniform use of tripadi (three-footed measures) in almost all the ballads, reflection of rural life and social atmosphere of the Ahom period (13th to the 19th centuries) and the use of supernatural elements occasionally, are some of the common salient features of the ballads.

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S.S.

BALLAD (Bengali) is a narrative song. There are folk-ballads and literary ballads. The folk-ballads are sung sometimes in accompaniment with dance and the literary ballads are recited. The western definition of ballads cannot obviously be wholly applicable to India where a different tradition has developed about it. The western folklorists define it as a 'short narrative', but in India it is very rarely short. In metrical structure the western ballads are divided into stanzas, but Indian ballads do not have any division in the course of its metrical narration. It is continued without any break in to any stanzas or chapters. In the western ballads heroism is the main sentiment on which the theme is based, but in India besides heroism

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there are other sentiments like love, sacrifice and spiritual achievements which are the basic themes of ballads. As a matter of fact a very rich tradition of folk-ballad developed in India during the late medieval period. Ballad is not generally an element of tribal culture though it is very common with the folk-culture of almost every region of India. But due to historical reasons there are certain regions like Kashmir, Punjab, Rajasthan and Bengal which are particularly rich in this aspect of folk-literature.

From a ballad recovered from Bengal as early as 1873 by G.A. Grierson, the distinguished linguist and the then Director of the Linguistic Survey of India, it appears that Gopichandra or Govindachandra was a king who ruled over the eastern regions of Bengal during the 11th century (1021, according to an inscription discovered in Orissa). He is the hero of the ballad. This was also the period during which vernacular languages were born all over India. Therefore, it seems that we can draw the earliest limit of the origin of Indian ballads as far back as the 11th century. The ballad was published in the *Journal of the Royal Asiatic Society of Bengal* in the year 1878 with not only an English translation, but also with the entire text printed in Devnagari script under the title of *The Song of Manikchandra*. Manikchandra was the father of the hero of the ballad, Gopichandra Or Govindachandra. Subsequently other versions of the ballad also have been published under different titles by other academic institutions including the Calcutta University. It is practically an all-India theme for old ballads from Assam to Maharashtra. It has been utilized in composing orally a number of folk-songs, folk-dramas and ballads, throughout India, Northern India in particular. This is a rare example of almost an all-India theme of folk-ballad. Otherwise all the other themes are generally regional. This also indicates that the theme of Gopichandra or Govindachandra is a very ancient one and there must be some historical element behind it.

There must be another reason for such wide popularity of this ballad. It is, in a sense, a vehicle of Natha-cult which was an all India phenomenon from a very early period. Some preceptors of Natha community known as Siddhacharyas and their spiritual activities have been glorified in this ballad. Inspite of this fact it does not come under sectarian literature; it has a universal and human appeal throughout. Its wide popularity irrespective of caste, creed and linguistic barrier is a proof of this point.

In 1923 was published a collection of Bengali folk-ballads by the University of Calcutta under the editorship of D.C. Sen. He rendered the ballads into English and published them from the Calcutta University under the title *Eastern Bengal Ballads*. Subsequently, more collections in Bengali under the title of *Purba-Vanga-Gitika* were published by the University, edited by D.C. Sen. The University appointed qualified salaried collectors for the collection of ballads and a satisfactory collection was made as early as the first quarter of the present century. This is the first attempt of any Indian University to pay attention to the study of the folk-ballads of this country. Their literary excellence has been recognized by the critics all over the world. A Czechoslovakian scholar Dusan Zbavitel being attracted by the literary qualities of the English translation of the ballads came to Bengal, studied the local language and visited the rural areas from where they were collected in order to study their authenticity. Subsequently, in his work entitled *Bengali Folk-Ballads from Mymensing and the Problem of their Authenticity*, published by the Calcutta University in 1963, he expressed satisfaction at their genuineness and high poetic merit.

From the references of the historical personages made in these ballads it is supposed that none of them originated prior to the 16th century when Muslim power both politically and socially was consolidated over the eastern region of Bengal.

Names of historical characters occur in a number of Indian ballads from as early as the 8th or 9th century, like the emperor of the Pala dynasty of Bengal. But that does not mean that the ballads describe any historical event. Therefore, it is wrong to claim any such ballad as 'historical' in character. Poets' imagination always plays an unrestricted role in the composition of the ballads, both folk and literary.

There are ballads in every language of India, but they have not been uniformly collected. The collection was started by a group of civilians and christian missionary workers who had little or no proper access to the languages of the people. As a result, most of the ballads have now been lost.

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As.B.

BALLAD (Dogri) is generally known as 'Lok-gatha'. In Dogri, however, folk singers classify the long poems that they sing into two broad categories, viz. 'Karak' and 'Bar'. The classification, though vague and unscientific has been current among the folk, for centuries.

'Karakas' are sung by 'Jogis' or 'Garadis'. 'Jogis' are house-holder 'Nathpanthis' (followers of Nath sect) and are considered as Brahmins. They sing their ballads with a folk instrument called 'King' or 'Chakara'. 'Garadis' are from scheduled castes and their accompanying instrument is a drum. 'Garadis' are descended from 'Garudi', a community of experts who cured snake bite with certain 'mantras'.

'Bars' were usually sung by Darheses (derived from 'Darvesh'–wandering 'faqirs') who were followers of

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Islam. The heroes of their 'Bars' were mostly Hindu warriors. With the partition of the country in 1947, 'Darheses' migrated to Pakistan. 'Bars' are also sung by 'Jogis' and 'Garadis' now.

'Karaks' are mainly narratives of the lives of those who have died before time, by accident or self-sacrifice or because of injustice and of the supernatural powers that get attached to them after such death. Some 'Karakas' are in praise of local deities and 'Pauranic' gods and goddesses. 'Karak' is derived from the 'Vedic Karika'. Dogra psyche is characterised by its propensity to idolise common people for their virtue and valour. There are several instances of ordinary human beings raised to the pedestal of village deities because of the extraordinary circumstances of their death, often self-imposed death. Such persons are called 'Shid', 'Data', or 'Baba', if men and 'Sajawati' 'Sheelvanti' or 'Dati', if women. An unmarried young Brahmin dying like this is called 'Brahmadeo'. Every village deity has a 'Karak' composed by some anonymous 'Jogi' or 'Garadi'. Such 'Karakas' are sung on festive occasions or annual functions at the shrines of village deities.

The aim of singing 'Karakas' is to propitiate powers controlling worldly affairs. The aim of 'Bars', on the other hand is to commemorate incidents of valour. Both are meant to be sung and this is a mark of their external resemblance. They also have an internal communality; in both types of ballad, death acts as a catalyst. That is why some elegies composed by folk-singers are placed in the category of 'Bars'.

Thus 'Bars' are not limited to poetic narratives of valour. According to local tradition, relatives of the hero of a 'Bar', get a Samadhi or Shiv-mandir built for the peace of the soul of the deceased, particularly in the case of some loved member of the royal family. For the deity of a 'Karak', the believers get idols of stone made, which are called 'Mohare'. These 'Moharas' are installed in small temples called 'Dehris'. These 'Dehris' are normally five feet square in size and are got built in farms or some other convenient places. In Himachal Pradesh, they are built near step-wells called 'Baolis' or under 'Pipal' trees.

Both 'Bars' and 'Karkas' have a pre-dominance of 'Karuna rasa' but 'Bars' show 'Vir rasa' in their first halves.

'Karakas' have been classified into two main types:–

1. Ballads of Puranic gods and goddesses like those about Shiva popular in Badrawah or those about Pandavas or those about the goddess of Bahu fort, i.e. Mahakali.

2. Ballads of local deities like (a) those of Vaishnodevi, Sukraladevi, Chichimata who do not figure in Puranic literature and (b) men and women who have sacrificed their lives for some cause and have been idolised as village deities, like 'Karakas' of Bawa Jitto, Data Ranu, Baba Brahmadev, and Dati Mahapurakhani. It is curious that women deities are usually satis who died with their husband's dead bodies or when they had nobody to support them economically.

There are three main types of 'Bars' in Dogri:–
1. Virgatha or ballads of valorous deeds like those of Raja Jagata, Zorawar Singh, Mian Dido and Ramsingh Pathania. 2. *Premgatha*–ballads of love like that of Dohd Badshah. 3. *Shokgatha*–ballad of sorrow like those of Mahru Daya and Maharaja Pratap Singh.

'Bar' appears to be derived from 'Dina-Bar' which is a ritual observed in the memory of the deceased. 'Bar' also denotes the day of the week or cycle of time. Thus 'Bar' is a narrative showing the chronology of a person's life cycle. 'Bar' contains noble sentiments of family pride, patriotism and description of martial exploits. The 'Bar' of Dogra general, Zorawar Singh illustrates this well. 'Bar' of Mian Dido who stood for struggle against the Punjab ruler Maharaja Ranjit Singh's expansionist activities, 'Bar' of Raja Mandalik who fought for protection of 'Dharma' and of Raja Kirpal Dev and Miannath Dalpatia who sacrified themselves for their master are some other representative 'Bars'. There are a few 'Bars' about highwaymen also. There is also a 'Bar' about Mangtu Brahmin who lost his life for sheer selfishness. The essence of the inspiration behind the composition of a 'Bar' and its popularity among the folk is its appeal to the psyche of the people. Instances of battle and struggle in the first half create 'vir rasa' and the latter half of the 'Bar' is full of 'Karunarasa' with the hero dying and the two have a tremendous appeal. Some 'Bars' are historical or semi-historical. 'Karakas' are popular among the Hindus because they are connected with Hindu ritualism. They can also be termed as ritualistic ballads. Their approach is analytic. 'Bars' on the other hand, are usually good examples of cultural synthesis, for example, these three lines in translation.

'God Himself planted a tree in Heaven. It bears two fruits, viz., Hindus and Muslims. Hindus remember Lord Rama, Muslims recite Kalma.'

Briefly, it can be said that a large number of 'Karakas' are ballads whose central characters had to die for upholding 'dharma' and fighting 'adharma' and whom common folk idolised and raised to the pedestal of a god or goddess with super-natural powers and folk-singers composed them to praise and propitiate these supernatural powers.

'Bars' are poems of praise of valorous men. The hero, after death in battle, goes straight to heaven and does not need any ritual. His spirit of struggle and acts of valour give a certain historical identity to the community, and inspire future generations. The character of the heroes of Dogri 'Bars' reflects the character of Dogra society.

Dogri ballads present a mirror to Dogra society and its beliefs and values. They also show that Dogra folk consciousness looks for the super-natural in the natural

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and for the worldly in the worldly beliefs. They point to a social structure founded on fear of God.

Om.G.

BALLAD (Gujarati) was in vogue in medieval poetry, especially in folk poetry. In folk poetry ballad was known as Rasdo; while the equivalent of ballad in non-folk poetry is Pavado. This word for ballad is prevalent in Marathi also. There are some poems in folk poetry which though they have not been labelled as Rasdo are in content and mode of expression ballads. Jhaverchand Meghani, who had done intensive research in folk literature, has published such folk ballads under the caption *Sorathi Geet Katho* (tales in song from Sorath) in 1931. These poems were sung by professional bards known as Charan. The plots of these ballads are based on facts and they are mostly love poems. The love usually ends in tragedy because of caste restrictions and parental opposition. These ballads are composed in couplet form known as Doha. Though the story is about real person some imaginary incidents are interwoven to achieve the desired effect.

Some ballads depict love episodes of Meh-Ujli, Lodan-Khimro, Hemi-Sur, Nag-Nagamde, Son-Halaman, Shenivi-Jananda and Suhini-Mehar. In all these ballads lovers pine for each other and ultimately one of them dies. In them female characters are more powerful than male characters, because the male easily succumbs to the social taboos.

Even in expression of their feeling women are more aggressive. These ballads are mostly tales and no descriptive element is found there. *Jasma Odenno Rasdo* deals with an incident from history in which Siddhraj Jaisingh, the 12th century king of Gujarat, took liking for labour woman who rejected his overtures, and after cursing the king killed herself. There are ballads eulogising the bandits who looted the rich and helped the poor. *Jumlano Rasdo, Mirkhanno Rasdo* are ballads narrating the episodes from the life of bandits. These Rasdos were narrated by professional folk singers called Barthari. Some folk ballads are called Pavado like *Gopinayakno Pavado*. The metres used in the ballads are Doha, Chaupai, Lavni and Savaia.

Among the medieval literary works *Ranmal Chhand* (ballad of Ranmal) by Shridhar (1392) is a ballad eulogising the bravery of Ranmal, King of Idar who defeated a muslim invader. *Vidyavilas Pavado* (ballads of Vidyavilas, 15th century) by Hiranand Suri is a ballad based on the popular story of Vidyavilasini. *Madhavanala Kamkandala Chaupai* (Madhavanala-Kamkandala story in Chaupai metre, the 16th century) is also a ballad depicting the love of Kamkanadala with Madhavanala.

With the introduction of English education, these poems were printed. They ceased to be sung and listened to hence, typical Gujarati ballad form became extinct. In 1865 Harjivan Travadi (pseudonm Rushiray) wrote *Chavada Charita* (account of Chavada King) eulogising the king of a small state in western Gujarat in medieval ballad style. In the same year Ranchhod Galuram wrote *Fadiano Rasdo* (ballad of Fadia) describing the dacoity on a village. It is also a ballad of the traditional type. In 1952 Ardesar Khabhardar wrote *Gandhi Bapuno Pavado* (ballad of Mahatma Gandhi). Though the composer called it a ballad it is not a ballad in the strict sense. Some poets being inspired by ballad form have made Gujarati adaptation of English ballads. They are Vithalray Awasthi, Jhaverchand Meghani and Kalapi. The poems became popular.

C.M.

BALLAD (Hindi). Ballad in Hindi, as in other Indian languages, is folk-poetry in simple couplets or quatrains meant for singing collectively or singly. The story is simple—heroic exploits or romance. But the rhythm has a haunting quality. The most important ballads are the *Alha Khand* and *Chandayan* on the heroic and romantic themes respectively. *Alha Khand* (1173) by Jagnik Bhat deals with exploits of two Mahoba heroes, Alha and Udal. The ballad is usually sung in the rainy season in North and Central India. *Chandayan* (also known as *Lorik aur Chand*) is popular in Uttarpradesh and Chhatisgarh, and its Maithili and Bengali variations are also prevalent. Another ballad with a religious theme is *Bagdavat. Lorik aur Chanda* deals with the theme of love. Lorik is the central figure and the hero. The *Bagdavat* stories have got mixed up in the folk-lore with a kind of legendary, mythological episode. Devnarayan, one of the Bagdavats, started a faith with a large following today. When this particular story is told, it is in verse and played on Jantar with songs. The man who tells the story sings and dances, thereby enhancing the interest of the narrative.

Gov.R.

BALLAD (Kashmiri) is a narrative song in short stanzas or couplets with end-rhymes, often with refrain or the first line repeated at regular intervals and usually of popular origin and orally transmitted. The earlier ballads are simple in metrical structure and show little of the fineness of a deliberate art. Their authorship is unknown. The latter ballads have been composed by the known poets but in these too the simplicity of style and sincerity of tone like the earlier ones do not at all suffer. Kashmiri ballads vary in length.

Ballads in Kashmiri have arisen among the people of a locality or a village who have shared the same habits, customs and thoughts for generations. A gifted man among them may weave some folk-tale or a legend or an

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important event into a song and other persons add to it or change the lines and hand them on to the next generation. Besides, a professional minstrel called 'geven vol' or a bard known as 'Ladi Shah' also composed ballads. A ballad in Kashmiri is not an offshoot of any dance. It was sung for the story it told and not merely as dance accompaniment; sometimes, for the sake of entertainment dance was also performed along with the singing of a narrative song.

Kashmiri had become the popular language of Kashmir even earlier than the 12th century when Kalhana lived and wrote his *Rajatarangini* and Kashmiri balladry must have gone back to the early past but no ballad of that old and far off time has come down to us. A narrative poem in Kashmiri, *Banasurvadha* composed in the 15th century is the oldest narrative poem and it narrates a mythological story. It is during the early Sultan period in Kashmir that Kashmiri language got the high status that it deserved and naturally from the 15th century onwards we find the art of balladry grow vigorously.

The characteristics of a Kashmiri ballad are its straight-forwardness, rapidity of narration and its simplicity. They deal with passions and motives that pulsate through all human beings. Many of the Kashmiri ballads have immense dramatic power and simple and regular metrical beauty.

Ballads in Kashmiri may roughly be divided into four kinds according to the source, content and even style and diction.

Many Kashmiri ballads are connected with religious and semi-mystic themes. "Epic and Puranic episodes, like 'Sudama Charita,' 'Radha Swayamvara', 'Siva-Lagan' were selected by the ancient wandering minstrels of Kashmir and passed down through the ages by word of mouth". Parmanand (1791-1885) though primarily famous for his devotional songs, also composed ballads based on these episodes drawn from the lives of Lord Krishna and other Hindu gods. The ballads of this class, though composed in Kashmiri, contain many Sanskrit words here and there.

Famous are also the narrative songs like 'Ramavataracharita', a tale of Rama with a sequel entitled 'Lavakusacharita', 'Krishnavataralila', 'Sivaparinaya'. All these have been composed by one Prakash Pandit in pure Kashmiri.

There are ballads of purely Kashmiri origin based on Kashmir folk-tales like 'Himal Nagraye', 'Bombur and Lolre', 'Zora Khotan and Hayaband', 'Shabrang', etc. The stories of *Kathasaritsagar* by Somadeva, who flourished about 1070 also have inspired some ballads.

A collection of tales in prose and ballad form known as 'Hatima's tales' were recited by one Hatim, an oilman by profession.

Ramzan Bat's ballad of *Akanandan* is a marvellous narrative poem. According to the historian Sufi "the poem is a ballad. Its style is simple, vigorous and forceful". Akbar Lone, a less known poet, also composed a fascinating ballad 'Ziny Mazoor' (The woodcutter) on a pathetic story.

Several ballads are based on incidents centering on real persons; for example there are ballads which relate the exploits of a kind-hearted and generous thief known as Mahadev Bishta.

In the later quarter of the 18th century a kind of ballad called 'Rang' emerged, which consisted of a stanza of four lines and a whole song of such seven stanzas. The adept in this kind of poetry was Qazin Ganai. In these songs that poet used to sing the romantic episodes of some ancient lovers.

There are cherished ballads based on Persian themes and history. These include 'Yusuf and Zulaikha' and 'Laila Majnu' which deeply moved the ancient folklorist. The Arabic story of Hatim Tai has also been turned into a song. These forms, though composed by village folk in their native Kashmiri, are modelled on Persian poetry. In fact, the Kashmiri ballad singers have strung Persian pearls on Kashmiri threads. They are composed in the couplet form employing Persian Bahar-i-hazaj. The poets have borrowed words, epithets and phrases of Persian.

By about the end of the 18th century the literary age of Kashmiri begins and Kashmiri poets like Muhammad Gami (d. 1885) have written ballads with a sweet flavour on Persian romance, as Gami's *Sheikh Saman*, *Sheikh Mansoor*, *Pahil Nama* and *Yek Haqayat*.

Though there is a long tradition of comic and satiric ballads, going back to the times of Sanskrit poet Kshmendra of the 11th and the 12th centuries it is only in the 19th century that we find ballads in Kashmiri most in vogue. These comic ballads describe the sad plight of the people under the onslaughts of the natural calamities like flood, famine and cruelties of the officials. These ballads known as 'shahar-aashob' are written in 'masnavi'-style couplets.

A unique kind of ballad, known as *Ladi Shah*, brings out wit and worldly wisdom of Kashmiri people. Among the modern satirical ballads Lakshman Razdan's *Lalla Lachman* is the most famous. It has a peculiar lure and a strange tone.

Ladi Shah ballads are sung by the minstrels in one single tune accompanied by the music created by stirring the iron rings strung on an iron rod. The other kinds of ballads acquire a unique charm when sung in chorus to the accompaniment of 'rabaab' or 'sarangi', 'tumbaknari' (a kind of tabla) and 'not' (an earthenware pot).

In the Kashmiri ballads accompanying dances and music are "embodied the heritage of Kashmir's dynamic past and the spirit of beauty vibrating through its bountiful nature".

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So.V.

BALLAD (Maithili) or Gitakathas as they are called in Maithili are very popular in Mithila. They have attracted the attention of every scholar of Maithili since the days of George Grierson. He collected two of the most poetical ones *Salhas and Divabhadri*. These ballads are either chanted or sung. They are long compositions and are the most interesting of all forms of folk literature.

Among other widely known ballads the *Lorika Gita* is perhaps the oldest. It is known to have been popular as early as 1324 when Jyotishvaras' *Varma Ratnakara* which mentions it as a dance song was composed. The story of Lorika is known all over the North-East India but its original is in Mithila, if for no other reason, than the fact that its place names are still celebrities and centres of pilgrimage. General Cunningham reported as early as 1883 in *Archaeological Survey of India Report in North and South Bihar* (1880-1881) that during his tour of Mithila he heard repeatedly of two brothers named Harwa and Barwa. Salhas and Lorika and their exploits are all told in excellent verse. Lorika was a hero of superhuman power. He deserted his wife and eloped with Chanayin to a place called Hardi. After a series of brave deeds he finally settled down. The Lorika song is also known as Maharai and is the norm of a ballad in Maithili. Grierson could publish only two more ballads *Salhasak Gita* and *Dina Bhadrika Gita*. Both of these are full of magic wonder, romance and chivalry. But perhaps more poetry and sentiment have gone to the other famous ballads. Particularly the story of *Jalecha Katha* is extremely pathetic, verging on the tragic. It is the story of the sacrifice of a daughter by a fisherman king so that his people may have water. Similarly, *Bihola Katha* is the story of a chaste woman who could fight death himself and rescue her husband in a most touching scene. *Gopichanda, Maenavati Katha, Navaraka Katha, Rani Maruami and Raja Dhodhana Singh Ka Katha, Bamiddara, Dulaha Dayabisingh*, etc. and scores of such traditional ballads have enriched Maithili folk literature.

The main features of these beautiful and chivalric tales are: music, rise and fall of sentiments, while entertaining and upholding the high moral virtues of life. These tales enrich life with illustrations of heroism, tenderness and affection.

They observe several conventions in the treatment of their stories and their style. These are sometimes so marked and stylized that one can easily distinguish a ballad as a folk form of excellence. The supernatural powers and human beings are allowed to mingle in these ballads on equal terms, the dimensions of characterization as well as narration are nearly always on an extended and exaggerated level, they are full of repetitions and jingling and meaningless expressions; they are frequently led on by the music of the minstrel singing them.

'Manipadma' has published some of these ballads in modern prose as novels, such as *Lorika-Vijaya, Naika-Banijara*.

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J.M

BALLAD (Malayalam) as a literary genre, dates back to the early days of Malayalam when it started to separate itself from Tamil. The great poetical work of this period is *Ramacharitam* and many of the ballads, particularly those of South Kerala, are when linguistically considered, contemporaneous with it. That the language in the ballads might have undergone modifications and improvement from time to time, leaves the question of dating the compositions quite complex. S.K. Nair asserts that many of the ballads "are very recent compositions not older than 300 years." He goes on to say, "I am told that even today people in north Malabar hear ballads on current themes being composed in the same good old style with the same diction, imagery and figures of speech faithfully retained. This aspect of the ballads leads us to the theory that it is impossible for one to fix the date of composition of any ballad with the help of linguistic and phraseological evidence."

The ballads can be broadly divided into two: Northern songs (Vatakkan Pattukal) and southern songs (Tekkan Pattukal) and they can be further classified under diffferent groups, based on the themes they deal with 1. devotional songs, 2. heroic songs, 3. labourer's songs, 4. marital songs, 5. festival songs, 6. morality songs, 7. fairy tale-songs, 8. beauty, worship songs etc.

The ballads praising the ancient heroes and heroines of North Malabar, famous for their adventurous spirit, valour and dexterity as duellists are called Vatakkan Pattukal. A great majority of them are about two famous families, Puthuram house and Tacholi house. No reference is made about the other in the songs about one family, and it can therefore be presumed that they were written in two different periods. The older of these two can be said to be the one about Puthuram house, based on the antiquity of the theme. Percy Macqueen, I.C.S., points out that these songs belong to the 12th century.

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Puthuram Pattukal relate to the family of Aromal Chevakar, the well known Ezhava hero. The large and important bulk of the Vatakkan Pattukal describes the fortunes of the Tacholi family. This belongs mainly to the 16th century. Another group of songs, dealing with the Kunjali Marakkars, the Moplah Admirals of the Zamorin, belongs to this period.

The authorship of the ballads also cannot be fixed beyond doubt. Only a few of them, particularly some of the Tekkan Pattukal, such as Ramakatha Pattu, etc. have been credited with definite authorship. Many of them may have been composed by poetasters and some jointly produced by more than one.

The language of the ballads contains unsophisticated and colloquial expressions of the village-folk. The Vatakkan Pattukal are generally written in a particular Dravidian metre. Often sounds, letters and words are shortened, lengthened, stopped or broken to suit the rhythm. No special training or skill is required to sing them. Commenting on the language, Percy Macqueen writes: "Malabar of course possesses many popular songs which exhibit the influence of Sanskrit language and the Hindu religion. But the historical ballads... are both in language and subject, pure Malayalam. Their language sounds strange to cultivated ears; it is purely Dravidian; almost uninfluenced by Sanskrit. It is quite distinct from ordinary written Malayalam and corresponds to the language still spoken by illiterate people." Malayalam, with all its unalloyed simplicity, vigour, subtlety, beauty and originality, can nowhere else be seen so effectively as in the ballads. Local differences in the spoken dialect add to the charm.

Vatakkan Pattukal has an important place in the history of Malayalam Literature. For a study of the social, cultural and such other aspects of the Nairs and Ezhavas of the ancient North Malabar, there is no more suitable source than these ballads. The system of Natuvazhis existed in North Malabar during the 16th and 17th centuries; the social set-up, the manners and customs, etc. can be observed in these songs. There are references to many kings and their despotic administration. Might was the order of the day, and as a result, duels, riots and murders were common. The Natuvazhis were generally cruel and despotic. The matriarchal system as depicted in the songs is an admirable social order. The social condition encouraged polygamy. As might was right, the mightiest could claim the prettiest. The attitude of the heroes and heroines to moral issues, though there may be some exaggeration owing to hero-worship, is not something admirable. But this does not reduce the cultural and linguistic value of the ballads.

Tekkan Pattukal are southern songs. In some Southern parts of Kerala, certain songs called 'Villatichan Pattu' or 'Villu Kotti Pattu' are being sung even today. The themes of some of these ballads are based on incidents that occurred in the 9th century. The composers of these songs were not famous poets. Nor were they great scholars. Uncultivated, colloquial Tamil, the local dialect of the common people, is the language in which they are written. The natural cadence, musical element and emotional appeal, as in the case of Vatakkan Pattukal, are extremely charming in these ballads also. The accompaniments used by the minstrels of Villatichan Pattu are a 'Villu' (bow), a 'Kutam' (pitcher) and 'Kolukal' (sticks). There are small bells hung on both ends of the bow, and sometimes, all along from one end to the other. These bells ring melodiously when the bow is being played upon with the sticks. The pitcher is made of metal and its face is covered with fine leather. The leader of the concert is called Pullavars, who sings and plays upon the bow and the assistants sing and play upon the pitchers.

Ullur has divided the ballads of South Kerala mainly into three: 1. Songs used for pleasing the demons 2. Songs dealing with local history, and 3. Songs used for worshipping gods. It was a common belief among the people that great men like adventurous heroes and heroines, patriotic knights, devoted religious leaders and chaste and modest ladies would, if they met with tragic death, become spirits and would go on haunting the living, unless they were made to rest by singing songs in praise of their past glories. It was also believed that singing such songs would bring forth general welfare to the society. This social background gave birth to 'Villatichan Pattu'. The social set-up of those days, history of the races, habits and customs of the people and other important details of the past are reflected in these songs. These ballads are confined to the southernmost part of present Kerala, the areas bordering Tamil Nadu. These areas, in past centuries, were inhabited mostly by Tamil-speaking people and hence the predominance of local Tamil in the language used in the ballads. Country-folk still sing these songs. The story of Chamundi of Ponnirattal, of Matan, etc. are some of the famous Villatican Pattukal. Apart from these, stories taken from the epics also find expression in these songs. Another very popular Tekken Pattu is Iravikkutty Pillai Poru.

Margam Kali Pattu is very popular among the Christians of Central Travancore. Kerala is a state of festivals and round the year there are seasonal festivals here. There are a number of ballads related to these festivals. The songs related to Onam festival and temple festivals are of importance.

Marital songs form another branch of ballads. These are the songs sung in connection with the different functions of mariage ceremony. They vary from the songs describing the beauty of the bride and bridegroom and the decorated stage. There are songs describing the bathing of the bride and there are the songs on opening and closing of the doors of the bedroom (Vatilata Pattu and Vatiltora Pattu). The aim of all these songs is just to

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make the minds of the bride and the bridegroom cheerful and then to lead them on to a harmonious married life, narrating to them the need for mutual understanding and love. Sometimes the mood is that of gentle teasing also.

Devotional ballads are more colourful and varied in metre and rhythm and sometimes more awful also. The ancient country folk possessed all sorts of belief. They worshipped supernatural elements. They had many dreadful gods. To appease these powers and also to gain their blessings, the ancients used to follow different types of worship and songs were a part of all worship. The result of this culture was an invaluable store of devotional ballads.

Some of the ballads, even now sung by local minstrels, have not yet been collected and published.

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K.V.R.

BALLAD (Manipuri) A bulk of ancient and mediaeval Manipuri literature is folk in content and form which may very well be placed under ballad. So far, nobody has done anything worth the name by way of collection, editing and publication of the ballads in Manipuri but still they are gaining popularity among the people. This type of oral literature which has been transmitted for generations forming as it were the repository of the fertile imaginations of the communities of this state could be preserved only because of the keen interest evinced by the people.

Manipuri ballads can be broadly studied under four categories according to theme. They are (1) mythological and legendary ballad, (2) historical ballad, (3) ballad concerning the flora and fauna and (4) ballad of epic origin.

The Manipuris have different mythological ballads that tell about the origin, descent and other relevant stories concerning them. The legends about Koubru, Atiya Guru, Shidaba, Konthoujam Lairembi, Panthoibi, Yumjaoleima, Khoriphaba and Thangjing, etc., are still sung to the accompaniment of a musical instrument called pena. This is an instrument used by Manipuri minstrels and bards. Played by hand it produces a sonorous and lilting sound. The origin of this instrument is also mythical with different versions. The instrument plays such an important role in this type of ballad singing that later on any kind of folk music with this instrument has been known by the name of Pena-Ishei. During the hey-day of royal power in Manipur, a separate institution of pena came into existence and pena became an indispensable instrument in the 'lai haraoba' festival of the different sylvan deities of Manipur. The pena music is confined to only indigenous and local themes of mythological and legendary nature, never straying in the field of ballads adopted from other sources. The ballad of Konthoujam Lairembi is a good example of mythological ballad in Manipuri. Among different versions which vary in small details, the following is one. Chingphuron Nahuinu, a daughter of Haorok Konthoujam clan was liked by Soraren, the god of the sky. An oracle cautioned her parents not to make her go out from home in search of vegetables in the field and not to show her because Soraren promised to take her to the abode of the gods on the fifth day. Soraren descended on earth riding his two-headed elephant on the appointed day and the marriage ceremony was celebrated after which she was taken away by him. In return, Soraren promised to bestow immortality and prosperity to the Haorok Konthoujams. A long time passed, the parents of Chingphuron Nahuinu longed to see their daughter and the message was sent through a dog they kept. Soraren warned his consort not to visit her parents because she may be polluted in the visit by taking human food, etc. The dog through whom the message was sent died suddenly and the Haorok Konthoujams cremated the dog ceremonially since they have not been granted immortality and prosperity by Soraren. Chingphuron Nahuinu found an opportunity in this and requested her husband to let her visit her parents, who were mourning for some deceased relative. Soraren who knew the whole intrigue warned her not to be misled and on her insistence allowed her to visit her parents on condition that she should not take food and wine offered by her parents. She promised to observe everything. With the help of a golden ladder she descended on earth and shared pleasantries with her parents and relatives who persuaded her to share food and drink prepared by them. She initially refused it but her parents assured her that they would put seven layers of clothes above her one after the other so that the screen so made may prevent her from being seen taking food, by her husband. She yielded. Soraren who could see everything was furious. He spat on her food. He said that she would not be allowed to enter his house since she broke her promise. She felt sorry for the mistake and continued to stay in her parent's home. A long time passed and Soraren knew of the repentance of his consort and ultimately took her back to his abode through a strong storm. The Haorok Konthoujams venerated her by installing an image in her paternal place.

This and other such mythological ballads about sylvan deities in the villages of Manipur are still sung by bards to the accompaniment of pena.

The historical ballad is a tradition in Manipuri in which the ingenuity and imagination of ballad singers could be distinctly seen. Besides the pena tradition of

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ballad song, Manipuri ballad had another style of singing known as Khongjom parba, in which the singer would use in place of the pena a percussion ensemble called dholok. As is evident from the name, this style must have been popular after the heroic battle the Manipuris fought against the British in 1891 in which they lost. Dhobi Leinou started singing episodes of this tragic battle to the accompaniment of some makeshift instrument to mark the time. It subsequently became very popular. In the battle of 1891 at Khongjom, many brave Manipuris fought valiantly against odds and such heroes like Paona Brajabasi, Heirang Kongja, Chinglen Sana , etc. died in the battle and Bir Tikendrajit, Thangal General, etc. were hanged subsequently for complicity. The episodes of this battle are sung by ballad singers of Manipur in the evenings for days together in the presence of packed audience. Following this style, episodes and incidents from the history of Manipur are chosen by ballad singers who sing them beautifully. Some instances of historical ballads in Manipuri now popular are episodes from the life of Charairongba, incidents from the life of Garibniwaj, taming a rogue elephant by Bhagyachandra, the death of Gambhir Singh, episodes of the meeting of Chandrakriti Maharaj with the viceroy of India, known locally as Jila Durbar. Such historical ballads are many.

Perhaps the best Manipuri ballads are on the flora and fauna. These ballads are sung in both the pena and the Khongjom parba style. While presenting a longish historical or mythological ballad to the audience, the expert singers would always ramble into anecdotes and episodes which are connected with the origin, growth, naming, features and social utilities of many orchids that are found in the forests of Manipur. This ballad about orchids and flowers is commonly known as Leiron. The ballad on Kombirei a kind of Iris that flowers in summer and grows only at the marshy place of Lamphel, the ballad on the different orchids like Melei Leisana Nungjumpan, Kwaklei, Yerumlei, Khongommelei and a host of other orchids are good examples of this tradition. Two moving and tragic ballads on the fauna of Manipur are a ballad on a couple of cranes and a ballad on Moirangsha, a tame, very sensible elephant of the royal palace killed under tragic circumstances. In the ballad of the crane couple, a story is narrated how a he-crane was caught in the net of a hunter, who ignored the warnings of his mate. When left all alone, the she-crane wailed and wept in moving human terms. A distinctive characteristic of this type of ballad is a kind of humanization and transference of human emotions to animate and inanimate objects of nature who are made to behave like human beings.

In the category of ballad of epic origin we may put ballads from the different incarnations of Moirang known as Moirang Shayon culminating in the story of Khamba and Thoibi which is considered as a national epic of the Manipuris and ballad songs from the *Ramayana* and the *Mahabharata*. The ballads of Moirang Shayon are sung in the style of both pena and Khongjom parba; this style is also known as Moirang parba. The epic ballad cycle of the incarnations of Moirang which is nine in number according to some and only seven according to others is a grand majestic saga of the eternal triangle in which generations after generations would find reflections of the various hopes, ideals and aspirations of each age. The story of Khamba and Thoibi, the last cycle in the incarnations is most popular. Manipuris would consider Thoibi, the princess and heroine of the story, an embodiment of ideal girlhood, and Khamba, the orphan and hero of the story an embodiment of ideal man. This ballad has been improved and made long through successive generations by addition of relevant episodes, and incidents by bards. Incidents and episodes from the *Ramayana* and the *Mahabharata* are sung in ballad style by singers in the style of Khongjam parba with dholok and the characters present in the episodes are invariably modified to look like characters in the Manipuri social life.

Among the tribals of Manipur also there are so many ballad songs which can stir the folks to different levels of emotion.

I.R.B.S.

BALLAD (Marathi) which is called 'Powada' was not a written poem till the end of 19th century. Ballads were handed down orally by the Gondhalis, the class of balladists, from generation to generation. It is the most irregular of all rhythmic compositions. It is nearly allied to the Pada. In the Pada the first line or lines are repeated at the end of each stanza or couplet, under the name of Dhruvapada or chorus. Each distich ending in two strokes is divided into two lines generally of unequal length. The Powada is much the same, the principal difference in the latter being the frequent alliterations and the excessive gingle of the rhymes. Sometimes, not content with making all the lines in a long stanza rhyme with each other, parts of the lines are also broken into rhyming fragments. In such case the metre is called 'Katibandha', 'Kadaka', or 'Katav'. But the versification is often very crude, and the authors not unfrequently slur over or omit words essential both to the syntax and the metre of their verse.

Probably in their earlier origin the lyrical, condensed and dramatic ballads were associated with dance and music and they depicted half mythical romantic themes and tales of wonder. They disappeared and a new class of historical ballads emerged. This ballad was either like a chronicle in character or commemorative of a famous historical incident or event. The oldest of the ballads available today is 'Death of Afzal Khan'. It was composed by Agindas and was sung in the presence of Shivaji and his mother Jijabai.

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The second important ballad available is 'The death of Tanaji Malusare', written by one Tulsidas of Pune. The eighteenth century may be called the golden age of balladry, where longer ballads of every kind were composed and presented before the audience of warriors. Sometimes in these ballads mere rhythmical account of the historical incidents were presented. It depended for its effect rather on the clever presentation of details than the cumulative dramatic climax. This variety is of considerable antiquity and popular even today. The battle of Panipat (1761) forms the major theme in many ballads.

Pimpalgaonkar Shivram, Rama Satwai, Ranaraya were major minstrels during the Peshawa regime. Madhavsut, Lahiri Mukunda, Khandu Santu, Janardan, Ram Joshi, Prabhakar, Honajibala, Sanganbhau flourished at the end of the 17th century. Henry Arbuthnot Ackworth along with Shaligram was instrumental in collecting Marathi ballads. He published them in the collections in 1891 and 1894 respectively. Y.N. Kelkar has taken great pains in collecting a large number of ballads which he has published in three parts.

With the rise of modern forms of amusement, it was feared that this form would wane but during the freedom struggle of India, from 1890 to 1947 it emerged with a new vigour. Many Shahirs (Balladists) wrote ballads during this time. The poets like V.D. Savarkar and Govind wrote Powadas in praise of historical heroes and the mother land. They were proscribed by the British Government. In the Gandhian Era also Shahir Khadilkar, Naniwadekar and G.D. Madgulkar composed Powadas which were sung all over Maharashtra.

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J.B.K.

BALLAD (Oriya) may be traced back to the ancient 'bolis' (narration). These 'bolis' were composed in a single rhythm, in simple language, to narrate some particular important incidents from puranic literature. These 'bolis' were meant to be sung and the yogis, that is, the wandering mendicants of Orissa, used to sing these 'bolis' while begging for alms. Some of the important 'bolis' are mentioned below.

(1) Dasa boli: It was composed by Nrisingh Bhramaravara in ten verses, and it narrated events from Krishna's birth to Kamsa's death; (2) Akrura boli: It was composed by Govind Das, and it narrated Akrura's arrival to fetch Krishna and the death of Kamsa; (3) Kacha boli: It was composed by Mahadeva Das, who portrayed Krishna's disguises as a bangle-seller; (4) Visikesana boli: It was composed by Kesava Das, and narrated the story of Karna offering meals to Vishnu with the flesh of his son Visikesan and Visikesan's subsequent return to life; (5) Mukuta boli: It was composed by an anonymous poet and narrated the conversation between Mukuta, the queen of Bengal, and prince Govinda, her son and the queen's insistent desire to make her son a yogi.

Apart from these there were other ballads or bolis which were composed in the past to teach religious ethics to the students. Such ballads following the pattern of Sanskrit texts like the *Hitopadesha* and *Panchatantra*, where animals were taken as principal characters, were *Karkata Boli* (The narration of the Crab), *Hamsa—Hamsuli boli* (The narration of the Swans), *Srigala boli* (The narration of the Jackal), *Mriguni Stuti* (The Prayer of the Deer), etc.

So far as the theme is concerned, many of the ballads in Oriya were religious, that is, they narrated and described religious events or such events and accounts that had religious motivations or directions. Such a ballad, and quite a popular one, was *Deulatola* (Building of the Temple), which was about Lord Jagannath and His temple at Puri and was probably composed in the 18th century. Some trace the source of the poem to the *Mahabharata* of Sarala Das or Nilambar Das as probable writers. Though the authorship is uncertain and it is partly borrowed from the Puranas, the poem is popular and interesting. It has two main sequences. The first deals with the love of Vidyapati and Lalita, Vidyapati being the person deputed by King Indradyumna to search for the Lord in the forest, and Lalita being the daughter of the Sabar-King who had kept and worshipped the Lord in the forest. The second sequence deals with the quarrel between the King Indradyumna, who had really built the temple, and Galamadhab, the imposter king who claimed to have built the temple. The most important part of the poem is the way it depicts the cultural union of the Aryans with the non-Aryans through the worship of the Lord, and establishes the ideals of love and humanism. Other ballads having religious content are *Brata Kathas* and *Osa Kahanis* which are usually sung by virgins, married ladies and widowed women, either individually or collectively, with a view to bring good to themselves or to other members of the family on the occasions of ritual worships inside the family. The stories are about the gods and the poems sing the gods' glory who are expected to bless the devotees and punish the unfaithful. Sometimes the gods are described with all human weaknesses. Thus Jagannath in the *Dhanamanika Osa*, Surya in the *Rabinarayana Brata* and Sadasiva in the *Lokanath Brata*, have been punished for their mistakes. In a way these poems give a good insight into Orissa's rich cultural heritage.

The story of jealousy and quarrel in rich and established families can be seen as themes of many ballads like *Sadhaba Jhia*, *Santosima Brata Katha*, etc. Even here there are religious implications and the divine blessings

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are invoked to protect the helpless heroes or heroines and guide them to get back their fortune.

Gatha Govinda Chandra is another popular religious ballad sung in the whole of Eastern India. The poet Yasobanta Das (16th century) has given a complete shape to various earlier folk-songs. The ballad has two parts. The first part relates to Govindachandra and the second part to the harrassment of childless Mukuta Devi. The traditional ballads describe the life of Mukuta in the harem in a very touching way.

If the ballad is taken only as a poetic form, many comparatively recent writers will be found to have written ballads on various themes.

At the advent of the new era, the poet Govinda Rath (1848–1918) with an intention of teaching ethics to the students through short stories, wrote a number of ballads which were collected together in a book entitled *Nitiratnasara* (The Substance of Ethical Gems, 1882). *Prataparudradeva* and *Tini bandhu* (Three Friends) by Radhanath Ray (1848–1908) and *Balaram Singh* by Gangadhar Mehar (1862–1924), are also considered as ballads depicting folk-legends.

Fakirmohan Senapati (1848–1918) was, in fact, the pioneer in the field of modern Oriya ballads. He composed the ballads such as, *Tarabai*, *Josephine* and *Venisamhar* in 1908. In his poetry collection *Abasara Basare* (In the Wake of Leisure, 1908), ten more ballads were included. Fakirmohan has displayed a lot of competence in composing ballads on historical and mythological themes as well as on real incidents. He adopted old rhythms and wrote in simple language.

Nandakisore Bala (1875–1928), the poet and novelist, also wrote good ballads. They were collected in his poetical volume *Prabhata Sangita* (Songs of Dawn) and present lively pictures of puranic episodes like those of Ekalabya, Yayati, Gautama, etc.

Chintamani Mohanty (1867–1944), a prolific poet, wrote ballads in blank verse which were included in his book *Pritilekha* (1918). He was an idealistic poet and the ballads usually conveyed solemn thoughts on human life. *Buddhadevanka Upadesa* (The Advice of Buddhadev) by Padmacharan Patnaik (1885–1956) was also a well-known ballad.

The famous lyricist and poet Krishnamohan Patnaik (1877–1940), with the aim of uplifting the moral ideals among women, prepared a ballad collection *Bharata Bandana'*, mostly on mythological women like Saivya, Savitri, Damayanti, Sita, Draupadi, Sakuntala, Padmavati, etc. These are beautiful examples of ballads in simple language. *Tulsi* by Brajamohan Panda is also a ballad of this type.

In the second decade of this century Godavarish Mishra (1886–1956) earned fame by composing ballads in melodious haunting rhyme. *Alekhika* (The Portraits, 1923) was his first published ballad-collection. It was a collection of ten ballads from popular Oriya legends. The elucidation of the past glory of Orissa or the heroism of persons from legends, folk tales, puranas or history has been the sole aim of these ballads. Similarly his other books *Kisalaya* (The Bud, 1922) and *Vitayan* (1953) include many ballads. The novel presentation of the stories in each ballad made them very popular. Structurally they had a quick tempo, had elements of suspense and drama, and though their moods were at times melancholic, the endings were often pleasant. The poems conveyed strong emotions in a musical setting and colloquial language. *Kalijai* is one of his finest ballads that depicts the loss of life of a young girl in a storm in the lake Chilka as she was being taken by her father to her husband's house. The poem's melodious structure as well as its strong emotional pathos have made it extremely popular throughout Orissa.

Pandit Mishra's popularity as a ballad writer inspired many other contemporary poets to write ballads. As a result Godavarish Mohapatra (1898–1965), Kalindicharan Panigrahi (b. 1909), Baikunthanath Patnaik (1904–1979), Mayadhar Mansingh (1905–1973), and Krishnachandra Tripathy (b. 1911), all well known poets, have composed ballads at different times. *Gandharir Asirvad* (The blessings of Gandhari) by Kalindicharan Panigrahi, *Kanta Kacha* and *Rengun Chithi* by Mayadhar Mansingh and *Ahuti* by Krishnachandra Tripathy are some such ballads.

Radhamohan Godanayak (b. 1911) has probably become most famous among the contemporary poets as a ballad writer. He has popularised ballads as an important branch of Oriya poetry by composing more than fifty ballads. Some of these, like *Visva Jivan Pathe*, *Veernari Sukhadei*, *Visarjana*, *Prabhavatir Avijan*, *Manikanchanayoga*, *Pranara Parasa*, etc. are ballads based on Indian history. His ballad collection *Pashupakshira Kavya* (The Poetry of Animals and Birds, 1959) has several ballads composed on the legends from the lives of different animals and birds, taken from mythological, historical as well as realistic sources. Some such are *Jatayu*, *Sarameya*, *Sakuntara Dana*, *Kapotadampati*, *Golapa o Bulbul*, *Chitragriba*, *Saktidhar*, *Hamsa-duta*, *Pasuraja*, etc. His collection *Dhusara Bhumika* (Gray Prelude, 1966) has two ballads i.e. 'Bibi Khatuna o Silpa' and 'Satya o Sakti'. Another collection *Samukara Swapna* (The Dreams of a Shell, 1961) has the ballads Sriya Chandaluni, Valmiki, Sramanara Atithi Charcha, Guhaka, Ekalavya, Ananda o Prakriti, etc. The ballads Matangini Devi, Subas o Guniyan, Ama Lakhi Luga Chi, Taapoi, Jagannath Das, Durgavati, etc. are collected in *Kaishorika* (The Adolescent). The dramatic presentation of the story in a powerful, moving language, and with natural expression of emotions, makes Gadanayak eminently successful as a ballad-poet.

The poet Baikunthanath Patnaik also wrote some ballads on the historical stories and legends of the

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Buddhist period. Ambapallira Utkantha, Buddha-vandana, Mohanirvana, Nirvana-ananda, Buddha o Rahula, Parinirvana, Kissa Gautami are note-worthy ballads composed between 1931 and 1936.

Kunjabihari Das (b. 1914) is another distinguished name in the field of Oriya ballads. He has composed a good number of ballads glorifying the glamorous past of Orissa as well as India. The ballads such as Lanka-vijaya, Manasa-tirtha, Senapati Vishnusarma, Mandir Nagar, Bidrohi Mangal Singh, Vira Janais, Buddhanka Asirva, etc. are collected in *Kunjabihari Sanchayan*, Part II, (1960) under the title *Navamallika*. His *Virasri* (*Kunjabihari Sanchayan*, Part III, 1963) is also a ballad collection, in which 'Sarala Das', and 'Chandrachora Rayguru' are very powerful and popular ballads.

Vidyutprabha Devi (1929–1977) also composed more than fifty ballads, which are collected in *Khadyotika* (The Glow-worm) composed between 1945 and 1957. Besides, some of her other ballads have also been included in the *Gatha Sanchayan*, published in 1957. Banchhanidhi Das (b. 1923) has composed a number of ballads based on tales and legends about the glorious past of Orissa, which are collected in *Ama Badadeula* (Our great Temple, 1953) and *Ama Konarka* (Our Konarka, 1959).

There are many other ballads too which have not been listed here. Ballad-writing, though not as important as composing lyrical, personal poems, continues to be an important and popular branch in contemporary Oriya poetry.

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A.P.

BALLAD (Punjabi) is a narrative form which was very popular during the mediaeval period. The ballads are sung by wandering minstrels, 'Bhat' and 'Mirasi', to the accompanying melody which enhances its emotional impact.

'Bhat' and 'Mirasi' have played a vital role in their creation, preservation and narration. The authorship of most of these ballads is unknown as during their long process of transmission, many new additions and transformations have been made, and hence these are considered as folk ballads.

Most of the Punjabi ballads narrate a single incident sharply focusing it in simple but vigorous language. Such ballads generally are related to interesting and absorbing incidents from some romantic legends, such as Hir Ranjha, Sassi Punnhu, Sohini Mahival, Mirza Sahiban, etc. and are popular among the masses, as these present their feelings of love and sacrifice. Some long ballads present series of incidents as these are either remnants of some old popular 'Swang' (a type of folk drama) or distorted portions of 'Swang'.

Among the heroic ballads the best known are those of Raja Rasalu. These relate some of his adventurous feats. Some of these ballads are now lost. Rasalu, son of King Salwan and brother of Puran Bhagat, is the most prominent folk-hero around whom a cycle of fascinating ballads of Hodi, Sirsukh, Sirkap, Anup dai, etc., have been developed. Only remnants of these cyclic ballads are now available. The other popular folk heroes of mediaeval period are Tunda Asraja, Dulha Bhatti, Jagga Daku, etc., whose life incidents have been narrated by minstrels again and again. These heroes have been eulogized.

The third popular category of ballads are spiritual in nature and induce the feeling of devotion and sacrifice. Some of these narrate mystical incidents to glorify some Pir, Bhagat or Saint, such as Baba Farid, Puran Bhagat and Guru Nanak Dev and such others.

Heroic ballad is generally known as Var which has both folk and literary tradition. Long romantic ballads have been developed into 'Kissas'. The ballads, relating to the incidents of Sikh guru's life are known as 'Parsang' and those ballads which glorify a martyr, such as Baba Deep Singh and Mati Das are called 'Shahidi' among the Sikhs and 'Shadi' if it is related to a Muhammdan such as Gazi.

S.S.W.B.

BALLAD (Sindhi). The ballads are sung by bards mainly on two subjects, viz. valour and romance. These have been transmitted by professional minstrels from one generation to another through oral tradition. Ballads may be short in length to be sung within a period of two three hours or these may be so long that a group of narrators take three or more consecutive nights for singing a single legend, holding the large assemblies of the village folk in rapt attention. Sindhi ballads are not composed according to particular metres. The main feature of ballads is rhyming lines and rhythm which create melody in their singing.

The earliest Sindhi ballads containing the sentiment of valour and heroism is the legent of Dodo-Chanesar. It has its origin in the Sumra period of the History of Sindh (1050-1350). The ballad has time and again been sung artistically by bards all over Sindh, west Rajasthan and Kutch (Gujarat) in its different versions and with additions and alterations, to glorify the heroes according to the taste of the time and assemblies of listeners. The earliest version that has come to notice in the written records is a brief account of Dodo-Chanesar in prose given in *Taareekh Tahiri* (a Persian work on history of Sindh written in 1621). Another older version of the legend in the written form is recorded by Munshi Udharam Thanvardas Mirchandani (1833-1883) after listening to the

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performances of some bards. It is in prose form containing many verses which were current in oral tradition. The book was published by him in 1881. All other versions of the legend in ballad form have been preserved by bards orally, who belong to the present century.

The legend as preserved in oral ballads and prose narratives is an important source of information for socio-political and cultural study of Sindh during the period from 12th to 14th centuries.

Another heroic ballad of Sumara period is a tale of a fisherman Moriro who fought with a crocodile and finally killed it to take revenge on the death of his six brothes devoured by the creature near Karachi.

The fights and forays between opposing parties, the battles between rival tribes and the wars between ruling chiefs and sardars which took place in Sindh during the period from the 16th century to the 19th century have gained popularity among masses in the region. A number of war-ballads known in Sindhi as Jangnama have been composed and sung by the minstrels. A collection of such small ballads has been published by Sindhi Adabi Board, Hyderabad Sindh in 1984, under its Sindhi Folklore and Literature project. The generosity of kings and chieftains especially of the tribe who ruled in Sindh from 1350 to 1520, has become a popular theme for ballads. It has given rise to the composition of a good number of ballads. The liberality of King Rai Diach who severed his head and gave it to Bijal a minstrel, is one of the popular ballads imbibed with valour, generosity and love for music.

The Sindhi folk literature contains a good number of the legends depicting immortal love of characters belonging to Sindh and some countries of the middle-east. Bards have narrated them in prose as well as in the form of ballads. Sassi-Punhu, Mumal-Rano, Umar-Marui, Lila-Chanesar, Suhini-Mehar are very popular ballads of romance based upon the incidents which took place in Sindh during the rule of Sumra chieftains (1050-1350). While the love-ballad of a fisher girl Nuri and Kim Jam Tamachi belongs to the period of Sammas in Sindh (1350-1520).

Many legends from Perso-Arabic literature gained popularity in Sindh during the medieval period. These were sung by folk poets and minstrels in the form of ballads. Yusuf-Zulekha, Shirin-Farhad and Laila-Majnu are some of the popular ballads sung in Sindh which have their origin in the literature of Middle-East countries.

The earliest religious legend which gained popularity among the Hindu masses is about Uderolal. He is considered to be an incarnation of God Varuna (God of Waters) born in Sindh in 950. He took birth in order to spare local Hindus of the tyranny of a petty Muslim chief Mirkh Shah of Thatta. The legend has been preserved through oral tradition. It has been recorded in prose as well as in the ballad form only during the fag end of the last century.

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M.K.J.

BALLAD (Tamil) Ballad is an age-old form of telling a popular story in verse to a large number of people. For more than four centuries, a large number of ballads were sung, with the accompaniment of certain instruments at times, in the nooks and corners of Tamilnadu.

Ammanai, Katai, Pattu, Malai, Cantai and Tutu are some of the names given to ballads in Tamil.

Tamil abounds in ballads. We can now list more than two hundred ballads and more than five hundred are yet to see the light of the day.

The ballads owe their life to the oral tradition. In spite of the length, many ballads have stood the test of time and have come down to us.

They are composed in the 'talicai' metre or 'vencenturai' in couplets; each line has four feet. Different types of viruttam, chintu, kanni and kummippattu have also been used in the ballads.

All popular legends and stories from itihasam, kappiyam, puranam and folklore were retold in the language of the masses for them to enjoy. They were composed by the folk writers in a simple and straightforward style and mostly in a dramatic pattern. If the original story lacked anything dramatic, the folk writer without hesitation twisted and turned the original for the benefit of the masses, to present them with a moving and also entertaining ballad. Most of the popular ballads are tragedies.

The authorship of the ballads is not known. However, some of the ballads like *Alli Arasani Malai* are attributed to one Pulavar Pukazhenti. This Pukazhenti is not a contemporary of poet Kamban; he is just a legendary figure on whom the ballads are foisted.

The ballads in Tamil attracted certain publishers and a good number of them have come into print. According to M.Arunachalam, the printing of these ballads had five phases in its history. The first is the period of cheap editions, in newsprint paper or other inferior papers; there was no editing, no proof-reading. The second phase saw the ballads being printed on good paper and well bound as those of Bhavanandam Pillai; some others printed the ballads in large types for easy reading of the masses and they were low-priced. The third phase saw the publication of *Ramappaiyan Ammanai* by S. Vaiyapuri Pillai of the University of Madras. This is a carefully edited text with an English introduction. In the fourth phase, ballads were published by the Madras Govt. Oriental Mss. Library and the Thanjavur Saraswati Mahal Library. In the fifth phase, we have ballads publlished by the Madurai Kamaraj-university with introductions and notes.

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The ballads can be classified under five categories as follows:

a) Romantic ballads b) Ballads based on literature c) Historical ballads d) Social ballads and e) Modern ballads

a)Romantic ballads: *Alli Araani Malai, Pulantiran Kalavu Malai, Pancha Pandavar Vanavasam, Aravelli-Kuravalli Katai* and *Abhimanyu Suntari* are some of the romantic ballads in Tamil. They are popular among the villagers even today.

Alli Arachani Malai which depicts the love affair of Alli with Arjuna seems to be the oldest among the Tamil ballads. This ballad is long and runs to more than 5000 lines in the 'ammanai' pattern. A close study of this and some other ballads will throw some light on the composition of the plot and construction of the Tamil ballad.

The first part of the above story is simply romantic without any believable incident. Indra granted rain to Chola country and left the Pandiya kingdom in severe drought. By the grace of Lord Siva it too got rain. The River Vaigai was in floods. People helped in closing up the breaches in the bunds. Lord Siva, who worked on behalf of an old woman, slept and was caned by the King. This portion from the Puranic story of Manickavachakar is used here in the ballad from the beginning. The Pandiya king who went for penance in the forest was blessed with a daughter Alli, who later became the Queen of the Pandiya country.

The second part of the story tells about the love of Arjuna for Alli. Alli had women all around her and she hated men altogether. However Arjuna once saw her, when she went for hunting and was infatuated with her. Krishna comes as a 'Kuratti' (fortune teller) and tells the fortunes of Arjuna. Alli was cruel and gave a number of punishments one after another, but Arjuna overcame all. Later Arjuna came in disguise and tied the sacred thread of mangalyam around her neck when she was sleeping. She could not remove it. Then there was a war between Alli on the one side and the Pandavas on the other. Everybody including Krishna ran away. At last Sahadeva captured her and she accepted Arjuna as her husband.

Except for the names, the story has nothing to do with the *Mahabharata*. Alli is a new creation of the folk ballad.The author has cleverly included the Pandiya story from the *Tiruvilaiyadal Puranam* in the first part. Though the second part has names such as Krishna, Arjuna, Bhima and others, no such incidents as in the ballad can be seen in the *Mahabharata*. Krishna comes as a lady fortune teller and reads the palm of Arjuna, which also is an innovation of the author. The punishments which Arjuna undergoes are numerous and they are also the inventions of the folk poet. The part that says that Alli despised all men and was ruling the country only with ladies is completely new. The tying of mangalyam when she was asleep is another new episode. The drinking of the boiling oil, which was brought to trace the culprit who tied the mangalyam by Bhima, is to be seen in no other work. The war of Alli on Pandavas is another imaginative invention of the poet. Finally the story ends with the capture of Alli and her marriage with Arjuna, who till then was not in the scene.

The ballad is highly romantic and the poet deserves all praise for the numerous new scenes which he has created.

Pulantiran Kalavu, Pancha Pandava Vanavasam, Ahimanyu Suntari and *Pavalakkodi*, are some of the romantic ballads which have picked the characters from the *Mahabharata* but the incidents in them are new, and that caters to the needs of the village folk.

In ballads like this, the poet always hides himself. The characters reveal themselves by their dialogues. Repetition of words and incidents, which is the hallmark of folk literature, is there in all these ballads.

b) Ballads based on literature: *Mahabharata Ammanai,Karna Maharajan chantai, Ponnuruvi Masakkai, Nalachakravarthi Ammani, Aricchantiran Kummi* are on the story of the *Mahabharata*. *Kusa Lava* and *Kuyil Ramayanam* are based on the Ramayana story.

Kovalan Katai and*Kannagi Valakkurai* (Ceylon) are ballads based on *Silappatikaram*, the Tamil epic. *Kovalan Katai* is not an adaptation, but a distortion and an ugly parody of the epic.

This story in 3300 lines is totally different in plot and in the delineation of the characters. Kannagi is not the gentle wife of the *Silappatikaram;* and Madhavi (here Madhaki) is a prostitute well versed in the profession; the whole of Vanchikkandam is omittend in the ballad; the incidents are framed to entertain the uneducated villagers.

The story of Siruttondar, which forms a part of *Periya Puranam* is retold as *Siruttonar Katai*. There are many other such ballads which retell the epic or purana stories transforming them to suit the tastes of the villagers.

Markandeyar Ammani, Manickavachakar Ammanai, Minatchi Digvijaya Ammanai, Valli Ammal Katai etc. belong to this category.

The heroic qualities of many warriors and chieftains have attracted the folks in villages from time immemorial; their lives have been depicted in a large number of ballads.

Kattabomman of Panchalankurichi stands foremost among them. *Virapandiya Kattabomman Kataippadal* or *Kattabomman Charittirak* in 7410 lines has been published by the Madurai University with an elaborate introduction by N. Vanamamalai.*Kattabomman Kuttu* is another publication by the same university. Both these works and some more are on Kottavomman who fought against white imperialism and refused to pay the annual tribute to the English men of the East India Company. He had by his side Diwan Tanapati and his brother Kumarasasami alias omaiturai. While Bomman and Tanapati were captured by

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the teacherous act of the Tontaiman of Putukkottai and were hanged at Kayattaru, Omaiturai escaped and rebuilt the fallen fort. When it was attacked he again left the palace and was given shelter by the Marutu brothers of Sivaganga. Later he was also caught and hanged.

The work in Kummi form is interesting to read with all the qualities of a ballad.

Sivagangai Kummi and Sivagangai Ammanai are the two ballads on the Marutu brothers of Sivagangai.

Tesingu Rajan Katai, which is in 3800 lines, depicts the struggle of Tej Singh of Senji against the Delhi Sultan. He had a good friend in Mehboob Khan, a Muslim. After winning the battle, Tej Singh kills himself since he did not want to live after the death of his best friend in the battle field.

The most popular of all the historical ballads in Tamilnadu is the story of *Tesingu Rajan Katai*. The story, the style, the diction, the incidents, the rhythm, the imagination, the emotions and the techniques make the ballad all the more interesting. The story of the valiant king was told in such a fitting manner that it aroused the feeling of valour among the villagers and also pity for the king.

Khan Sahib Chantai is another ballad worth mentioning. A Hindu by birth, Yusuf Khan alias Khan Sahib was a Muslim convert. He married Masha, a Harijan girl with Portuguese blood. This ballad in 3400 lines tells the story of Khan Sahib in a simple style. It is in 'nonti-chintu' metre.

Ramappayyan Ammanai is one of the earliest of ballads in Tamil. This is composed in 2500 lines, and tells the heroic story of Ramappayyan, a commander of Tirumalai Nayak of Madurai in the 17th century, who subdued the Setupati, ruler of Ramnad.

Aivar Rajakkal Katai is another beautiful ballad in 4000 lines. This is the story of Kulasekara Pandiyan who fights against the Kannatiyan of the Kannada country, and finally dies. War and love are the twin themes which are popularised in this ballad. The daughter of the Kannatiyan fell in love with the Pandiyan, who refused to marry her because she belonged to a lower caste. However when at the end the Pandiyan stabbed himself and died, she too threw herself on the pyre and died.

The beauty of the verse and the poetic feeling evoked by the ballads may be seen in the way in which love, heroism and social constraints impinge on one another in the narration. Examples may be given from *Tesingu Rajan Katai* of such poetic harmonisation. These ballads, whatever their themes and modes of narration, not only reflect the cherished social ideals of the time, but also represent the existence of a parallel literary culture, although more secular in nature, running, by and large, in consonance with the general literary trends of the day. And in the process, they acquired a distinct rhythmic quality and poetic beauty of their own.

d) Social ballads: Of the social ballads, *Nallatangal Katai* is the most popular. Nallatampi gives his sister, Nallatanga, in marriage to Kasirajan because of drought in the country she left her husband and came to her brother's house, after a few years, with all her children. But she was sent away from the house of her brother by his wife, Muli Alankari. Because of her distress, she threw all her seven children into a well and in the end she herself jumped into it. *Nallatangal Katai* is one of the touching ballads, which was very much liked by the people. It was read in a ballad form, performed in Villuppattu and enacted as a Terukkuttu.

Muttuppattan Katai, *Kattavarayan Katai*, *Maturaiviran Katai*, and *Chutalamatan Katai* are some of the popular ballads even now recited in the remote villages of Tamilnadu.

Muttuppattan Katai is a tragedy which tells the pitiable story of a Brahmin who married the two daughters of a cobbler of low birth. But *Kattavarayan Katai* turns the table; here Kattavarayan, a pariah by birth, is loved by a Brahmin girl, Arya Mala. The love is not successful; Kattavarayan is punished and is put to death. Both these stories have to be studied against the social background, particularly of the caste system.

If the historical ballads are breath-taking, the social ballads are heart-breaking.

e) Modern ballads: *Kuyil Pattu* of Subramanya Bharati, *Gandhi Mahan Katai* of Kottamankalam Subbu, *Sivakami Charitam* of P. Sundaram Pillai and *Nanchil Nattu Marumakkal Vali Manmiyam* of Desika Vinayagam Pillai are some of the modern ballads. They differ from the other types of ballads in many ways. The form, content, style, language and techniques are quite different from those of traditional ballads.

The ballads in Tamil are many in number with all the ingredients and characteristics of an oral traditional poetry. The puranic ballads portrayed devotion and preached certain teachings or morals; the literary ballads narrated stories from epics in a different and touching manner; the social ballads brought out the habits and customs of the people. In short, the ballads in Tamil present a world of heroic warriors, pious devotees and socially conscious lovers, who had a niche in the hearts of millions of villagers.

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R.K.

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BALLAD (Telugu) Ballad, a form of Anibadha folk literature, has enriched the Telugu folklore very greatly. It is believed that there were ballads in Telugu even in the Pre-Nannaya period. There are evidences to show that Palanadi Virakathas (Ballads of Palanadu) gained popularity in the latter half of the 13th century.

Ballads in Telugu are sung by the mendicant minstrels who are known as Pambalavaru, Vira Vidyavanthulu, Kommulavaru, Pitchikuntlavaru, Saradakandru, Viramustulu, Jangamulu, Dasarulu, Bhagavathulu, Suddula Gollalu, Gangireddulavaru, Budabukkalavaru, Chindu Madigal, Jamukulavaru, etc. The language is generally colloquial, natural, simple and sweet, full of proverbs and idioms. We find a harmonious blend of literature and music in these ballads which were composed with simple metres like Khandagati, Manjari Dwipada and Dwipada following the rule of Yati and Prasa. Mostly Virarasa dominates in Telugu ballads.

Several scholars have attempted the classification of ballads. Tangirala Subba Rao divided the folk poetry into two broad classes viz. Janapada geetalu (Folk songs) and Viragathalu (Ballads). The popular or traditional ballads are subdivided into Katha Chakramulu (Ballad cycles), Veeragathalu (Ballads) and Laghu Viragathalu (small ballads). The literary ballads are found in the form of Dwipada Kavyas. Apart from these ballads, there are imitations such as Burrakathalu, Jamukulakathalu and Suddulakathalu.

The ballad cycles were further divided into Saktikatha chakramu (Ballad cycles of the incarnations of Adi Sakti), Palanati Virakatha chakramu (Ballad cycles of Palanadu) and Katamaraju katha chakramu (Ballad cycles of Katama Raju). Shakti Katha chakramu comprises narrative poems like Yallamma katha, Ankamma katha and Poleramma katha. The ballad cycles of Palanadu which were composed on the historical incidents that occurred in Palanadu area (Guntur District) date back to the 12th century A.D. A good deal of research is centred round this cycle and it appears that there are about 25 narrative poems in it which are sung by Veera Vidyavanthulu or Palanativaru with the accompainment of Pambajodu (twin drum) for 'Tal' and Thiti (bag-pipe) for 'Sruti'.

In the ballad cycles of Kathamaraju, there are about 32 narrative poems depicting mostly the heroic deeds of the rulers of the Nellore area for three generations starting from Avula Valaraju and ending with Katama Raju with such a coherence as to give it the appearance of an epic. These ballad cycles are mostly sung by Kommulavaru and at times Suddula Gollalu also sing these songs.

The 'Viragathalu' can be broadly divided into Bobbili Varusakathalu, Padamulu and Jangamakathalu. The widely known narrative songs under these categories are Bobbili Katha, Desingu Rajukatha, Kambhoja Rajukatha, Mugguru Maratheelakatha, Balanagammakatha, Sarvayi Papadukathe, Lakshmana Murtcha, Lakshmanakatha, Ganga Vivahamu, Dharmangada Charitra, Sarada Ramayanamu, Sarada Sarangadhara, Siriyala Maharaju Charitra, Nijalinga Chikkayya Katha, Devayani Charitra, and so on.

Some examples of smaller ballads are: Gurrala Gopi Reddy Pata, Budda Vengala Reddy Pata, Ediga Ramanna Pata and Dharmapuram Narasimham Pata.

Ballad cycles are very lengthy and are sung for months together; ballads may take two or three nights whereas the smaller ballads many not take more than an hour or two.

Interestingly, it was C.P. Brown who collected the Telugu ballads first in 1842.

The yeoman service rendered in the field of research on ballads by eminent scholars like Veturi Prabhakara Sastri, Mallampalli Somasekhara Sarma, Sripada Gopala Krishna Murti, Hari Adiseshu, B. Rama Raju, Nayani Krishna Kumari and others is commendable. The Andhra Pradesh Sangeeta Nataka Academy on the eve of World Telugu Conference (1975) published a book on ballads written by Tangirala Subba Rao. Laudable efforts are made by the All India Radio stations in Andhra Pradesh to keep alive the cultural heritage of Andhras through ballads. Several enthusiastic researchers are burning midnight oil to get more authentic, comprehensive and latest information.

In spite of this, ballads are on the decline in modern times on account of the growth of civilisation, ban on Jataras (Shakti worship) and cock fights, and lack of interest on the part of writers. It has been very recently realised that it is time for the literary institutions and Universities to take steps to print and preserve these ballads, which are the treasures of Andhra culture.

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R.S.R.

BALLAL, VYASA RAO (Kannada; b. 1923) was born at Udipi. He is the son of Nidamburu Ramdas and Kalyanibai. Ballal is an accomplished novelist and story-writer from Bombay. He had his primary education in Udipi after which he went to Bombay and came in close contact with Bombay life. His emotive novel *Anurakta* ('Women in Love', 1953–2–1958) was awarded the Mysore Government prize. His collection of short stories entitled *Manjari* (1975) is a remarkable work and was awarded the Karnatak State Sahitya Akademi Award. Another collection of short stories is titled *Sampigeya Hu* (1958). Besides *Anurakta* he has brought out two more novels entitled

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Vatsalyapatha (The path of Affection) and *Uttaravana* (The Aftermath) and a book of verses viz. *Herjantagan*. He is a serious but sedate writer who creates suspense only through straight narration of episodes without recourse to devices of style and sentence manipulations. The episodes themselves are remarkably complex, bringing out a human clash of wills and suffering. The setting chosen is generally Bombay, but sometimes he is given to describing his rural or moffusil memories. Most of his characters belong to the salaried white-collar class. Bâllal is an idealist given to philosophical musings which have found a place in a collection entitled *Badukina Adarsa* (The Goal of life). But his idealism makes him an objective observer of city life, its stresses, strains, clash of wills and feelings of rootlessness.

S.M.P.

BALRAJ KOMAL (Urdu; b. 1928) was born at Sialkot (now in Pakistan). He is, at present, Deputy Education Officer in Delhi Administration.

A major poet with personal conscience and commitment, Komal has five collections of poetry, namely, *Meri Nazmein* (My poems) 1954, *Rishta-e-Dil* (The Relationship of the Heart), 1963, *Safar Mudam Safar* (Ever at Travel), 1969 and *Nizhad-e-Sang* (Born of Rock) 1975. Besides the Anjuman-e-Taraqqi-e-Urdu (Hind) published an *Intikhab*, a selection of his poems, in 1971 and *Parindon Bhara Asmaan* (A Heavenful of Birds) in 1984. Besides poetry, he has published a collection of his short stories *Ankhen aur Paon* (The Eyes and the Feet) in 1981. Many of his critical writings on modern poetry and fiction, are also available for reading in numerous literary journals some of his works have also appeared in Hindi & English.

Komal belongs to the generation of the old-time new poets immediately noted and loved for their individual poetic stance and experience of life in post-independence literary era. But, unlike his most fellow-newtimers, he features, both in person and poetry, contemporary suffering with quiet assurance. He is more at home in his poetry when the effort of the short story writer in him combines with that of the poet and he thus creates narratives at once poetic and fictional. Such of his poems as Akeli, Akheri Bus, Ambulance, Night Train and Saba ke Hath Peele Ho Gaye as also many of his prose poems, illustrate the point. He was given the Sahitya Akademi Award on *Prindon Bhara Asmaan*.(Poetry) in 1985.

J.P.

BALUTEN (Marathi) by Dagdu Maruti Pawar alias Daya Pawar is an autobiography by a Dalit writer. Dalit Literature rose on the horizon of Marathi with short stories and poetry and is chiefly autobiographical. The first autobiography to attract the attention of readers and critics was Daya Pawar's *Baluten*. Daya Pawar has poetic talent and being a good student of literature knows well the qualities of good literary style. He wanted his autobiography to be different from the accepted norms of the literary form. Although the experiences in the autobiography had to be personal yet the author wanted to be objective and representative in effect. Hence the choice of the title which symbolises the rural untouchable community in general. The author appears to be in two minds about this approach and hence he has endowed the paternity of this narration to one Dagdu Maruti Pawar. However in the heat of these outpourings he soon forgets this objective stance. However this does not vitiate the texture of the experiences. The genuineness of the experiences of an untouchable struggling for a peaceful existence, mentally tormented but incapable of retaliation in word and deed have attracted the readers to the book. It was praised all around though some of the critics deprecated the frank exposition of the facts. The book soon ran into its second edition. It was translated into Hindi and received equally high praise. In the epilogue to the second edition the author attempts to answer the critics. But he does not justify his approach nor defend his narration. He leaves the judgement to the future generation. An autobiography normally is written to make a man a hero. This autobiography is different. It has created the first anti-hero in Marathi literature.

S.S.R.

BALWANT, BAWA (Punjabi; b. 1915) is an eminent Punjabi poet; parental name Mangal Sen, then Balwant Rai, afterwards the present nom de plume. He learnt traditional 'Mahajani' script and got training to be a Munim (shop accountant). He had no regular education; his father taught him Persian, Urdu and Hindi. For livelihood, he did petty jobs. He launched his poetic career by composing patriotic poems in Urdu 'Sher-e-Hind' (Lion of India, 1930-32); and was received as the first serious, intellectual and conscious Punjabi poet with his first poetic venture *Mahan-Nach* (The Cosmic dance, 1941). His *Sugandh Samir* (The Fragrant Wind, 1959) was adjudged the best poetic achievement of the year (1959) by the language Deptt. of Punjab Government. He is altogether a different 'voice' for his fresh lyrical patterns and chiselled poetic diction. In spite of all the frustractions of life, his verse reverberates optimism. His main works are as follows: 1. *Amar Geet* (Immortal Songs 1942), *Jwala Mukhi* (The Volcano, 1943), *Bandargah* (The Harbour, 1951), *Kav Sagar* (Ocean of poetry, 1954, edited anthology), *Kis Kis Tarhan de Nach* (How many Forms of Dances, 1957) and unpublished biographical-sketches of some of the artists of India and some of the forgotten Punjabi-Urdu poets.

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BALYAKALASAKHI (Malayalam) is a celebrated Malayalam novel by Vaikom Muhammad Bashir, one of the founding fathers of the modern Malayalam novel. 'It is an intensely human vignette of lower middle class Muslim life', the first serious literary work to depict this section of Kerala society.

Majid is the son of a rich timber merchant, an uneducated short-tempered bully of a man. Suhra is the daughter of a petty arecanut trader, a poor but loving man. Majid is nine and Suhra seven when the story begins. They are neighbours, they go to the same school and study in the same class, but become family friends only after playing on each other tricks characteristic of their immature age. Their friendship develops into love when Suhra, good at her studies, helps him, though with poor results, to come up. Then there comes the times for circumcision for the boy and ear-piercing for the girl, ceremonies tenderly described in the novel. Soon the boy goes to the town school but she is too poor to do so. As if to aggravate her dire distress, her father dies. Majid's father can help her only after helping the 67 nephews both from his wife's side and his own.

Suhra, now a girl of sixteen lives on, looking after her mother and younger sisters. One day Majid falls ill, and while nursing him, she bends low to feel his forehead. They kiss each other and realize that they are in love.

One day Majid, expelled by his infuriated father, leaves his home. Wandering for about seven years and mingling with all kinds of people, he sees the essential oneness of humanity. Everything on the home front has turned topsy-turvy by the time he returns home. His father is a pauper now. Suhra has been married off as the second wife of a butcher. Majid yearns to have a glimpse of Suhra, (who is still his beloved) when she is sent home by her husband who does not want her any more. On hearing about Majid's return she comes to see him and pours out her tale of woe and conveys her decision not to go back. They once more relive their childhood in recollection.

Majid resolves to marry Suhra. His mother is not against him but she would rather have his sisters married first. This means money. Majid sets off again, now to make money. He finds a job and works hard but is crippled in an accident. He dreams of Suhra and talks of her. But even this happiness he is not destined to enjoy for long. A letter from home brings the news of Suhra's death. His thoughts rush back to the last parting scene with his sisters standing behind the door, father leaning against the wall, Suhra sobbing in the garden. The novel ends on this note.

One may call *Balyakalasakhi* an extended short story rather than a novel in view of the limited canvas (only about 80 pages), the subdued manner in which the intensity of emotions is built up and the suggestiveness of the short, simple sentences. But one must remember that it depicts the life story of the hero and the heroine covering a span of twenty years. Structurally the novel reaches its climax in the ninth chapter. The remaining three chapters work out an anti-climax. The vision of life emerging from this work also suits a novel more than a short story.

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S. Ve.

BAMULAHAZA HOSHIAR (Punjabi). Narendrapal Singh's *Bamulahaza Hoshiar* has the unique distinction of being the most controversial novel in the annals of Punjabi fiction. The novel has been charged with obscenity, cheap sensationalism, sacrilegious violation of religious susceptibilities of a particular community and plagiarism too. On the other hand it has been extolled as a sensitive, poignant depiction of the existentialist enigma of man, of his sense of inner void and outer purposelessness.

The extremity of such reactions is also due to the fact that having been conceived by its author as a futuristic fantasy, thus being 'ab initio ' free from the constraints of realism, verisimilitude and probability, this work does not fit into the pre-conceived conventional notions about the novel-form as a genre of literature.

Narendrapal Singh, rejecting the old patterns and motifs, is primarily concerned with the individual pitted against the forces of modern techno-industrial civilization which tends to negate his individuality. With Narendrapal Singh the stress passes on from 'System' to 'Civilisation' the futuristic intimations of which are symbolically presented in *Bamulahaza Hoshiar* in a deliberately chosen shocking manner leading to so much controversy which became accentuated when after winning the Sahitya Akademi Award for 1976, it was banned by the then administration in Punjab, for being obscene and liable to hurt religious feelings of one community.

The main scene of the novel opens up at the Kennedy International Airport where thousands of passengers and visitors got stranded due to heavy snow-fall that blocked all air and ground traffic. The hero of the novel, Avtar Singh who had gone to the airport to receive his beloved Moria, an American Peace Corps Volunteer, on her return from India, is also one of the trapped persons in the terminal buildings. The situation at the airport worsens with the collapse of the services and amenities and the disappearance of the eatables into black market. Vested political interests give a new dimension to the tragedy, when the Mayor of New York with an eye on the next Presidential election joins the fray. The crisis brings under sharp focus the inherent weakness of our technological civilization. The breakdown of the arrangements at the airport, in a sense, symbolizes the collapse of the

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value-system. The resultant situation of 'Valuelessness' is presented through lurid scenes of homo-sexuality, and mass-sexuality, enacted at the airport where a girl opens a sex-shop. In his effort to find a way out Avtar Singh dies by accidently falling on the snow-covered pipe of a fire-hydrant outside the terminal building. There is no exit or escape from the situation in which man finds himself caught up today.

The lopsidedness of our materialistic civilization, as the author seems to perceive it, is symbolically presented in the form of facial distortion that the victims of a new disease happens to develop, alongwith some other symptoms like blank looks and paralysis of mental faculties. With the disease spreading far and wide, the scene moves on to India which offers the cure out of its 'Bur' tree hailed as the saviour. That the author does not attempt to present the so-called 'Spiritualist' East as an answer to the 'Materialist ' West is clear from the fact that Moria is disillusioned by hypocrisy and superstition in the native land of her lover. The novel tends to give an impression that the author visualises a return to nature (symbolized by the 'Bur' tree) as a cure and corrective to the lopsided materialism of modern civilization. If this is what Narendrapal Singh has in mind, then, he is providing only a regressive solution to that thrust of the future which the novel presents in a fantasy-form. Perhaps the author has no pre-conceived solution or notion, leaving his fantasy free to follow a course dictated by its own logic of illogicality.

J.S.A.

BANA (Sanskrit; 7th century A.D.) Bana was a powerful prose writer. His dates are fixed as he was a contemporary of Shri Harshavardhana, King of Kanauj (604-647 A.D.). An autobiographical account has been given by Bana himself, slightly in his *Kadambari* and quite extensively at the beginning of his *Harshacharita*. With a legendary touch Bana traces his ancestry to the family of Vatsa, the cousin of Sarasvata, the son of Goddess Sarasvati and Dadhicha. Vatsa lived in Pritikuta, a place on the river Shona or Hiranyabahu. A descendant of this family, one Kubera, became very famous on account of the honours he received from Gupta kings. One of the four sons of Kubera, namely, Pashupata was the great grand father of Bana: Pashupata's son Arthapati had eleven sons; one of them Chitrabhanu was the father of Bana. Bana's mother was Rajadevi.

The Vatsyayana family enjoyed the favours of both Lakshmi and Sarasvati and was renowned for learning and wealth. The ancestral mansion used to be filled with fragrant smoke rising from sacrificial fires; and the sound of Vedic recitations reverberated through its halls. In this family mansion even the parrots in cages knew the correct pronunciation of Vedic mantras, and would correct the erring pupils in their daily lessons and recitations. Bana grew up in such an intellectually and materially rich domestic atmosphere, imbibing the knowledge of all Shastras, arts and lores. Unfortunately he lost his mother when he was a child; and his father who nurtured him carefully also passed away when Bana was fourteen. His uncles and cousins were very kind to him. But this personal loss or the adventurous spirit of unbriddled youth or an irresistible curiosity to see the world implanted a wanderlust in Bana's heart. He left his home and set on a wandering tour of Northern India. He gathered around him a multi-cultured band of youngsters which included actors and dancers, musicians, professional bards and readers, poets and writers, jugglers and snake-charmer, poison-doctors, gamblers, betel-leaf carriers, magicians, men of different professions and religious creeds, and even women. Such careless wandering in a dubious bohemian company was bound to set several tongues wagging. And though Bana was received back home with affection, wonder and curiosity by his relatives a cloud of baseless scandal hung over his head.

Bana in his wanderings had contracted the friendship of Krishna, cousin-brother of Emperor Harshavardhana of Kanauj. Word came from him that the Emperor wished to see Bana and Krishna had already prepared some background for the interview. Encouraged by his relatives Bana left home, choosing an auspicious day, to meet the emperor. The meeting took place at Manitara on the bank of Ajiravati. Bana faced the king with trepidation in his heart; the king showed him first scant courtesy and called him 'a great libertine' (bhujanga). To this baseless charge Bana gave a spirited reply. It did not take a long time for Bana to win the admiration, affection and patronage of Harsha, who was himself a poet-dramatist, a lover of arts and a broad-minded humanitarian as well.

Like his unusual career, Bana's contribution to Sanskrit literature is unique. The father of an ornate florid style, Bana created a new genre of prose romances by writing a historical tale, the biography of his patron king, under the title *Harshacharita* and a romantic imaginative novel, *Kadambari*. In this literary form, known in theory as Katha and Akhyayika, Bana had predecessors and imitators, but not equals exactly. Bana also wrote a devotional poem of hundred verses, *Chandishataka*, which glorifies the spouse of Shiva, Ambika. The play *Parvatiparinaya*, sometimes attributed to him, is really by a later writer Vamana Bhatta Bana of the 15th century. A.D. But fragments of a play, based on the *Mahabharata* and resembling the theme of *Venisamhara* called *Mukutataditaka*, have been recently discovered in literary quotations and they suggest Bana's probable attempt at dramatic writing.

The tributes Bana has paid to old Sanskrit and Prakrit poets at the beginning of his *Harshacharita* show his deep acquaintance with the wide and varied range of the literature of ancient India. Bana seems to be thoroughly

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ingrained in the traditional shastras, although he does not parade his technical knowledge in his writing. He is a master of the puranic-historical tradition, is learned in the mythology as embodied in old epics and puranas, and uses all this equipment to enrich his rather difficult but dazzling literary prose style. Western scholars have compared Bana's writing to a luxurious jungle which does not offer easy access and a passage through which is felt to be fraught with unexpected dangers in the form of recondite allusions and abstruse puns. It must however be remembered that Bana was creating a new style of prose-writing, applying all the rhetorical devices of Kavya to the writing of prose. Using oxymoron, paranomasia, alliteration and sound-effects of rhyme, poetic fancy and hyperbole, punning, use of mythology and emphasis by rhetorical exclusion, Bana was playing with language, but at the same time he was widening the horizons of its meaning and its literary and cultural associations. It is an extraordinary style of writing which only the grammatical and semantic richness of Sanskrit could make possible.

The main qualities in Bana's writing which stand out are:-

1. his unfailing power of observation of men and things, and his deep involvement in the affairs of man,
2. the universal appeal of his treatment of love and
3. his art of storytelling evolved from a prevalent folk-form into a wellknit literary form, wherein the petals of the story seem to open one by one not in a chronological order but in an aesthetic pattern.

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G.K.B.

BANABHATTA KI ATMAKATHA (Hindi; b. 1907 d. 1979) is Hazariprasad Dwivedi's first novel. Set as it is, like his later novels, against a historical background, the novel is a fictional autobiography of the famous Sanskrit poet-novelist, Banabhatta, who was a court poet to the poet-king Harshvardhana of the 7th century.

The novel, which is divided into twenty 'Uchhavasas' (Chapters), opens with a quaint fictional preface by one Vyomkesha Shastri who avers that he received the manuscript from an English woman Miss Catherine (Didi), who shortly afterwards left for her homeland along with her pet cats. The manuscript, he claims, was unfinished and, to the end of the novel, this fictional narrator adds a little note by Miss Catherine which hints that it was not an autobiography of Banabhatta, but a symbolic representation of her own life. The novel thus acquires a very interesting double frame work where the self of the author enters the fictional microcosm in several guises, as Didi, as Vyomkesha, the narrator and as the hero Bana himself. The narration thus acquires an intimacy of tone and also an ironical framework which is rare in a historical novel, and which connects it effortlessly to basic concepts and questions of our age.

Banabhatta, the hero, is the archetypal aesthete. Adventurous, sensitive, gregarious and a lover of beauty, during his peregrination Bana meets Nipunika, an actress, and falls in love with her. They separate after a quarrel and Bana becomes a wanderer again. After several years, he meets Nipunika once again at Sthanvishvar, and with her help, rescues one Bhattini (Chandradidhiti) the daughter of king Tuvar Milind, who had been forcefully confined in the harem of the king of Sthanvishvar. A series of incidents follows which includes strange encounters with 'tantriks' (Mahamaya, Aghor-Bhairav, Virativajra), clashes with the soldiers of the Abhir overlord, the acceptance of Bana as the poet of the court and the encounter between Rajyashree and Bhattini. At this point, Nipunika dies after acting in a play, and the heart-broken Bana, having arranged a meeting between Bhattini and her father, takes leave of her to go to Purushpur on royal business. The story ends abruptly at this point, and Vyomkesha Shastri takes over, bringing the reader back into our century with Miss Catherine's moving letter about human life and emotions being the same all the world over, and the need for compassion and love in a world torn by war and greed.

Hazariprasad Dwivedi has made an excellent use of the available material about the historical figure of Bana (Bana's own *Kadambari* and *Harshacharita*) and the language of the novel follows Bana's ornate and mellifluous style closely. The technique of having a number of narrators, describing incidents and people from different points of view, is also from *Kadambari*.

To all this Hazariprasad Dwivedi has added his inimitable puckish humour and deep erudition, which makes it a highly complex historical tale, a delightful and profoundly moving human document, which highlights the question of our age against a timeless tale of a great writer in search of truth.

M.P.

BANGARVADI (Marathi) by Vyankatesh Madgulkar is a beautiful novelette ruling the reader's mind since its publication in 1955. In Marathi, a trend of depicting rural life came into vogue in post-independence era. Madgulkar proved through his imaginative writings that the depiction of rural scene can be of literary significance, *Bangarvadi* which is known as his best work is a milestone in this modern trend.

Bangarvadi is a story of the experience of a primary school teacher in Bangarvadi, a very backward and small shepherds' village in the then State of Oundha. In this

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stinking village poverty is the age-old ruler, and still the people here are human and humane. They are good as well as bad; they have dignity, affection and decency, as well as jealousy, hatred, enemity and deception; they are governed by primitive impulses; their life is intense and social.

One day a primary school teacher who narrates the whole story, enters the village, and within a span of a year gets involved intensely in the affairs of the local residents. Because of his transfer to another village he leaves this village and the novelette ends. The author has recreated the life of the locality, its total atmosphere and environment with its dry, unfertile pasture grounds and thorny 'babhula' trees and 'bajari' crop, the people living there with faith and superstitions, their likes and dislikes, greed and generosity, attachment and detachment with insight. They lead their lives with unprotesting acceptance of poverty and sufferings. The teacher experiences all this very closely. As the teacher arrives in the village, people treat him as a stranger with suspicion and doubt, the walls gradually fall down and he is accepted as a friend, philosopher and guide. In a totally illiterate Bangarvadi, he attempts hard to convert backward students into lovers of letters. He does it patiently, through desperate experiences. The climax of the story is the building of a gymnasium through the collective efforts of the people at the inspiration of the teacher. The king attends the inaugural function and praises his subjects for their constructive work. But then, a misfortune awaits Bangarvadi in the form of a horrible famine. Days pass without a single drop of water. They have no other option but to migrate to some safer place in search of bread and water. Sheer survival is their problem now. In a very restraint style and without being sentimental or emotional, Madgulkar has described the horrible impact of the famine on the village life.

Madgulkar's lively characterisation is yet another feature of this novelette. There is Karabhari, the headman of the village, with his generous support for the teacher. He is a moving spirit behind everything that happens in the village. This is an important character next to the teacher. Apart from this, there is faithful and innocent Ayabu harnessing his wife with an ox to the plough and then serving her with affection at home; there is Anji, Karabhari's grand daughter, who asks the teacher to get her 'choli' (blouse) stitched from the city; Ananda a petty thief who steals money, yet after a couple of days confesses his guilt. There is Dadu Balatya who forewarns the teacher to behave properly when he has not even entered the village, Kakuba, who does not leave the village inspite of the sufferings of famine, Ramoshi, who runs away with another's wife.

In addition to these characters, the author has also described certain events like the fair of Goddess Mavalya, persons possessed by the spirit, intrigues in the village, folk music, the scene of grazing and the sheep returning to the village in the evening, changing climate, harvesting, etc.

About Madgulkar's style, Gangadhar Gadgil says: "He (Madgulkar) has a wonderful ear for the sound of words and the rhythm of sentences..... He expresses himself with an economy of words..... He lets his stories happen without the least effort to control them, and even when they end one has a feeling that they continue to flow on..... He has an uncanny understanding of the language of the human body and he can reach deep into the human hearts that nebulous core which for want of a better word we may call the soul".

The National Book Trust has translated this novelette into major Indian languages and it has also been translated into English with the title *The Village has no Walls.*

Av.S

BANALATA SEN (Bengali) is a collection of poems by Jibanananda Das; post-Tagore, he was one of the most striking poets of the Bengali language. Chronologically the third of the poet's seven poetry collections the book was first published in 1942 by Buddhadev Bose, in his Kavita Bhavan edition from Calcutta; a second edition was brought out by Signet Press in 1952. Later, Bengal Publishers collected the poet's entire poetical works and brought them out in two volumes, under the title *Jibanananda Daser Kavyagrantha;* the first volume containing four collections and including the present one came out in 1970 and had had several reprints since.

The book is a collection of thirty poems, written between 1925 and 1939. Several of them have been translated into many Indian and European languages, quite a few of them having more than one translation in a given language. Particularly, the title poem, "Banalata Sen" is one of the most famous poems in the Bengali language, ranking in fame with some of the finest compositions of other literary giants. Almost countless translations of it already exist in English alone; nearly two decades ago, in 1962, Writers Workshop of Calcutta set a pioneering example by bringing out a collection containing, among other poems of the poet, several English renderings of this same poem done by different translators. The title itself of the poem, in today's Bengal, is equal almost to a state of mind and had become synonymous with the poet.

All the major thematic preoccupations and particularly the way of expressing them, which have made this poet so distinct from others, are amply in evidence in this collection. Quite a few of them prominently characterise the title poem itself.

His work, strikingly original in the context of what has preceded him in Bengali poetry, is marked by an acute awareness of his times and reflects the imperilled image of

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man in the 20th century. A loss of faith, characteristic of the times and resulting in agony, often goes hand-in-hand in him with an understanding of and an intense interest in man's life on this much beautiful earth. An insight into the inescapability of the human condition occasionally lends his work an unfailing maturity and wisdom. A strange sadness pursues him everywhere as a result of a sense of loneliness from which he neither finds nor seeks any escape and for the adequate expression of which he takes refuge in a lyricism resonant with such combination of words with sounds and embodying such word-images which, while being intensely Bengali in spirit and imagination, have no parallel in the history of Bengali poetry. Conscious of a continuity of life and time, his poetry binds the present moment with ages of past history, often enlarging the scope of his vision to include the infinity of outer space. There is also a certain sensuousness, a love for luxury (notably in a poem like "Nagna nirjan hat" i.e. Bare solitary hand) in this collection, in his evocation of the past times of which his present is so inseparable a part; at times even a strange love for the feminine body, a subtle eroticism which is often so transformed that it may speak about the breasts or the vagina of darkness, as in the poem 'Andhakara' (Darkness).

Lastly, and no less importantly, though intensely personal and having the appearance of complete naturalness, the language of his poetry is free from all past conventions and norms of what has so far been regarded in Bengali as poetic language.

There is also a certain death-wish inherent in the poet which comes back again and again in his work, in this volume as elsewhere. Simultaneously, the primeval nature, in its various manifestations, is an eternal consolation, a constant healing touch and a source of rebirth. The desire to be reborn, at times as grass or an orange, is a longing for death as well as for return to nature, of which man is certainly a part, though apparently not so tempting a part as to be the object of the poet's desire to be reborn. Here, for example, is the poem "Ghas" (Grass) from the collection, in Buddhadev Bose's English renderings: "The world this morning is filled with soft green grass, gentle, like/green lemon-leaves,/like an unripe orange it is-this green grass-as fragrant-with/the deer ripping it off with teeth./ How I wish I too could drink the fragrance of this grass, like/some greenish wine, beaker after beaker,/could squeeze the flesh of this grass, rub my eyes against its eyes/and my feathers against its plumage,/could descend from the savoury darkness of some warm/grass- mother's flesh and be born as grass within the grass."

A shining example of most of the points made above is, of course, the title poem 'Banalata Sen'. Here are its first two stanzas in Martin Kirkman's translation: "A thousand years I have wandered upon the earth,/From the sea of Ceylon to the midnight sea of Malay,/Much have I wandered; in the grey lands of Vimvisar and Asoka,/There have I been; and to the dark, distant town of Vidarva;/ Tired of this life, this foaming sea of life,/I found peace for a while with Banalata Sen of Natore./ Her hair is dark as the nights of far Vidisha,/Her face the architecture of Sravasti. As the rudderless pilot/Drifting and lost on a distant sea/Sees the island of cinnamon trees and grass below,/So have I seen her in darkness, who asked me: Where have you been/ So long away? This she asked raising her bird's-nest eyes, Banalata Sen of Natore."

Bidal (The Cat) is a poem of yet another special flavour, equally characteristic of the poet. Here, in Chidananda Dasgupta's English rendering of the poem, is an animal true to its early instincts, yet, poised suddenly against an enormous canvas, playing a cosmic game of the universe: "All through the day I keep meeting the cat;/In the shade of the tree, out in the sun,/Amidst the dense shade of the leaves/After a spot of success with a few bones of fish/He lies hugging the skeletal-white earth/ Wrapped up in himself like a swarm of bees./And yet he scratches at the trunk of the Gulmohar tree,/Walks behind the sun, stalking it./One moment he is there;/The next, he has vanished./I saw him in the autumn evening stroking, with soft white paws,/The scarlet sun; then he gathered the darkness/like little balls, grabbing each with a jab of his paws/And spread them all over the earth."

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Lo.B

BANDH GATHARIYAN (Gujarati). Chandravadan Mehta, poet, dramatist and theatre expert of international repute, has written a series of eleven books of autobiography. It begins with *Bandh Gathariyan* which covers the first three decades of author's life. In the first part he narrates the story of his childhood and school-life. He received his primary education in Baroda. Since he was born and brought up in the environment of railways, he gives a lively realistic picture of railwaymen and their life. (On the basis of his first hand experience of the life in Railways, Chandravadan has written a play named *Agagadi* which, in a way, is unique, in Indian literature). In the second part Chandravadan talks of the romantic days of college life. During this period his creative ability develops and he comes in close contact with literary giants like Narsinharao Divatia, Balvantrai Thakore, Nanhalal Kavi and Keshavlal Dhruva who encouraged him in literary pursuits in collaboration with friends like Yusuf Mehralli, Sali Batliwala, Minoo Masani and Karl Khandalawala. He established Rasputin club which provided ideal platform for public speaking.

He was responsible for starting amateur activities in theatre art in Bombay. While narrating his experience in

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this field, C.C. Mehta draws an outline of the history of Gujarati Theatre and severely criticizes the professional theatre for its vulgar theatricalities. He also draws a picture of ideal Theatre for whose realization he has spent his entire life.

This part of his autobiography also narrates the tragic story of his married life, which ended in divorce.

C.C. Mehta is a versatile prose-writer, who employs numerous modes of writing (portraits, pictures, dialogues, travelogues, etc.) while narrating his story. Warmth and playfulness are the common characteristics in each of these modes.

Bandh Gathariyan furnishes well-knit story of the first two phases of the author's life. Other parts are mostly written in the form of scattered memoirs. *Bandh Gathariyan* will long be remembered for its outstanding literary qualities.

D.T.

BANDHAKAVITA (Oriya). Bandha Kavita means a poem written within the bandha or the frame of a particular picture drawn by the poet himself. While writing such a poem, the poet has first to draw a broad outline of the picture and then divide it into small squares or circles and then arrange the letters of the poem according to his plan. In order to decipher the poem one has to read it along with the plan of the poet, otherwise it may appear as a riddle.

However, this poetic device whose source may be traced to Sanskrit literature, was generally current in the post-Medieval period of Oriya literature, that is, mainly in the 18th and 19th centuries, as the poets of the time were interested in composing such poems. Thus in a way a tradition of Bandha Kavita has grown up in Oriya poetry, and in course of time these have also been used as decorative patterns on the walls of the homes in the villages, though these are mostly found as illustrations in the palm-leaf manuscripts.

These Bandha Kavitas have been generally written through the pictures of the lotus, house, temple, pavilion, wheel, chariot, fish, serpent, tortoise, weapons, musical instruments, ornaments and articles of common use such as the cart, umbrella, pillow, plough and so on. The poets in recent time who have tried their hands in experimenting with this type have written Bandha Kavitas on such new things of the period, as cycle, wall clock, motor car, lantern, chair, church, mosque, etc.

At the outset the name of the famous poet Upendra Bhanja (18th century) may be mentioned as the first and the foremost author of Bandha Kavitas in Oriya literature. Towards the end of his literary career he composed a work named *Chitrakavya Bandhodaya* containing eighty-four pictorial poems. Subsequently other writers were naturally attracted to write Bandha Kavitas on the same line.

The next known poet who wrote Bandha Kavita was Sadananda Kabisurya Bramha. In his *Lalita Lochana'* a romance in poetry and Prema Kalpalata, a poem on Krishna Leela, we find nineteen and five Bandha Kavitas respectively. Similarly in the works like *Kanak Lata* of Tribikrama Bhanja and *Rasa Sindhu Sulakhyana* of Kesabraj Harichandan a few Bandha Kavitas have also been incorporated. But a complete work named *Prabandha Ratnakar* containing ninety four Bandha Kavitas was written by Bhubaneswar Kavichandra on the models provided by Upendra Bhanja's *Chitra Kavya Bandhodaya*.

Surprisingly enough, the tradition of writing Bandha Kavita was not completely discontinued even after the new education was introduced and newer types of poems were being written in Oriya towards the end of nineteenth century. Brajaraj Singh Deo, in 1885-87, composed *Prabandha Chitra Kavya* a collection or Bandha Kavitas in seven cantos containing seventy-two pictorial poems. The next poets who with success followed the same old tradition were K. Balakrishna Patra and Golak Pradhan. K.B. Patra's *Bichitra Kavya* is a collection of sixty pictorial poems. Also in such works as G. Pradhan's poem *Indurekha* and Manomohini Devi's *Asoka Banare Baidehi Soka* we find a few instances of Bandha Kavita.

As a result, this device has led to the development of a distinct art form in Orissa whose purpose has been poetic as well as decorative and the decoration found place in palm-leaf manuscripts as well as on the walls of the houses.

J.B.M.

BANDIJAN, RAGHUNATH (Hindi; flourished between 1740–1770). Raghunath Bandijan belonged to Kashi and was a court poet of the king of Kashi, Maharaj Bariband Singh (1740–1770). He lived in a nearby village named Chaura which was granted to him by the King. The following four works attributed to him are known to be authentic: *Rasik Mohan, Kavya Kaladhar, Jagat Mohan* and *Ishk Mahotsava*. *Rasik Mohan* published by the Munshi Navalkishore Press in 1890, was in all probabily composed in the year 1739. It is a work on rhetorics and consists in all of 323 'Chhands' (stanzas). *Kavyakaladhar* is supposed to have been written in the year 1745 A.D. It refers in passing to the categories of emotion and aesthetic relish (rasa) but concentrates mainly on the categorisation of heroines and heroes. *Jagat Mohan* was composed during the year 1750. It appears to be rather a voluminous work but contains only a detailed description of Sri Krishna's twelve-hour routine. It helps prove only one thing that the poet knew something of everything—and that is all! *Ishk Mahotsava* also focuses on the erotic sentiment but unlike the poet's other works it is composed—not in Braj Bhasha but—in Khari Boli.

The poet was well-versed in rhetorics and the

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characteristics of figures of speech enumerated and examples cited by him are enough to prove that he had a very clear understanding of the subject. The poet's examples are not limited to 'Sringara Rasa'. He elucidates the figures of speech by citing examples pertaining to other 'Rasas', too. The passages he picks for exemplifying the figures of speech are peculiar in the sense that all the four lines thereof are appropriate examples of the same figure of speech. In the categorisation of heroes and heroines, the poet sticks more or less to the tradition and there is nothing much which may be termed as original. He is more of a poet than a scholar. The emotional content of his poetry is touching and refreshing. His lively imagination has immense power of recreating images that arouse a sympathetic note in the reader.

Raghunath Bandijan may be safely reckoned as one of those rare scholar-poets of the 'Riti-Kal' whose poetic faculty did not succumb to his scholarship. His success may be attributed more to the poet than to the rhetorician.

Ma.C.

BANDIR BANDANA (Bengali) (Homage of the Prisoner) is a collection of poems by Buddhadev Basu (1908-1974), one of the foremost writers of the Kallol period. The poems were written during 1926-29 and *Bandir Bandana* was published in 1930 from Calcutta. Its subsequent three editions came out in 1940, 1947 and 1962 respectively. For an insatiable artist like Buddhadev, it was only natural that his poems would undergo some changes while passing through these editions.

The book may be considered as the young poet's first confident work, with his poetic personality gradually gaining ground. Buddhadev himself said: 'I had something of my own to say, and it was herein that I could speak first in my own voice'. (*Amar Chhelebela*, 1972).

Bandir Bandana, as the title suggests, is truly a captive's hymns. It shows the young poet as a natural captive to eros, but his ultimate goal is to transcend those bonds. He says: Wonder-struck, I decipher the script 'O youth, neither a rogue nor a beast you are, nor a mere insect- A god you are, banished from paradise!' A god I am, banished from paradise! My eyes, therefore, like a couple of captive birds want to snap the bondage of body and soar....(Sapabhrashta/*Bandir Bandana* translated by Alokeranjan Dasgupta).

Such poems made it quite evident that a new trend in Bengali poetry, both in form and in content, was imminent. But the conservative critics failed to look beyond the erotic passions depicted in the poems of *Bandir Bandana* and the young poet was attacked for preaching an amoral philosophy through his poems. Fortunately there were also others who could discover in these poems a powerful modern poet in the making. Rabindranath said, 'These poems are like the deep clouds full of water– from within them the glowing rays of the sun are being radiated'.

Dh.D.

BANERJEE, BHABANICHARAN (Bengali; b. 1787, d. 1848), a great contemporary of Raja Rammohun Roy, served the East India Company in different capacities. A widely travelled man he championed the cause of orthodox Hinduism and established 'Dharmasabha' in 1830. His journalistic career started with *Sambad Kaumudi* in 1821 but dissociating himself from it for difference of opinion on religious matters he started the *Samachar Chandrika* in 1822 which under his leadership became a very important journal of the day. A man of strong personality, he wrote very hard hitting satires in which with a strong sense of humour he drew sketches of the people and their habits. His chief literary works include *Kalikata Kamalalaya* (1823), *Hitopadesh* (1823), *Nababababubilas* (1825), *Dutibilas* (1825), and *Nababibibilas* (1831). He also edited Sanskrit classics like *Srimad Bhagavata, Manusamhita, Gita*, etc.

So.B.

BANERJEE, BIBHUTIBHUSHAN (Bengali; b. 1894, d. 1950) is a novelist widely known as the author of *Pather Panchali*, his *magnum opus* and a contemporary classic. Bibhutibhushan, right from his early life, was steeped in the manner and lore of village life which, later, would form the subject matter of his many celebrated works. Muraripur, where he was born in the house of his maternal grandfather, was a village situated a little north of Calcutta in the western part of the then undivided Bengal and near the towns of Kanchrapara and Halisahar. It was from the High School at Vanagram his ancestral village that in 1914 he passed the Matriculation examination, securing a first division in spite of difficulties resulting from his extreme indigence. Later, for pursuing higher studies, he shifted to Calcutta where, appearing as a student of Ripon College, he secured a first class in the Intermediate Arts examination in 1916 and, two years later, obtained the B.A. degree with distinction. It was about this time that, at the age of 23 or 24, he was married to Gauri Devi who died shortly afterwards. Twenty-three years later, in 1940, he married a second time and had one son. This second marriage to Rama Devi (alias Kalyani Devi) had a considerable influence on his later works.

Throughout his active life, except for short interruptions, he was a school teacher. He started his teaching profession in the village school of Jangipara belonging to the Hooghly district before moving to the Harinabhi School of Sonarpur as a teacher. Later, after a short intervening period when he pursued a varied career and was appointed first an inspector to a society for the

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protection of cattle and thereafter a clerk in an estate office, he returned to his original profession joining the Khelatchandra Memorial School at Calcutta where he taught for a long time. Towards the end of his life he also taught at the Gopalnagar High School which was not far from his family home of Barrackpore.

His early life was spent in abject poverty. His father Mahananda, who had a good voice, roamed from village to village earning a precarious living as an occasional family priest or by reciting traditional lore. With all his talents he was an impractical man, incapable of looking after his family, and it was often left to Mrinalini Devi, the author's mother, to provide even the barest necessities for his household, which included an old widowed relative, Menaka Devi whom Mrinalini considered an unwanted addition to her many worries. The inter-relationship that existed among the members of this household and the effect it had on the tender mind of the young Bibhuti were, later, faithfully reconstructed in the depiction, in *Pather Panchali*, of the household of Harihar, Apu's father, a prototype of Mahananda. Likewise, Mrinalini and Menaka in real life were transformed in the novel into the unforgettable characters of Sarbajaya and Indir Thakrun respectively.

Pather Panchali, originally published in 1929, was the author's very first novel, though his first published work was a short story entitled Upekshita which the then reputed Bengali magazine *Prabasi* accepted for publication in 1922. Since the publication of this first novel which immediately brought its author into limelight, in about two decades of an intensely active literary life he produced more than fifty works including seventeen novels, twenty collections of short stories, travelogues, autobiographical compositions, children's literature, a Bengali grammar, a translation of *Ivanhoe* and some scattered writings relating to astrology and the occult which, as a subject, never ceased to fascinate him. Apart from *Pather Panchali*, its sequel *Aparajita* (1932) and *Aranyaka*, an unusual novel published in 1938, are considered to be his most important contributions to Bengali literature. Among his other works of fiction are *Meghamallar* (1931), *Mauriphul* (1932), *Yatrabadal* (1934), *Dristipradip* (1935), *Kinnardal* (1938), *Adarsa Hindu Hotel* (1940), *Anuvartan* (1942), and *Ichhamati* (1949). For the last mentioned work he was posthumously awarded the Rabindra Prize.

Sahitya Akademi and National Book Trust have published translations of his works like *Aranyaka* and *Adarsa Hindu Hotel* into several major Indian languages. French and English translations of *Pather Panchali* have been published under a UNESCO programme.

One of the stalwarts of contemporary Bengali fiction, Bibhutibhushan is known for his power of observation, his profound love of nature, his comprehension of simple men and women including children in particular, and his acute sensibility. Unlike his predecessors like Saratchandra Chatterjee whose convincingly realistic pictures of Bengali village life are not devoid of critical observations and comments, and Rabindranath Tagore who in his works often idealised the village life, Bibhutibhushan presents the village as it is, without commentary or criticism, but very often with such sympathy for the people who live there that it has earned him a very special place in the annals of contemporary Bengali literature.

BIBLIOGRAPHY: Srikumar Bandyopadhyaya, *Banga Sahitye Upanyaser Dhara*, Calcutta, 1965., Sukumar Sen, *Bangla Sahityer Itihas*, Calcutta, 1958.

Lo.B

BANERJEE, BRAJENDRANATH (Bengali; b. 1981, d. 1952) was a Bengali literary historiographer. Born in a poor family, Brajendranath lost both his parents at an early age, and could not continue his studies beyond class IX. Between 1908-1928, he worked as a typist-cum-stenographer in different private organisations. In 1929, he joined as an Assistant Editor of *Prabasi* and *Modern Review* (two well known monthlies in Bengali and English respectively), where he worked till his death. Brajendranath has written some historical short stories, but his main contribution to Bengali literature is his biographies of Bengali writers who were involved in the social and literary movements of the 19th and 20th centuries. In the series *Sahitya Sadhak Charitmala* (Collection of biographies of devotees of literature), he has compiled biographies of more than hundred writers with dates of publication of their works, major events of their lives, and some hitherto unknown facts about some of them. From 1930 onwards, Brajendranath with the help of some old newspapers wrote four books: *Bangiya Natyasalar Itihas* (The History of Bengali Theatre, 1933), *Sambadpatre Sekaler Katha* (The Story of the Past from Newspapers vols. I, II, III 1932, 1933, 1935) *Desio Samayik Patrer Itihas* (The History of vernacular Periodicals, 1935) and *Bangla Samayik Patra* (Bengali Periodicals, vols. I & II 1939, 1951). These books constitute the first authentic cultural and social history of nineteenth century Bengal and everywhere in these works Brajendranath has given long quotations and references in support of his statements. For every scholar of Bengali literature Brajendranath's books are indispensable.

Ja.C.

BANERJEE, CHARUCHANDRA (Bengali; b. 1876, d. 1938) was a novelist, short story writer and a critic of repute. For a living he worked at first in Indian Press, Allahabad, then became a sub-editor of *Prabasi* and *Modern Review*, the two journals edited by Ramananda Chatterjee. Belonging to the Bharati group of litterateurs

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he showed promise as a novelist and a short story writer; particularly his adaptations of foreign authors (like Knut Hamsun and others) were remarkable and specially appreciated. Side by side with fictional writings he developed a flair for criticism and the editing of the old classics and in recognition of these qualities he was appointed a lecturer at the Dacca University in 1924 and awarded the honorary degree of M.A. in 1928. Among his novels and adaptations are: *Aguner Phulki*, (The Sparks, 1914); *Sroter Phul*, (The Flower in the flowing Current, 1915); *Pargachha*, (The Parasite, 1917); *Dui Tar* (The two Strings, 1918); *Pankatilak* (The Mud Mark, 1919), *Chorkanta*, (The Spear-grass, 1919); *Dotana*, the opposite pulls, 1920); *Herpher*, (Discrepancy, 1920); *Muktisnan*, (The Purificatory Bath, 1921); *Jamunapuliner Bhikharini*, (The Beggar Maid of the River Bank of the Jamuna, 1923); *Hyphen* (1926); *Jor-Bijor*, (Even and uneven, 1928). Rabindranath provided him with plots for some of his novels.

FURTHER WORKS: (ed.) *Kabikanakan Chandi*, *Sunyapuran*, *Mahabharata*, *Vishnupurana*, *Kadambari*, *etc. Rabirasmi* in two volumes (evaluation of Tagore's works)

N.C.

BANERJEE, HEMCHANDRA (Bengali; b. 1838, d. 1903) was a poet. Born to poor parents Hemchandra came to live with his maternal grandfather in Khidirpur at an early age. He joined Hindu School in 1853. Hemchandra was then awarded scholarship for his academic performance. He then joined Presidency College and took an examination for the employment or promotion in the Education Department. He was one among the first batch of successful candidates to appear in the Entrance examination held by Calcutta University, in 1857. Hemchandra passed B.A. in 1859 and later took his B.L. degree also. He started his career as a pleader in the High Court where he was supposed to have translated Norton's *Law of Evidence* in Bengali for the Hey & Company, though the translation is not available any more. After a stint as munsif for a brief spell of time, Hemchandra started practising in the High Court, and in 1890 became the Chief Government Pleader. Educated in Hindu School and Presidency College, the premier seats of Western learning, Hemchandra can be described as the representative of the educated Bengali of the latter half of the 19th century. Hemchandra started writing poetry during his college days. His first book *Chintatarangini* (Waves of Thought) was published in 1861. Around this time Hemchandra came into contact with Michael Madhusudan Dutta, the greatest Bengali poet of the 19th century. In 1862, he wrote a preface to Madhusudan's *Meghnadvadh Kavya*, where he criticised the poet's choice of diction and imagery. In the fourth edition of the book he changed many of his views and acknowledged the immortality of *Meghnadvadh*. Hemchandra, alongwith Nabinchandra Sen, has always been grouped together as the true successor of Madhusudan to try their hands at epic poetry. His epic *Britrasamhar* (Vol. I published in 1875 and Vol. II in 1877, The killing of Britra), based on a tale from the Purana depicts the war between Indra, the king of gods and Britrasur, the demon and the sacrifice of sage Dadhichi Muni. Hemchandra was a true follower of Rangalal. Like him Hemchandra's poetry is also too full of descriptions, prosaic diction and materialistic imagery. But his poems were very popular in his life time, and their range shows the versatility of the poet. They include *Birabahu Kavya* (1864), a long narrative poem, *Asakanan* (1876), an allegory, *Chhayamayi* (1880), an adaptation of Dante's *Divine Comedy* and several volumes of lyric, patriotic and comic verses. He also translated Shakespeare's *Romeo and Juliet* and *Tempest* in Bengali, the latter he named *Nalini Basanta* (1968). Hemchandra is still remembered mainly for his patriotic poems. Among these, those entitled 'Bharat-Bilap' 'Bharat-Biksa,' 'Bharat-Sangit', all included in *Kabitavali* (1870), used to be widely recited at the beginning of this century. The patriotic poems of Hemchandra, full of fire and feeling, were the outcome of the awakened spirit of political nationalism of the eighties and the nineties. Hemchandra was perhaps not a poet of high order. His poems have not been able to survive the test of time. His significance in Bengali literature is mainly historical. In him, the political consciousness of the Bengali found expression for the first time.

FURTHER WORKS: Life of Sri Krishna (English), and *Brahmo Theism in India* (1869). *Kabitavali* (Vol. II) (1880)., *Dasamahabidya* (1882) *Hutom Penchar gan* (1884), *Bharateswari Maharani Viktoriar Jubili Ustab* (1887), *Chittabikas* (1898).

Ja.C

BANERJEE, INDRANATH (Bengali; b. 1849, d. 1911) was a reputed Bengali satirist. Educated in Purnea and Calcutta, Indranath worked as a headmaster for some time, and then went in for the legal profession. Having started his literary career with a small satirical poem named 'Utkrista Kavyam' (1870), he had his second venture in a novel, *Kalpataru* (1874), which was profusely praised by Bankimchandra Chatterjee, the doyen of Bengali letters, and likened to *Alaler Gharer Dulal* and *Hutom Penchar Naksa*, two earlier masterpieces in humorous writing. In it he severely castigated the then Brahmo movement of Bengal for its alleged failings and foibles. He then produced his *Bharat-Uddhar* (1877), a long poem complete in 5 cantos and couched in blank verse which might be regarded as one of the best satirical compositions in the Bengali language. But it is as 'Panchananda' and 'Panchu Thakur', the two pseudonyms

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under which he wrote his humorous skits in prose and verse, that he became most widely known. These writings, full of banter and sarcasm on social oddities, first appeared from Chinsurah in 1880 in the form of minor serial publications, but later found place in the pages of *Bangabasi*, the journal edited by Jogendrachandra Basu, as a regular feature thereof and continued for a long time. These have now been compiled in five volumes.

Although Indranath was a bit conservative in his outlook, there was no mistaking the fervent patriotic note in whatever he wrote. The exterior of fun and wit hid a serious core.

BIBLIOGRAPHY: Brajendranath Bandyopadhyaya, *Sahitya Sadhak Charitmala*, No. 34, Calcutta, 1948;

N.C.

BANERJEE, KARUNANIDHAN (Bengali; b. 1877, d. 1955) had joined General Assembly Institution (now known as Scottish Church College) in Calcutta in 1896. Here he came to know some of his fellow poets–Satyendranath Dutta, Jatindramohan Bagchi and Sudhindranath Tagore. In 1901, he published his first book of verse *Bangamangal*. Karunanidhan was actively involved in the Partition of Bengal movement for a brief period of three years (1905-1908). After that he went back to the literary world. He was a teacher by profession but throughout his life he suffered financial hardship. Karunanidhan was the eldest among a group of poets, who have been described as Tagorians by Bengali critics. They were so much influenced by Tagore that in their choice of theme, diction and meter they tried to follow him too closely. The result was not very rewarding. Karunanidhan's poetry is full of his love for nature, and a profound religious feeling pervades it. His verse is melodious, and varied in meter, but rather lacking in depth. The world of his poetry is an enchanting El Dorado depicting a romantic view of nature. Karunanidhan had also tried to write long narrative poems but was unsuccessful. On the whole, the significance of his poetry is mainly historical.

FURTHER WORKS: Bangamangal (1901), *Prasadi* (1904), *Jharaphul* (1911), *Santijal* (1913), *Dhandurba* (1921), *Rabindra-arati* (1937), *Gitayan* (1949), *Gitaranjan* (1951).

BIBLIOGRAPHY: Madanmohan Kumar, *Karunanidhan Bandyopadhyay·Jiban O Kabya* (1974), Bangiya Sahitya Parishad.

Ja.C

BANERJEE, KEDARNATH (Bengali; b. 1863, d. 1949) was a noted Bengali humorist. Kedarnath had his early education in Dakshineswar but soon after his father's death, the family moved to Meerut, and he continued his studies in various places of U.P. In course of his business he went to China and stayed there for three years (1902-1905). His experience there has been recorded in a humorous travelogue *Chinyatri* (China-traveller, 1918). Kedarnath started his literary career with a play *Ratnakar* (1893); but his real genius is expressed in his humorous writings which he continued to write till the end. He has written nineteen books comprising novels, short stories and humorous poems. His subject matter was middle class Bengali life; his humour always mingled with pathos. Some of his books are *Kabulati* (1928), *Maphaleshu* (1936), *Namaskari* (1944).

BIBLIOGRAPHY: Srikumar Bandyopadhyay, *Bangla Sahitye Upanyaser Dhara* (5th edn. 1965).

Ja.C.

BANERJEE, KRISHNAMOHAN (Bengali; b. 1813, d. 1885) was an eminent scholar, writer and patriot in the 19th century Bengal. Early part of his life passed in great distress. He studied first in Hare School at Pataldanga and then in Hindu School. After an outstanding student career he served as a teacher in a school at Pataldanga. He was influenced very much by David Hare's ideas. He accepted Christianity in 1832 and became a Christian Missionary in 1837 and afterwards the head of the Christ Church; he baptised or helped to baptise many young men of Bengal. He criticised Rammohan's religion and Tattwabodhini Sabha but congratulated him on his success in Satidaha movement. He became the President of the branch of Literature and Philosophy of the Bethune Society in 1867. He was connected with Bangiya Samaj Bijnan Sabha, Bharat Sanskar Sabha, Bangiya Asiatic Society and was elected Dean of the faculty of Arts in the Calcutta University. His collections in Bengali and English are many. He edited and was connected with various journals or periodicals such as *Hindu Youth, Government Gazette, Bengal Spectator, Enquirer, Sambad Sadhana*, etc. *Updeshkatha* (1840), *Satya Sthapan O Mithya Nason* (1841), *A Preservative against Romanism* (1846), *Vidyakalpadrum* (Cyclopaedia of general knowledge in English and Bengali), *Puran Samgraha* (Ist vol. edited), *Srinarad Pancharatram* (edited), etc. are his collections. He edited the *Rigveda Samhita*, (1st & 2nd Adhyayas of the Ashtaka), *Raghuvama* (vol. I & II), *Kumara Sambhava)* etc. Amongst his English books *The Persecuted* (1831), a Prize Essay on *Native Female Education* (1841), *Dialogues on the Hindu Philosophy* (1861) and *The Aryan Witness* (1875) are worth mentioning.

BIBLIOGRAPHY: B.N. Banerjee, *Sahitya Sadhak Charitmala* (6th Vol.); Harihar Das, *Bengal Past and Present* (April to December,

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1929); *Indian Review* (Oct. 1842); Sibnarayan Sastri, *Ramtanu Lahiri O Tatkalin Bangasamaj*.

Du.M.

BANERJEE, LALITKUMAR (Bengali; b. 1868, d. 1929) was an eminent humorist prose writer. He wrote under the pen-name Amodar Sharma. He took his M.A. degree in English from the University of Calcutta. He had profound knowledge of English and Bengali literatures. His first literary appearance in Bengali was with an article, Garur Gari (The Cart). It was published in three parts in the *Narayana*. Humour was his spontaneous way of expression and his writings irrespective of serious and non-serious matter were interspersed with fun and humour. He wrote on different branches of Bengali literature. His literary criticism, linguistic thought, social criticism, simple literary story, children's literature were all praised and readily accepted with great admiration by the readers. Lalit Kumar was given the title of 'Vidyaratna' (gem of learning) for his erudition in 1915.

FURTHER WORKS : Essays-*Foara* (Fountain, 1910), *Paglajhora* (A mad waaterfall/Name of a mountain, 1916), *Sahara* (1927).
Language-*Vyakaran Bibhishika* (Horror of Grammar, 1911), *Sadhu Bhasha Banam Chalit Bhasha* (Chaste Language versus colloquial Language, 1912), *Anupras* (Alliteration, 1913), *Banan Samasya* (Spelling Problem, 1920). Literary Criticism—*Premer Katha (Love-tale, 1920)*, *Sakhi* (Girlfriend of a Girl, 1921), *Kavya sudha* (Nectar of Poetry) and*Kapalkundalatattwar* (Theory of Kapalkundala).
Children's Literature—*Ahlade Atkhana* (un-dated), *Charha O Galpa* (1910).

Na.S

BANERJEE, MANIK (Bengali; b. 1908, d. 1956). An eminent novelist and short-story writer, he was born in a middle class Brahmin family. His real name was Prabodhchandra. His father was in Govt. service and Manik had to move with him to several places, thereby gaining much experience. While he was a student of B.Sc., he took a challenge to write a story and get it published in one of the reputed journals. Thus came out his first story, 'Atasimami' (Aunt Atasi) in 1928. With this Manik made his mark; then he dedicated himself completely to creative writing and within nine years he wrote many novels and short-stories, e.g. *Janani* (The Mother, 1935), *Divaratrir Kavya* (Ballad of Day and Night, 1935), *Putulnacher Itikatha* (The Puppet's Tale, 1936), *Padmanadir Majhi* (Boatmen of Padma, 1936), *Pragaitihasik* (Primeval, 1937). One of the significant characteristics of his writings is his scientific attitude. He noted with discerning eyes the vice, the injustice and the corruption in the middle class. Hollow sentimentalism and vile hypocrisy were its charactristics. *Putulnacher Itikatha*, *Pragaitihasik*, *Sarisrip* (Reptile, 1939), *Samundrer Swad* (The Salt of the Sea, 1943), etc., show this aspect of his artistic vision. On the other hand, he portrayed with masterly insight the life and struggles of the boatmen on the Padma and the toiling labour in factories on the outskirts of Calcutta in *Padmanadir Majhi* and *Sahartali* (The Suburbs; Part I, 1940; Part II, 1941 respectively). He joined the *Bangashree*, a fairly well-known journal for two years. During the second World War he joined the Progressive Literary Movement and ultimately joined the Communist Party of India. He was the Vice-President and later on the Secretary of the Progressive Writers' Association.

He felt that Marxism alone could give us the true meaning of the past and the present with accuracy. This change can be seen in his *Darpan* (The Mirror, 1945). He wrote another novel *Chintamani* (1946) against the background of war. *Aj Kal Parsur Galpa* (Stories of to-day, to-morrow and the day after, 1946) and *Paristhiti* (The situation, 1946) are two collections of his short-stories on war and famine. His emphasis was on how the spirit of man seeks to rise triumphant from its ordeals and misery. In 1945 he wrote another unique novel, *Chinha* (The Mark) on the indignant protest against the trial of I.N.A. officers. He wrote two famous stories-'Haraner Natjamai' (Grandson-in-law of Haran) and 'Chhoto Bakulpurer Jatri' (Travellers to Chhoto Bakulpur) on the peasant movement against the exploitation of zamindars and the police repression.

The reaction of the common man to the communal riots is very ably portrayed in his next novel *Swadhinatar Swad* (Taste of Independence). *Sonar Cheye Dami* (Dearer than Gold, Part I, 1951, Part II, 1952) and *Sarbajanin* (Concerning Everybody, 1952) are two novels on the problems of the refugees and their settlement on the forcibly occupied lands. *Arogya* (Convalescence, 1953) reflects his acute social consciousness. All the stories in the collection *Feriwallah* (Vendor, 1954) show man at war with his circumstances for a bare living. Most of the stories in the collection *Lajuklata* (Sensitive Plant, 1954) reflect the resultant consciousness and change of values. *Haraf* (The Letter, 1954) is about Kalachand, a compositor and his daughter, Atti. His other novels are *Jibaner Jatilata* (Tangles of Life, 1936), *Amritasya Putra* (Scions of the Immortal, 1938), *Ahimsa* (Non-Violence, 1941), *Dharabandha Jiban* (Routine Life, 1941), *Pratibimba* (The Reflection, 1943), *Saharbaser Itikatha* (Annals of City life, 1946), *Adayer Itihas* (Dues realised, 1947) *Chatushkone* (Four cornered, 1948), *Jiyanta* (Alive, 1950), *Pesa* (The Profession, 1951), *Chhanda Patan* (Lapse from Rhythm, 1951), *Itikathar Parer Katha* (Post-script to the Tale, 1952), *Pasapasi* (Side by Side, 1952), *Tris Bachar Agey Parey* (Twenty-three Years before and after, 1953), *Nagpas* (Serpent's Coil, 1953), *Chal-Chalan* (Ways and Modes, 1953), *Subhasubha* (Weal and Woe, 1954), *Paradhin Prem* (Love in Bondage, 1953), *Halud*

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Nadi Sabuj Ban (Ochre River and Green Woods, 1956), Masul (The Price, 1956), *Praneswarer Upakhyan* (Tale of Praneswar, Posthumous, 1956), *Matighensha Manus* (Man of the Soil, Posthumous, 1957), *Santilata*, (Posthumous, 1960), *Majhir Chheley* (Son of a Boatman, Posthumous, 1960). His other collections of short-stories are *Atasi Mami O Anyanya Galpa* (Aunt Atasi and other Stories, 1935), *Bou* (The Wives, 1935), *Mihi O Mota Kahini* (Tales Crude and Fine, 1938), *Bhejal* (Adulteration, 1944), *Haludpora* (Burnt Turmeric, 1945), *Khatian* (The Ledger, 1947), *Chota Bora* (Big and Small, 1948), *Matir Masul* (Price of the Soil, 1948), and *Chhota Bakulpurer Yatri* (Travellers to Chhoto Bakulpur, 1949).

He wrote quite a number of stories for the young. They are collected in *Chhotader Sreshtha Galpa* (Best Stories for Children, 1958), *Kisore Vichitra* (Juvenile Varieties) and *Manik Granthabali* (Collection of Manik's Works). The most remarkable feature of these stories is the human appeal. He also wrote a number of poems. Here also he did not follow the beaten track. *Lekhaker Katha* (The Writer's Creed, Posthumous, 1977) is his only collection of essays. Many of Manik Banerjee's works have been translated into English and other languages. Especially *Putul Nacher Itikatha* has been translated into English, Chinese, Czech, Hungarian, Norweigian, Russian and Swedish.

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Sa. M.

BANERJEE, MANILAL Bengali; b. 1885, d. 1965) was a playwright and novelist, who took to letters early in life. When he was twenty-five he started a monthly, called the *Rangamancha*. It was a pioneering effort in those days. The paper supplied two major needs of the day. It discussed both modern European drama and the drama as it had evolved in ancient India. Contemporary developments were also noticed. Amarendranath Dutta, a formidable figure on the stage in those days, who was also a dramatist of no mean order, ran a magazine, *Natyamandir* which young Manilal soon joined as an assistant editor. An association so begun was to last long and he later became the editor of the magazine.

He had a chequered career. Business took him to Varanasi where he often lived. For sometime he edited the weekly *Basumati*. A journalist professionwise, he had the makings of a gifted dramatist and all along gave a good account of himself.

His first play *Bajirao* was produced at the Great National Theatre in 1911. His next play *Ahalya* was produced at the Star in 1914. At the same theatre were successively launched his later plays, *Brata Udjapan* (1915), *Madhav Rao Peshwa* (1915), *Varanasi* (1916) and *Vasudeva* (1938). Another play of his, *Jehangir* ran at the Manomohan in 1929 and *Jhansir Rani* was performed at the Minerva in 1949.

Though basically known as a dramatist, he later on concentrated on fiction and produced a number of novels. Among these *Swayamsidhha* drew wide acclaim and a film based on it was also made. Calcutta University offered him the Girish lectureship which he accepted.

D.G.

BANERJEE, NAGENDRANATH (Bengali; b. 1850, d. 1882), a well known novelist, started his early education in a local school. After completing his school education he engaged himself in cultivating voice and acting. Ultimately he became a good actor. He had a natural capacity as an organizer. As a result he joined the amateur theatrical activities of the locality as an organizer and actor.

He was secretary to the National Theatre, founded on the 7th of December, 1872. It was the first public theatre in Bengal. He was one of the founders of the Hindu National Theatre, founded in 1873. He was also the Manager and one of the founders of the Great National Theatre which was founded in 1873. Nagendranath was also the founder of a touring theatre named Great National Opera Co., started in 1875.

The literary career of Nagendranath began with writing books of different types such as *Pherar Dak*, a book of poems (1920), *Lilavas* (1930) and *Hazrat Abubaker* (1938), *Kamyakanan* (1873) a stage play, *Sati ki Kalankini* (1874), the first opera of Bengali public theatre staged by the Great National Theatre party in 1874; it was followed by *Parijat Haran* or *Deva Durgati*, an opera (1876). His operas were very popular at that time. Most of his books were published posthumously.

Ga.B

BANERJEE, PANCHKARI (Bengali; b. 1866, d. 1923) was an eminent journalist, essayist and a scholar in English, Bengali and Sanskrit literatures. He was a brilliant student in school. He passed the Entrance Examination from Bhagalpur Zila School in 1883 and graduated with Sanskrit honours from Patna College in 1887. He obtained Sahityacharya title in Sankhya from Benaras. He admitted that he was influenced very much by Krishnaprasanna Sen, editor of the *Dharmapracharak*, who inspired him to write in Bengali. He was also a disciple of Sasadhar Tarkachuramoni. He served as a teacher in T.N. Jubilee Collegiate School at Bhagalpur where the great novelist Saratchandra was his student. In 1895 he left the school and joined as editor of the *Bangabasi*. He considered Indranath Banerjee the reputed satirist of Bengal his literary master. He was also

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the editor of the *Telegraph*, a daily paper in English. He served as an editor of many periodicals and journals like *Basumati* (a weekly magazine), *Rangalaya* and *Bharatmitra* (Hindi Daily), *Prabahini, Swaraj, Nayak, and Sahitya*. He was a Bengali translator of the Bengal Publicity Board of the Government in 1918. His literary knowledge was very deep. He is chiefly regarded as a journalist and his literary articles of permanent value are very few but his editorial essays on different topics are unparalleled. There are valuable elements of social history of Bengal in his scattered writings. Bangiya Sahitya Parishad has published many of his essays in two volumes. His deep study, love for the country and countrymen, penetrating insight and a strong sense of literature are reflected in many articles. He was an authority in *Tantra-Sastra*. Some of his outstanding essays are Ramani O Janani, Dante, Jiban Chariter Mulsutra, Bhagwan Ramkrishna, Madan Tattwa, Bankim Chandrer Trayi, Banglar Upasak Sampradaya, etc.

FURTHER WORKS: Ain I Akbari O Akbarer Jibani (1897), *Sri Sri Chaitanyamrita, Uma* (1901), *Rupalahari, History of Sepoy Mutiny* (banned by the then Government), *Bimsa Satabdir Mahapralaya* 1st vol. 1915 and *Sadher Bau* (a novel), etc.

BIBLIOGRAPHY: B.N. Banerjee, *Sahitya Sadhak Charitmala* (7th Vol.), *Panchkari Rachanavali* (Sahitya Parisat, 1st Vol., Introduction.)

Du.M.

BANERJEE, RAKHALDAS (Bengali; b. 1885; d. 1930) was an eminent archaeologist, historian and novelist. After passing the M.A. Examination of the Calcutta University, Rakhaldas joined the Archaeological Survey of India. From 1917 to 1926, he worked as Superintendent, Western and Eastern circles of the Archaeological Survey of India. However, despite his efficiency and creditable performance as an archaeologist, he had to retire under compulsion in 1926 with a little pension due to his strained relations with his superiors. As an official of the Archaeological Suvey of India, it was Rakhaldas who first made the epoch-making discovery of Mohenjodaro in 1922-23 which pushed back the antiquity of Indian Civilization to 5000 years. His other excavations include those of Paharpur in Bengal (now in Bangladesh) which revealed general outline of the famous Somapur Vihar built during 8th century A.D. In 1928, Rakhaldas joined the Benaras Hindu University as Manindra Chandra Nandi Professor and Head of the Deptt. of the Ancient Indian History and Culture. He held the post till his death. Rakhaldas, within a short span of life distinguished himself in the field of epigraphy, palaeography, numismatics, iconography, Indian art and history of India. His numerous contributions both in Bengali and English reveal his objectivity and critical acumen. Rakhaldas was a great lover of Bengali language and literature. Besides his historical works in Bengali, he had written a few historical novels which rank very high amongst the works of its kind. Some of his works are:

The Palas of Bengal (Calcutta, 1915); *The Origin of Bengali script*, (Calcutta, 1915, 1919); *The age of the Imperial Guptas* (Varanasi, 1933); *Eastern Indian School of Medieaval Sculpture* (Calcutta, 1933); *Pre-historic, Ancient and Hindu India* (Calcutta, 1934); *The Temple of Siva at Bhumara* (Calcutta, 1924); *The Palaeography of Hati Gumpha and Nanaghat Inscriptions*, (Calcutta, 1924); *Bas Reliefs of Badami* (Calcutta, 1928); *History of Orissa* (Calcutta, 1930-31), (Bengali)–*Pashaner Katha* (Calcutta, 1914), *Sasanka* (Calcutta, 1914), *Prachin Mudra* (Calcutta, 1915); *Banglar Itihas*, Vols. I-II, (Calcutta, 1914-17, Revd. edn. 1917); *Mayukha*, (Calcutta, 1916); *Karuna* (Calcutta, 1922); *Asima* (Calcutta, 1925).

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G.S.

BANERJEE, RANGALAL (Bengali b. 1826, d. 1886) was a poet of great distinction. He started a long career of Government service as a lecturer in the Presidency College, Calcutta in 1860. In his younger days he had his poems published in the *Sambad Prabhakar* of Iswar Gupta and edited quite a number of Bengali weeklies including *Sambad Rasasagar, Education Gazette*, and *Saptahik Bartabaha*. In his later life when he lived in Orissa he edited an Oriya journal *Utkal Darpan*. But his real greatness lies in his long historical poems through which he nurtured a spirit of strong patriotism. By choosing historical episodes of heroism as his subject matter instead of old mythological tales as were usual, he gave Bengali poetry a new dimension. His three major writings were based on the historical tales of Rajputana-*Padmini Upakhyan* (1858), *Karmadevi* (1862), and *Surasundari* (1868). These long poems were written long before Todd's *Annals of Rajasthan* was translated into Bengali. In the preface to the *Padmini Upakhyan* he expressed the hope that by following the models of western poetry we could write such poems that would replace trifles going in the name of poetry. His *Kanchikaveri* (1879) is another verse-tale of Oriya heroism. He also did some translation work from English.

BIBLIOGRAPHY: Brajendranath Banerjee, *Sahitya-Sadhak-Charitmala;* S.K. Sen, *Bangala Sahityer Itihas* (Vol. II).

So.B

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BANERJEE, SARADINDU (Bengali, b. 1899, d. 1970) was a popular Bengali novelist. After passing Matriculation from Munger, Bihar, Saradindu joined Vidyasagar College in Calcutta. He had a close friend called Ajit Sen, who served as a model for the 'Watson' of Saradindu's amateur detective Byomakes Baksi. The Harrison Road House where he put up, has been described as the residence of Byomakes. In 1926, Saradindu joined the bar as a junior to his father. But he did not have any liking for the profession. During 1929-1938 he wrote many short stories. His first significant short story 'Raktasandhya' (Bloody Evening) was published in 1930. In 1938, Saradindu went to Bombay to work with Himangsu Roy of Bombay Talkies. There he stayed upto 1941, writing scenarios for films. He then joined Acharia Art Production for a short term. Then from 1943, he worked as a free lance scenario writer. As far as his literary activities are concerned, this period of life is almost barren. He wrote only four stories within a span of fourteen years. He severed all relations with film world and went to Pune in 1952 where he stayed and wrote regularly till his death. Saradindu was awarded several prizes for his historical novel *Tungabhadrar Tire* (On the Banks of Tungabhadra, 1967). Saradindu has to his credit many novels and short stories. His literary works can be divided into the following groups: (a) detective novels and short stories, (b) historical novels and short stories, (c) stories of the supernatural, (d) miscellaneous. Perhaps the most popular of his writings are his stories and novels depicting the activities of an amateur detective Byomakes Baksi, in the tradition of Doyle and Christie. His first detective story featuring Byomakes was *Pather Kanta* (Thorn in the Way); it was published in 1932. Between 1932-1936 he wrote ten stories of Byomakes. Then for fifteen years not a single story of this popular character appeared. It is said that at the request of some young readers Saradindu resumed Byomakes stories again in 1951, with *Chitra Chor* (Art-Thief) and at the time of his death there were altogether 32 complete and one incomplete stories of Byomakes Baksi. This detective is not eccentric or idiosyncratic like some of his English counterparts. He is a smart educated young man from a Bengali middle class family, possessing high intelligence and keen power of observation. In the course of thirty two stories, Byomakes grows old, falls in love, marries, and has a family. Stories of Byomakes, unlike conventional detective stories, do not have any horror element in them. Though they portray murder, burglary or some such crimes, the main attraction of these stories is the ingenuity of the detective contrasted with the obtuseness of his friend Ajit who needs to have everything pointed out to him and explained. Saradindu has created a theosophist young man Baroda, for his ghost stories. Baroda's different encounters with the supernatural form the basis of these stories. Saradindu is at his best when he writes historical novels or short stories. His pictorial descriptions have successfully reconstructed the past. Most of his historical stories are set against the background of Hindu-Buddha period. He had a great fascination for Buddha, and many of his stories centre around Buddha, or Buddhist monks. One of Saradindu's often used techniques is to introduce past within the framework of the present. *Jatismar*, a collection of short stories published in 1932, is based on this technique. It contains Raktasandhya, perhaps his best story; with the help of two characters, one historical, Vasco da Gama and the other imaginary, Mirza Daud, Saradindu portrays the first encounter of East and West at Kalikut. On the whole, Saradindu's works are very entertaining. Lucidity of his language and the artistic integration of his narrative make all his writings very pleasant reading. His *Jhinder Bandi* (Prisoner of Jhind) and *Sajarur Kanta* (Porcupine's Quill) have been translated into Hindi. Some of his stories have been translated into Gujarati, Tamil, Marathi and Kannada. His other major books are *Yauvonsmriti* (1918), *Vishakanya* (1940), *Kaler Mandira, Chiriyakhana* (1953), *Tumi Sandhyar Megh* (1958), *Bahu Juger Opar Hote* (1960), *Emon Dine* (1962), *Kumarsambhaber Kavi* (1963), *Magna Mainak* (1963), etc.

Ja.C.

BANERJEE, SRIKUMAR (Bengali, b. 1892, d. 1970) was a distinguished educationist and literary critic. He had a brilliant academic record starting from the Entrance examination and ending with Eshan Scholarship at the B.A. level and first class in M.A. English. He joined Bengal Education Service and served first as a lecturer and later as a Professor of English literature at the Presidency College, Calcutta upto 1946. While attached to the Presidency College, he also served as a lecturer in English of the post-graduate classes of the Calcutta University. Srikumar got Ph.D. degree of the Calcutta University in 1929 for his thesis on the Romantic poetry in English. Srikumar studied Bengali literature thoroughly and his studies in the Bengali novel *Banga Sahitye Upanyaser Dhara*–first published in 1939, put him in the front rank of Bengali literary critics. In 1946, Srikumar was offered the post of the Head of the Department of Bengali of the Calcutta University (Ramtanu Lahiri Professorship) which he accepted. He occupied this post for about ten years till August 1955. In 1960 he was elected to the Bengal Legislative Assembly. Srikumar was also associated with a large number of educational and cultural organisations of Bengal. However, he is remembered mainly as a critic of high order of Bengali literature in its various aspects. His writings both in English and Bengali are distinguished for their eloquent style and elegant choice of words. His published works include:

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Bangla Sahitya Upanyaser Dhara, Calcutta, 1939; *Bangla Sahityer Katha*, Calcutta, 1946; *Ingraji Sahityer Itihas*, Calcutta, 1946; *Bangla Upanyas*, Calcutta, 1947; *Bangla Sahityer Bikaser Dhara*, Calcutta 1953; *Bangla Sahitye Nataker Dhara*, Calcutta, 1957; *Bangla Sahitya Parikrama*, Calcutta, 1957; *Sahitya Sanskritir Tirtha Sangame*, Calcutta, 1962; *Critical Theories and Poetic Practice in the Lyrical Ballads*, 2nd edn. Calcutta, 1965; *Studies in the Poetry of Coleridge and Keats*, Calcutta, 1965; *Rabindra Srishti Samiksha* in 2 vols. Calcutta, 1965-69.

G.S.

BANERJEE, TARASHANKAR (Bengali; b. 1898, d. 1971) was an eminent Bengali novelist and short story writer. He was born in Lavpur, a village in the westernmost district (Birbhum) of individed Bengal. The topography of his home district has been faithfully depicted in many of his fictions, particularly in the first para of his novel *Dhatridevata* (Mother Goddess). The peculiarity of the topography, the combination of a rocky hardness and alluvial tenderness, has contributed much to the maturity of his mind. The content of his novels and their techniques owe much to this background. He came of a once-prosperous landlord family of Lavpur. This again helped him much to understand the tragic situation of the Bengali zamindars, which was the subject matter of some of his novels and many stories.

He lost his father when he was eight. His mother and aunt had strong characters of their own and they influenced his life in many ways. In his boyhood days he took Bankimchandra, Vivekananda and Kshudiram Bose as his ideal. Pronounced and honest patriotism was the mark of his personality throughout his life. Though a good student he could not complete his B.A. course in the St. Xavier's College, Calcutta because of his active participation in the freedom struggle. In 1930 he joined civil disobedience movement and was imprisoned for six months. So long he had been torn apart between politics and literature, but after six months of prison life he completely switched over to literature,–his principal vocation of life. Pecuniary condition of his family was then so insecure that one of his favourite daughters Balu died without proper treatment.

This death left a deep mark on his mind and the sad destiny made Tarashankar what he grew into ultimately.

His first novel *Dinar Dan* (Gift of the poor Lady)–a stale imitation of Saratchandra was published in an obscure journal, it never came out in book form. While in the prison he started writing *Chaitali Ghurni* (Whirlwind of April, 1931). His prison–ward experience found expression in the next novel *Pashanpuri* (Stone–house). *Chaitali Ghurni* sometimes reminds us of Saratchandra's *Mahesh* (1922), but at the same time it speaks of his own grip over rural life. *Pashanpuri* shows us, though fragmentarily, Tarashankar's deep attachment to endless variety of life and his faith in the ultimate triumph of life over death.

Dhatridevata (Mother Goddess, 1939) and *Kalindi* (1950) clearly show Tarashankar's development as an artist. The historical destiny of the rural Bengal and the inevitable advent of new India in the twenties of the present century have been depicted in these novels. His awareness of the contradiction of the socio-economic pattern of our villages and its fluid condition in the throes of change has been reflected in his great novel *Ganadevata* (People, the God, 1942) which was awarded the Jnanpith award in 1966. *Panchagram* (Five villages, 1943) is a sequel to *Ganadevata*. The muslim peasant community has been placed in right perspective in this novel. Debu, the hero of the novel, Nyayaratna, Srihari Shau, Durga, Aniruddha Kamar, Padma, Dwarik Choudhury, Tinkari and last but not the least Swarna are the result of Tarashankar's keen insight into socio-economic background of the individuals and show his deep understanding of the individual destiny. Tarashankar's claim to greatness depends largely on these two novels. That he did not fail to recognise the change taking place in our urban society also was proved in *Manwantar* (Famines, 1944), a novel based on the Calcutta life in the dark days of famine and World War II.

In 1942 *Kavi* (The poet) came out in book form. *Kavi*, *Hansuli Banker Upakatha* (Tale of the River bend of Hansuli, 1947) and *Nagini Kanyar Kahini* (Tale of the Snake-goddess's Daughter, 1951) are novels of different colour and tone. His originality is more expressed in these books. Hitherto unknown life of the people resident in the farthest corner of the society, so long ignored by the middle class Bhadraloka have been used as the subject matter, yet it is not documentation he sought for; his search for the vibrant mystery of eternally changing life has received a full artistic treatment in these novels. *Nagini Kanyar Kahini* deserves special mention. Deification cannot erase the eternal sex hunger of a woman. This theme set against the macabre background of the snake charmer community has been fully utilised by the author and the result is an artistic perfection.

Among his other novels *Arogya Niketan* (The Cure House, 1952), *Kalantar* (Change of Time, 1956), *Bicharak* (The Judge, 1956), *Saptapadi* (Seven Rounds of Marriage), *Radha* (a novel with historical back ground, 1958), *Uttarayan* (The Summer Solstice, 1958), *Yogabhrasta* (One detracted from the Path of Meditation 1960), *Manjari Opera* (1964), *Aranya Banhi* (Forest Fire, 1970) fully reflect his strength as a novelist. His range of experience and moral awareness have been blended artistically in these novels. Among these novels *Arogya Niketan* is a class by itself. Essence of life and death, particularly death, is the quest of its protagonist Jiban Mashai, a physician of the older Ayurvedic School. Again

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he proved that he could handle subject matters which no one esle had handled with such artistic skill and effectiveness.

Tarashankar's short story developed along with his novel. Brevity and concentration were never his forte, but if singleness of aim and effect is taken into consideration, his short stories will appear to be artistically very powerful. His outstanding short stories are Rasakali (1928), Agradani (1936), Jalasaghar (Dancehall, 1932), Tarini Majhi (Tarini, the Boatman, 1935), Daini (Witch, 1940), Tin Sunya (Three Zeros, 1937), Pratima (Goddess' Image, 1937), Sare Sat Gandar Zaminder (A small Landlord, 1945), Boba Kanna (Silent crying, 1944), Kamadhenu (1946), Mati (Soil, 1949), etc.

He wrote several plays, among which *Dui Purush* (Two Generations, 1945) was taken up by the professional stage and it was a great success.

His *Amar Sahitya Jiban* (My literary Life, 1966) is not only a biography but a history of an artist's own becoming.

Tarashankar was awarded Rabindra Purashkar for his *Arogya Niketan* in 1955, Akademi Prize for the same in 1956. Universities of Calcutta and Jadavpur awarded him D. Litt. *honoris causa.* He was a fellow of Sahitya Akademi, and a member of the Rajya Sabha. Calcutta University awarded him Jagattarini medal. Bangiya Sahitya Parishad elected him their president in 1968.

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So.B.

BANERJEE, UPENDRANATH (Bengali; b. 1879, d. 1950). A revolutionary leader of the Jugantar group and a colleague and disciple of Arabinda Ghosh (later Sri Aurobindo), Upendranath Banerjee was caught in the Maniktala Bomb Case along with Barindrakumar Ghosh, Ullaskar Dutta, Hemchandra Kanungo and others and sent to the Andamans under a sentence of transportation for life. After serving his full term he returned to Bengal and got himself engaged in journalism for a livelihood. His was a facile pen both in English and Bengali and at times he could very well be pungent if he so desired. He worked as the Editor of the weekly *Nabasakti,* Assistant Editor of the daily *Amritabazar Patrika,* and during the last five years of his life (1945-50) he edited the daily *Basumati* with a quiet efficiency, the net product of long experience in the line.

But journalism apart, his output in the form of literary endeavour was no less striking. His *Nirbasiter Atmakatha* (Memoirs of an Exile, 1921) at one time used to be very avidly read in Bengal because it contained a vivid picture of the life lived by the revolutionary convicts in the Cellular Jail, Port Blair, Andamans. His *Unapanchasi* (1922), a bunch of shorter essays written in an idiosyncratic vein, as the title suggests, was remarkable for their sardonic humour and caustic wit. *Jater Birambana* (The Harms of the Caste-system, 1921), *Dharma O Karma* (Religion and Duty, 1922), *Bartaman Samasya* (The present Problem, 1921) are some of his other works.

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N.C.

BANGADHIP PARAJAY (Bengali) is a historical novel written in two parts by Pratapchandra Ghosh. The first part of the novel was published in 1869 and the second part came out in 1884. The story of the book is simple.

Pratapaditya, the hero of the novel was famous among twelve zamindars (Bhuniyas) of Bengal. Not contended with his small estate, he dared to conquer Mughal Empire in league with the Pathan rulers. In order to realise his ambition he sheltered the brother of the Arakan king. He also took the help of a Portuguese pirate Sebastin, under whom his soldiers were trained. In his lust and desire to become an omnipotent ruler he conspired to kill Kachu Ray, his cousin. Sebastin Gonzales, the Portuguese pirate, instigated Pratapaditya to press on with his plan. The story starts with the death of Pratapaditya's uncle Basanta Ray, the king of Raygarh. After Basanta Ray's death, his son Kachu Ray became the king of Raygarh. Pratapaditya wanted to capture and kill Kachu Ray with a view to annexe his kingdom. Indumati, princess of Jayanti (a small kingdom of Assam), was brought up by Basanta Ray to Raygarh. Pratapaditya fell in love with Indumati when she reached her youth. On the other hand Indumati was betrothed to Kachu Roy. Pratap ditya sent Sebastin Gonzales, Krishnanath, Hujurmal and Anupam to Raygarh to abduct Indumati.

Old Anangapal was the minister of Raygarh. He was greedy and incompetent. Pratapaditya was sure that his men would be sucessful in abducting Indumati because of Anangapal's incompetence. But Malikraj, the son of Bijaykrishna, the minister of Pratapaditya, and Suryakumar, prince of Jayanti went to Raygarh to save Indumati. At that time, the Mughal Chief Mansimha appeared on the scene. Kachu Ray, Suryakumar and Malikraj fought unitedly against Pratapaditya. They were at first defeated in the battle, but in their second attempt they won it with the help of Mansimha. Pratapaditya was captured.

In the second part Pratapchandra tried to complete all the episodes described in the first part. Pratapaditya's illicit connexion with Bimala, wife of Basanta Ray, was narrated. Bimala's fall was terrific. Indumati was united with Kachu Ray. Suryakumar failed to marry Sarama,

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daughter of Pratapaditya, as she died of bereavement for her father.

Pratapchandra depicted Pratapaditya as a tyrant, who knew no morality. He tried to kill his cousin by foul means. He even ordered to kill his son-in-law Ramchandra. He killed his faithful valet Carvello. He had illicit relation with his aunt. He unlawfully tried to capture his uncle's kingdom. Those were crimes for which he was punished. Pratapchandra attempted to write a true historical novel. The facts were there, he was not swayed by emotion or imagination. An inhabitant of Raygarh, the writer gave an elaborate description of his native place in the book.

Pratapchandra was inspired by the idea of freedom. At the same time he showed that freedom could not be achieved while there were animosities among brothers. A moral tone informs the whole work.

Pratapchandra's style is heavy. He introduced innumerable men but could not manage to convert them into fictional characters. Hence though the novel is an ambitious work, its literary value is meagre.

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Bij. D.

BANGALIR ITIHAS: ADI PARVA (Bengali) by Niharanjan Ray was first published in 1949. It was reprinted in 1952. The second edition with addition and corrections appeared in 1979. "It is a monumental work by any standard," so remarked Jadunath Sarkar in his preface. The book runs into 1600 pages. The writer was awarded the Rabindranath Tagore Memorial Prize instituted by the Government of West Bengal, on this work.

This is not merely a political history of Bengal. It covers the whole range of the Bengali people from 1000 B.C. to 1200 A.D., i.e. from the pre-historic period down to the Muslim invasion of Bengal. The aim of the writer is to find out 'the why and how of the people's evolution. It has surpassed all the historical works on Bengal. If we compare it with *Britain under the Romans* (in the Penguin series) and Coulton's *Social Life in Mediaeval England* (1916), we can understand the depth, vastness and all-comprehensiveness of this monumental work.

Niharanjan Ray, the eminent historian, went deep into the pre-historic period in search of the roots of the Bengali people. He evaluated all the available materials in building up the history of the Bengali people. He used such materials, as inscriptions, excavation reports, coins, records of Greek and Buddhist invasions and travels, Sanskrit, Prakrit, Arabic and Persian literatures prior to the 12th century, to substantiate his thesis.

Niharanjan Ray used the word 'history' in its widest connotation. It covers all the aspects of a class of people.

If we take an overview of the ambitious scheme of this monumental work we can have a glimpse into its range and scope. Its detailed contents appear in the following order.

The early roots of the Bengali people, an anthropological, in-depth study of the pre-historic period, and a thorough search for identity; the land, rivers, hills, forests, humidity, rainfall, weather, riverine lowlands, coastal lines, and their impact on the people; the wealth of old Bengal, what were its characters, the method of producing wealth and its distribution, the variegated character of the produce; the agriculture, industry and commerce, and their impact on society; the land, land-tenure and land revenue system, the ownership and management of land—its distribution, the status of landowners, middlemen, ryots and tillers; the social distribution–impact of caste-system, various castes—high, middle and low, how were they placed, what were the relations between them, the relation between caste and class, its overall impact on the society; the class system, its impact on the social infra-structure; various divisions in the class system—cooperation and confrontation between themselves; distribution of towns and villages–how villages grew up, how they react to the interest of the state, conflict of interests between towns and villages; the structure of the state–the civic life, relation between the state and castes and classes, revenues and expenditures of the state—distribution of wealth, influence of the state on it—ideals of the state, relation between the state and society; social culture—the goal of the state, the ruling class, who were they, their role in the society; the impact of the ruling class on the different strata of the society—the culture of the people—its character, evolution and role-the varied manifestation of culture in the fields of food-habits, social norms, art and architecture, dance and music, beliefs and custom as reflected in daily life; cultural tradition and heritage; the religious beliefs perhistoric traditions, Jaina, Buddhist, Brahmanical canons and their differences in religious practices, a comparative study of North Indian and South Indian practices, the mental make up of the Bengalis, difference with that of other Indians; the art and architecture, dance and music–their religious bases, their impact on the society; the attainment in various disciplines, viz, literature, song, scripture, education—their impact on the society.

These clearly bring out the all-embracing plan of this monumental work. The book will remain a guide in its field for many years to come.

A.M.

BENGDEL, LAINSING (Nepali; b. 1919) was educated at Government High School, Darjeeling. After completing his Matriculation Examination, he proceeded to Calcutta

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and studied fine art for six years. Painting being his forte and his first love, he went to Paris for further enlightenment and training in the subject. He spent ten long years in Europe and came back to India with art experience in abundance. He recollects his meeting with geniuses like Picasso and Braque who, he says, are the perennial fountain of inspiration to him. His marriage to Sushi Mankumari in Paris was a turning point in his career.

Bengdel combines in himself the subtle sensitivity of a writer and the penetrative imagination of an artist. A harmonious intermingling of both is discernible in his artistic and literary creation.

The individual's acquiescence in the supremacy of social mores and traditions is the keynote of his novel *Maiti Ghar* (Parental home of a married daughter). The lowly and the lost have been given an important place in his works. *Lanqara Ko Sathi* (The Lame man's companion) symbolises the emptiness and hypocrisy of human relationships–a total disregard for the hopes and aspirations of the disabled and the downtrodden by the fortunate few. *Rembrandt* is another novel of his, based on the life of the famous artist. His sympathy for the people thrown into the vortex of misery and social ostracism is evident everywhere.

Spain Ko Samjhana (Reminiscences of Spain) and *Europe Ko Chitti* (Letters from Europe) are two delightful books remarkable for vivid descriptions and lucidity of style.

He also brought out from Calcutta a journal *Prabhat* (Dawn) of which he was the editor. Prior to his departure abroad, he worked in Calcutta for about six years with Satyajit Ray, the film director.

Biswa Ka Chha Mahan Kalkar (Six Great Artists of the World) is his interesting biographical work. *Biswa Katha Sangraha* (Collection of World's Best stories) is his translation work.

Inimitable in his style of writing, Bengdel has travelled extensively and possesses a deep sense of humility which makes him a gentleman of the first order.

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M.B.P.

BANHATTI SRINIWAS NARAYAN (Marathi, b 1901, d. 1975) was a literary critic and research scholar. His father Narayan Daso was an assistant professor of Sanskrit and the son inherited his love for Sanskrit from his father. He studied Sanskrit for his M.A. and secured the coveted Jhala Vedanta Prize of the Bombay University in 1923. He worked as a professor but sought premature retirement after 18 years of service. He started his literary career with a series of magazine articles and his first book *Mayur Kavya Vivechana* (a critical review of poet Moropant's works) was published in 1926. It was followed by a review of Chiplunkar's work. In 1931 he established Navbharat Granthmala and in 1934 Suvichar Prakashana Mandal. For some time he was the editor of a magazine *Vihangama* and a weekly journal *Samadhan*. His history of the Marathi Theatre *Marathi Rangabhumicha Itihas* is the first of its kind. His estimate of the dramatic works of Natyacharya Deval (1967) is a model of comparative criticism and it was the recipient of the Sahitya Akademi Award. The last decade of his life was dedicated to the research of *Jnanesvari* and six Adhyayas of the classic were published during his life time.

M.M

BANI, RAJINDER MANCHANDA (Urdu b. 1932, d. 1981) was born at Multan (now in Pakistan). His family migrated to India in the wake of partition and after wandering around for a shelter, ultimately settled down in Delhi where he completed his education with a Master's Degree in Economics.

Soon, after he took up a teaching assignment in a local higher secondary school and continued in that capacity till his death. Having secured for himself and his family the means of living he turned whole heartedly to the study and service of literature, which had been his only real passion in life right from his early youth.

While he wrote excellent prose also, he concentrated primarily on Urdu ghazal. His earlier critics tried to dismiss his approach as absurdly novel. His daring wit and pungency of his volcanic diction distrurbed them but it caught the attention of some of the more perceptive readers.

The first volume of his poetry *Harf-e-Mantbar* (1971) was hailed as a significant addition to the ghazal that his contemporaries were writing in those days.

Bani's was a free and restless spirit and would have liked to soar higher and higher in an open-air atmosphere full of activity and adventure but the ill effects of his long and sickly arthritis forced him to a sedentary indoor life. His ill-health persisted for nearly twenty years but could kill neither his magnificant spirit nor his creative faculties. He continued to write and released his second collection *Hisab-e-Rang* in 1976. With this poetry, which had freshness about it, the poet finally emerged as one of the most significant contributors to modern sensitivity in Urdu poetry.

The long battle between his ill-health and his young

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sturdy mind added the elements of dramatic conflicts in his verse and lent it the profundity of the tragic comedy that yielded yet another important collection *Shafaq-Shajjar*, which however, was published after his death by the joint collaborative efforts of understanding friends, like Gopichand Narang, Shams-ul-Rehman Faruqi, Ramprakash 'Rahi' and Jairam Das 'Falak.'

Bani has written poems, and touched some other traditional verse genres also but his ghazal remains supreme, his life-blood and the echo of his soul.

Bani has also left behind many impressive analyses of the works of some of his contemporaries, which speak volumes about the wide range of his critical perception.

B.V.

BANKIMCHANDRA (Kannada). Bengali Kadambarikara Bankimchandra by A.R. Krishna Sastri is a critical biography of the well known Bengali writer who was mainly responsible for the renaissance of Bengali literature during the latter half of the last century and whose influence through translations of his novels extended to almost every other Indian literature. First published in 1960, the book won the Sahitya Akademi Award for 1961 and ranks among the finest critical works in Kannada.

Thoroughness, precision and clarity are the hallmarks of Krishna Sastri's writing and the present work not only bears evidence of those qualities but also makes it, in the opinion of knowledgeable persons, the best book on Bankimchandra in any Indian language. It fully succeeds in bringing home to the reader a complete picture of the life and personality of the subject, his place in and contribution to the making of modern Bengali literature along with detailed and objective studies of all his works, both fiction and non-fiction. This has been rendered possible by the author's intimate knowledge of the Bengali language and literature and his typical reluctance to accept nothing at second hand. The work is a product of his personal study extending over years and a critical faculty trained and enriched by a close and wide study of literatures both classical and modern.

Since the work is intended for readers who are not acquainted with the originals, the study of individual works is preceded by a general survey of Bengali literature and then by an account of Bankim's life. The former helps to highlight the background to his contribution to the modernisation of his literature in the true sense and the latter to define the features of his personality, his characteristic attitudes and his whole-hearted devotion to the cause of his language and literature. Though Bankim's fame and influence rest upon his novels, his interests were diverse. He was deeply concerned with the rejuvenation of both Bengali life and literature as also with many contemporary problems, social and religious, which engage his attention in a large number of articles. He wrote poetry, a commentary on the *Bhagavatgita* and edited *Vangadarshana*, a periodical which greatly influenced the development of Bengali language and literature by inculcating into the minds of the educated a love for and faith in the power and beauty of the mother tongue. The present work deals with all these aspects of his work.

His thirteen novels in Bengali and the one in English-*Rajmohan's Wife*–claim a chapter each and these chapters form the core of the work. The plot of each novel is clearly outlined at the outset so that the main lines of the action and its development are not missed and this is followed by a detailed commentary on every single aspect of the novel like plot, characterisation and significance. The reader misses precious little but is on the other hand attracted to go to the original work. That is how critical commentary fulfils itself and this is achieved by the author's scholarship and critical insight coupled with his warm understanding of Bankim's importance and influence in the shaping of modern Indian literature.

V.M.I.

BAPAT, VASANT WAMAN (Marathi; b. 1922) is an outstanding poet born and educated at Pune. He worked as a teacher of Marathi language and literature at National College and Ruia College, Bombay. He was appointed as a Professor of Comparative Literature at Bombay University during the seventies.

Bapat has had an inclination towards Rashtra Seva Dal, a socialist organization, from his college days. He participated in freedom struggle. His freedom-songs captivated the minds of youth during the struggle. They have been published in *Sainya Chalale Pudhe* (1965) and *Shing Funkile Rani* (1982). His first book of lyrical poetry *Bijli* (lightning), published in 1952, enabled him to take his place among the select group of young poets of fifties. It contains many poems written in traditional verse form. Bapat being well versed in Sanskrit literature and himself a performing artist has a keen sense of rhythm. He is essentially influenced by medieval poetry of Marathi Shahirs. Amorous sentiment dominated his compositions in this collection. In *Setu* (1957), *Akravi Disha* (1962) and *Sakina* (1975) Bapat's potentialities as a poet of the modern age were amply exhibited and the next collections to come justified his claim as a modern Marathi poet of great sensibilities. In *Mansi* (1977), his poetic achievements reached the new height, and in *Pravasachya Kavita* (1982) his poetry has acquired maturity and perfection.

Bara Gavacha Pani (1966) is a book of travelogue and *Taulanic Sahityabhyas* (comparative study of literature-1981) is an introductory book on the basic ideas concerning comparative study of literature.

Bh.K.

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BAPIRAJU ADAVI (Telugu, b. 1895, d. 1952) was a poet, novelist, playwright, editor, art-director and teacher. He regaled the Andhra people with his literature and art for nearly three decades in the first half of this century. Born and brought up in an artistic atmosphere, he dedicated his life to art.

Bapiraju was born at Saripalle in the west Godavari district of Andhra Pradesh. He obtained his primary education at Bhimavaram and his higher education at Narasapur. At Arts College, Rajahmundry, he was the favourite pupil of Principal Couldrey. It was under Couldrey's benign influence that Bapiraju developed into a great personality. Couldrey and Bapiraju together visited most of the historic and holy places in India. The sculpture and art of Ajanta, Hampi and Amaravati made a permanent impression on the receptive mind of Bapiraju.

For a few years after 1921, Bapiraju devoted his time to the national movement then raging in the country. The teachings of Bipinchandra Pal had inspired him so much that he courted imprisonment for a considerable period. Later, as a student of Pramodkumar Chatterji at Jatiya Kalasala, Machlipatnam, he fully equipped himself with the knowledge of painting. As a student of Law College, Madras, he took his degree in Law. For a year he practised law and than gave it up. He then took up the post of Principal, Jatiya Kalasala, Machlipatnam. Even in that short period of his stay there, many a student got inspiration from Bapiraju. In 1934, he relinquished the post of Principalship and entered the field of cinema. Being the very first Art Director, Bapiraju is rightly acclaimed as a pioneer of the Telugu Cine-enterprise. 'Sati Anasuya', 'Dhruva Vijayamu' and 'Meerabai' were directed by him. Art lovers were delighted by his imaginative and creative art. The popular art-directors, Vali, Koteswara Rao and Venkatarao were his assistants at that time.

From 1943 to 1946, Bapiraju edited the Telugu Daily *Mijan* published from Hyderabad. Later he established a 'Kalapeetham' at Guntur, where many received their training in painting.

Bapiraju's talent lies in the field of art and painting. The *Kinnerasani Songs* and the lyrical *Sringara Veedhi* of Vivanadha and *Enkipatalu* of Nanduri were picturised by Bapiraju. This is yet another proof of his power in poetry as well as in painting.

His literary art took the form of novels. Among them his social and historic novels won admiration. *Narayarao, Konangi, Tupanu, Jajimalle* and *Narudu* are his social novels. *Himabindu, Gonagannareddy, Adavi Shantishree, Amsumathi*, historical novels-are very popular. *Madhuravani* and *Shailarathamu* are the two unfinished historical novels from his pen. His writing reflects his ideology, psychology, tastes and artistic aptitudes. He has fully drawn inspiration from Telugu's ancient history in order to depict Telugu life in his novels.

Bapiraju has written more than a hundred stories. *Ragamalika, Anjali, Tulikanatyamu, Tarangini* and *Bhageeraloya* are the six titles under which his stories were published. Some of these stories were for the first time published in journals like *Meejan* and *Bharati*. The gurgling music of the running brooks, the gorgeousness of gardens and parks, the roaring tumult of the billows of the ocean, pretty ladies and pleasing gentry are frequently found in his novels. Nature in all its majesty pervades his novels. Stories like Nagali, Narasanna Papayi, Guddipilla and Nelatalli present before us a realistic picture of life. Many of these stories were translated into English and Hindi.

'Tolakari', 'Godhuli' and 'Shashikala' are poems penned by him. His well known literary work was *Shashikala*. He has contributed a large number of 'Geyams' (Lyrical songs) infused with description of nature and imbued with patriotism. 'Uppongi Poyindi Godavari-tanu teppunna yegasindi Godayari' and 'Lapakshi Basavayya Lechiravayya-Kailasa Shikaripai Kadalirravayya' are the two 'Geyams' which have become household songs in Andhra Pradesh.

Bapiraju wrote many small plays for the radio. *Ushasundari, Kritisamarpanamu, Shailabala, Navodayamu, and Eruvaka* are some of his noted radio hits.

Bapiraju should be described as a versatile writer. Mutnuri Krishnarao, a leading journalist of that time conferred on Bapiraju the title of 'Kulapati'.

J.J.K.B.

BAPU REDDI (Telugu, b. 1936) is a member of the Indian Administrative Service who has distinguished himself as a poet. His published works include *Chaitanya Rekhalu, Bapu Reddi Geyalu, Rocket to Rayabaram* (Message through the Rocket), *Bapu Reddi Padya Kavyam*, and *Praja Vijayam*. He received the award for poetry from Andhra Pradesh Sahitya Akademi in 1968 for his collection of poems *Bapu Reddi Geyalu*. He translated into English some of his poems under the caption *In Quest of Harmony*. He is equally at home in handling traditional verse with as much ease and grace as he writes free verse and modern style of poetry.

In his poetry we find a deep concern for the plight of the common man, love for nature and abiding faith in the perfection of human nature. He regards poetry not only as a means of self-expression and exploration of self but also as a powerful medium for propagating healthy ideals which ennoble and exalt life. He wrote some poems which commended the plans and projects formulated for the improvement of the people. Some of his poems express lofty aspirations and visions which have aesthetic as well as spiritual flavour.

His poetry has simplicity and directness of appeal. He

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refrains from indulging in superfluous ornamentation. He admires the best in the past and at the same time he is aware of the contemporary predicament, appreciative of the achievements of science and technology and anticipates a new order based on equality and fraternity. This progressive outlook is based upon a strong faith in democratic socialism which ushers in a new world without violence and bloodshed. He admires heroes in various walks of life who have left their foot-prints on the sands of time. Without standing in isolation, Bapu Reddi shares the joys and sorrows of the common people and believes in harnessing poetry to the dynamic struggle of the masses against ignorance and poverty.

He continues to write poetry which bears the stamp of all the divergent trends found in modern Telugu Literature.

C.N.S.

BARAHAMAHINA (Sindhi) is a form of poetry containing stanzas named after twelve months of the year in succeeding order. The form has its origin in the Sanskrit literature. While describing the seasons which come and go in the circular movement of the wheel, representing time, the poets draw the parallels between nature and human love. The changing seasons not only serve as a background to human love, but they also interpret and accentuate many facets of this love. The Indian sensitivity to nature, to its changing moods, goes back to the very beginnings of Indian literature, the *Rigveda*.

The Sindhi poets brought further innovation in this form by describing the various facets of human love according to the seven days of the week (Hafto), or according to the days (Dinhan) or the nights (Ratyoon) of the month. The main theme of these poems is generally a continuous yearning of the lover for the beloved–every Sunday, Monday, Tuesday and so on, for all the week days, everyday and night for the whole month, and every month over the whole year. The feelings of separation are expressed by naming a week day in a serial order, a given day or night of the month, or a given month or the year. Thus, a set of poems composed after the names of the week days is called the Hafta (Pl. of Hafto-a week) or 'the week-day poems'. The poems mentioning the days of the month in numerical order (eg. the first day, the second day, the third day and so on) to the thirtieth day of the month are known as Dihan (Pl. of Dihan, a day) the day-poems. Similarly the poems mentioning the nights of the month in numerical order (eg. the first night, the second night, the third night and so on) to the thirtieth night of the month, are called Ratyoon (pl. of rati-night). In the same way, the poems based upon the names of the months of the year in succeeding order are called the 'Mahina' (pl. of mahino-month) or the 'Barahan Mahina' poems.

Hafto or the week-day poems generally start with Saturday and terminate with Friday. But, there are some poems which begin with Friday or Sunday or Thursday or Monday. Most of the poets in such poems have composed one stanza on each day. But, there are some poems in which two or more stanzas are written on each day. Dinhan-ain-Ratyoon (Days and Nights): In the day poems, most of the poets have composed thirty stanzas, each pertaining to one day of the month counted in ordinal numbers, successively. There are some poems of this type in which stanzas have been composed on six, seven or fourteen days only. Similarly, there is a practice of composing thirty stanzas, each mentioning different nights of the month in numerical order. But there are some poems in which nine, ten, fifteen nights are enumerated in a numerical order. In 'Mahina' (Months or the twelve month poems) poems, most of the poets have written complete poems having twelve stanzas, each composed on the name of each month in serial order. No doubt, some poems contain only six months. As regards the order of the months, Muslim poets have followed the serial order of 'Hijri' year beginning with the month of Muharram. Hindu poets have mentioned the names of months according to Hindu calendar beginning with the month of 'Chetu' (i.e. Chaitra, March-April). Some Sufi poets of the present century, have enumerated the months according to the Christan calender.

This type of poems was very popular among the folk poets of Sindh, who often narrated love-legends in this form. Later on, Sufi poets adopted it for describing their spiritual union with God or separation from Him. They employed this form not only for the sentiment of love, but also for giving vent to their spiritual realisation. Occasionally, they expressed didactic message through this form. This technique of composition has been followed in written standard literature by some poets. The earliest example of this form of poems in the written Sindhi literature is found in the poetry of Sufi poet Shah Abdul Latif (1689-1752). He has described the ascetics and seekers of God in 'Sur Ramkali' in the form of thirty days.

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M.K.J.

BARAHAMASA (Maithili) is a popular seasonal song, prevalent all over the Northern India. It is a kind of love song describing the state of love-lorn ladies throughout the twelve months of the year. In the course of such long period of separation the poets get an opportunity to paint the beauties and hardships of all the seasons of the year. The emphasis is almost always on the callous absence of the lover or husband. The earliest *Barahamasa* is known

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to have been written by Vidyapati (early 15th century) but in the 19th century a number of saint poets wrote them in a literary style. The best *Barahamasas* of the new kind were written by Sahabaramadasa using the legend of Krishna and his love-lorn 'gopis' as the background and thereby making them out a sort of devotional songs to Krishna.

The abbreviation of twelve months into six or more is most common. The six months covered are from 'Jyesth' to 'Kartik', and the four are the 'Chaturmasya' when journey from foreign land to one's native village was impossible owing to rains. The rainy season is otherwise also known to be erotically attractive and has been the object of flights of poetic imagination for a traditional Indian poet for whom erotic poetry was the best kind.

In an ideal *Barahamasa* there is a synthesis of folk and literary poetic styles. The theme in it is the state of the heart and mind of a love-sick lady as affected by the cycle of seasons.

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J.M.

BARAHAMASA (Rajasthani): The Indian seasonal calendar is known for its six seasons spread over twelve months. This change of seasons also affects human beings, there being an intimate relationship between the two. The feelings experienced by human beings, while in union with and separation from their dear ones, throughout the year, are reflected in literature in the descriptions of 'Satritu' (six seasons) and Barahamasa (twelve months). The Rajasthani Barahamasa poems depict the pangs of separation, and emotional feelings as experienced by the female partner in each month of the year. The fact that these poems contain descriptions of emotions felt during the twelve months of the year accounts for the nomenclature of Barahamasa. The oldest available specimen of this genre is *Neminath Chatuspadika* of Vinaychandra Suri, a Jaina poet. Composed in 'Chaupai' it is styled as 'Chatuspadika' and describes the feelings of separation, beginning with the month 'Sawana', as experienced by the heroine Rajmati. The poem was composed sometime in about 1260. Another such work of the 13th century is *Nemi Barahamasa* by the poet Palhana. Both of them have been published (*Prachin Gurjar Kavya Sanchaya*, L.D. Institute of Indology, Ahmedabad, 1975). The Barahamasa poems composed by the Jains are dominated, in the first place, by the description of Rajmati and Neminath, the 22nd Tirthankara, while in the second place they are related to 'Shulibhadra' and 'Kosya', and some other couples. In addition to such independent pieces it is also available in the Prabandha Kavyas. The *Madhavanala Kamakandala Prabandha* (G.O.S., Baroda, 1942) written by Ganapati Kayastha in 1528 contains the *Barahamasa* type description.

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Hi.M.

BARAHATHA ASO (Rajasthani; b. 1993-1593 approx.) was the son of Gidhoji of Bhadaresa (Barmer). Isaradasa, the eminent saint poet who was his brother's son, was brought up and initially educated by him. He was a favourite of Rava Maladeva (d. 1562) of Jodhpur. Karamasi, son of Rav Lunakarana (d. 1526) of Bikaner, who also enjoyed the grant of the place 'Rini', had bestowed the award of 'Koda Pasava' (award of the value of one crore of rupees) on a single couplet recited by him. Having left Bhadaresa, he settled at village Nathusara of the Kalu region in Bikaner. His works are as follows: *Rawala Mala ro Guna* which describes the heroic deeds of Megharaja, the eighth descendant of Rawal Mallinath, and it also contains a brief narration of his ancestors. *Gogaji ri Paidi (Gogaji Chauhana ri Rajasthani Gatha)*, tells of Gogaji being born under the blessings of Gorakhnath. Gogaji is one of the five famous seers of Rajasthan. *Rava Chandrasena ra Rupaka* describes the virtues of Chandrasena, son of Rava Maladeva of Jodhpur, contained in the illustrations of 26 kinds of metres. *Umade Bhatiyani ra Kavitta* is an emotional poem describing the act of committing Sati, by the displeased queen of Rava Maladeva. *Bhaghaji ra Duha* is a collection of elegiac verses written with extreme pathos by the poet on the death of Badha of Kotada village. *Rawala Jam ra Duha* are 'Marasiyas' (elegiac verses) composed on the death of Rawala Jama of Jamnagar, *Guna Niranjana Prana* (Purana) contains the description of the greatness, and the nature of the limitless supreme soul, devoid of all attributes. The poet has also given us some 'Gitas' composed on some historical personages, and also some devotional ones. In his devotional writings there is a co-ordinated expression of the 'Saguna' and 'Nirguna' and the oneness of Rama, Krishna and 'Allah' has been described. The poet is more known for his works–*Umade Bhatiyani ra Kavitta*, *Badhaji ra Duha* and *Guna Niranjana Prana* (Purana). He has made a significant contribution to the heroic and puranic religious currents of the Rajasthani Charana literature. His works are also important from the point of view of cultural and religious traditions.

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Sahitya (1960); *History of Rajasthani Literature* (Sahitya Akademi, New Delhi, 1980); M.L. Menariya, *Rajasthani Bhasha aur Sahitya* 1978.

Hi.M.

BARAHATHA KESARISIMHA (Rajasthani; b. 1872 d. 1941) was a revolutionary and patriotic poet of Khari Boli , Rajasthani and Braja. He was born at Devaj-ka-kheda, his ancestral Jagir village in former Sahapura state. He was trained in the art of poetry by his father Krishna Simha Barahatha and his maternal uncle Kaviraj Shyamaldas, both eminent scholars of their times.

He served in the erstwhile states of Udaipur and Kota in various capacities. He played an important part in bringing about social reforms among the Rajput and Charana communities, in his capacity as an active member of the Walter-Rajput-Hitakarini Sabha (1905). He was also associated with the Bharat Dharma Mandal of Benaras. He formed a secret society with Bissen Dutta (1910), which was later on converted into a political organisation. On the failure of this society, Kesarisimha launched a scheme to open primary schools and boarding houses. Being a staunch follower of Lokamanya Tilak, he had developed close relations with eminent revolutionaries of the country. He was arrested and imprisioned for 20 years on the charge of murdering a wealthy sadhu, Pyarelal, and was sent to Hazaribagh Jail. He was released in 1919 on the occasion of the victory celebrations of the first World War. Thereafter he devoted himself to meditation and performance of religious austerities.

He is more known in Rajasthani literature for his *Chetavani ra Chungatya* (13 couplets) addressed to Maharana Fatehsimha on the occasion of the ruler's departure from Udaipur to attend the coronation Darbar of Delhi in 1903. It is said that the couplets had the desired effect on the Maharana and he made up his mind not to attend the function.

His other works are: *Kavya-kusumanjali* (based on pun, which he presented to Lord Curzon); Hindi translation of *Buddhacharita* by Asvaghosa. Hindi translation of the biography of Majinis by Vir Savarkar, couplets presented to prince Bhupalsinha of Mewar state, etc.

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B.M.J.

BARAHATHA KRIPARAMA (Rajasthani; b. 1743, d. 1833) was the son of Charan Jogaram of the Khidiya branch, resident of village Khairadi in the paragana (district) of Parabatesara (Nagaur-Rajasthan). He was a favourite of Ravaraja Devisinha (d. 1795) and his son Laksmansinha (d. 1833) of Sikar. Laksmansinha granted him the village Lichamanpura in the year 1801, which was inhabited by his second son, Kishanaji. This very village came to be known as 'Kriparama ki Dhani'. His published works are–*Kavitta Chalairaya ka, Sat rut Varnan*, assorted writings on the Gita, 'Kavitta', Duha, 'Chappaya', etc. and *Rajiya ke Sorathe* (Total number of verses 140, ed. Jagdishsinha Gahalote, Hindi Sahitya Mandir, Jodhpur, 1934) and *Rajiya ra Duha* (Total number of verses 165. ed. Narottamdas Swami, Bikaner). Besides these, *Alankara Grahha, Chalakaneci, Chalakaraya Nataka*, etc. are also believed to have been written by him, but nothing can be said positively till the texts are available. His popularity, however, rests entirely on his *Rajiya ra Soratha* or *Duha*. Rajiya was the personal attendant to Kriparama and felt sad for his having had no son to carry on the lineage. Kriparama, therefore, thought of immortalising him by addressing some didactic verses to him. These verses in 'Soratha' metre came to be known by the name of Rajiya. Here the poet's experience of public life and the multifarious aspects of ethics have been expressed in simple words. The poetry is quite interesting and touching. The verses have gained immense popularity among the masses as ethical sayings and maxims appropriate to various occasions. The moral preachings are based on experience instead of the available ethical texts. His other writings are concerned with devotion to God, and heroism.

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Hi.M.

BARAHATHA NARAHARI DAS (Rajasthani; b. 1591, d. 1676) was the son of Charan Lakhoji of the Rohadiya branch. He was a favourite of Maharaja Gajasinha of Jodhpur who had granted him a village namely Tahala. Maharaja Jaswantsinha of Jodhpur had also honoured him by offering an award of 'Lakha Pasava' (award worth rupees one lakh). Suryamall Misran has given him the first place among the prominent poets preceding him. He is known mainly for his celebrated work *Avatara Charitra*. His other writings include 29 *Dingal gitas* composed for contemporary historical personages, and *Rava mara sinha ra Duha* (Rajasthani Sahitya Sampada. Saubhagya Sinha Sekhawat, Bikaner, 1977). He was equally proficient in Dingal and Pingal. His poems were concerned with devotion, spirituality and heroism.

BIBLIOGRAPHY: M.L. Menariya, *Rajasthan ka Pingal Sahitya*, Udaipur, 1952.

Hi.M.

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BARAHMAHA (Punjabi) literally means twelve months. It is a poetical form evolved round twelve months of the year. In Punjabi, many poetical folk forms are related to the unit of time which were later adopted for creative poetry. Barahmaha is one of these forms.

Barahmaha generally consists of twelve stanzas, each based on one month. Its main theme is love. The separated beloved relates her innermost and intense feelings for the lover. Simple but befitting analogies and imagery from nature are employed, to make them more objective. Sometimes the poetic diction is in tune with nature, but at times there is a marked contrast.

The oldest Barahmaha available was written by Guru Nanak Dev in Raag Tukhari which is considered a marvellous piece of poetry. The imagery is borrowed from nature and folk-life, which makes the philosophical concepts intelligible. A married woman awaits her husband, who has gone abroad. Her mood changes with the change of the season. The romantic rainy season has started, and the separated beloved feels loneliness and pangs of separation. The panoramic vision of Guru Nanak elevates the Barahmaha to new heights in diction, imagery and thought-content. Another Barahmaha in *Adi Granth* is in Majh Rag written by Guru Arjan Dev. These Barahmahas are simple outbursts of innermost and intensive feelings and are very popular in rural areas. Among the sufi poets, the Barahmaha of Ali Haider and Bulhe Shah are worth mentioning. Among the modern poets Amrita Pritam has written an artistic Barahmaha. Its subject matter is revolutionary and different from that of others of this category.

S.S.W.B.

BARAHMASA (Hindi): Mulla Daud (14th Century) was the first poet who wrote Barahmasa in his great narrative poem *Chandayan*. Two Barahmasas are found in *Chandayan*. The first Barahmasa is the song of 'Twelve months' expressing pangs of separation narrated by Chanda to her companion. This begins from the month of Magh and describes Phalgun also, each in one Kadawak (a group of Chaupais followed by a doha). One Kadawak is devoted to Chaitra also but is mutilated. The rest of the nine months are also missing. Another Barahmasa expresses the pangs of separation and miseries suffered by Maina in the absence of her husband who has run away from Maina with Chanda and she relates these to a man, Sirjan and asks him to go and convey her pathetic state to her husband. This Barahmasa begins from the month of Shravan (savan) and making use of the main features of every month as figurative medium she relates her grief and sorrow to Sirjan. She says her eyes have savan within.

There is quite a long list of ballads in Hindi which are written on the inspiration from *Chandayan* and all these have Barahmasa as a common feature. *Mrigavati* of Kutuban, *Padmavat* of Jaysi, *Chitravali* of Usman are some of the notable examples. Jaysi's Barahmasa is Nagmati's separation song. Sadhana's 'Maina Sat' is also a very popular love-ballad. One wicked person, Satan by name, sends Ratna Malin (flower-maid) to persuade Maina who was left behind by Lorik to suffer pangs of separation, to marry him. Ratna Malin, month by month, describes the nature's temptations and advises her to forget her husband and enjoy the company of some other person. Maina does not yield. In the end, when twelve months are over Maina sends her out disgracefully. Gavasi is a poet of Dakhini Hindi. He was the court-poet of Abdulla Kutub Shah of Golconda. He wrote a 'Masnavi' entitled 'Maina Satvanti' which appears to be based on Sadhana's 'Maina Sat' and includes Barahmasa as the pivotal theme describing nature, its temptations every month to allure Maina while Maina expresses her miseries and pangs. Thus, we find that Barahmasa has been written for various purposes.

Barahmasas in the Hindi region are mostly separation songs. Some of these commence from the month of Chait, some from Ashadh, some from Savan Bhadon and some others from Kartik. Modes of expressing grief and sorrow and pangs of separation also differ. Some Barahmasas end with a note of happiness by showing that the husband has returned and thus make the grieved lady happy. Yet there are some Barahmasas where we find some lady describing the attractive features of each month which works as a stimulant aggravating the pangs of separation and tries to persuade the heroine to meet some other person and enjoy her life with him. By this novel method the folk poet serves three purposes at the same time-firstly, he depicts the beauties and temptations which excite love; secondly, he expresses the pangs and sufferings of separation of the heroine which are fanned to their poetic heights and thirdly, he shows that a faithful lady cannot be persuaded to deviate from the path of righteousness by any means.

In some regions the Barahmasas are used to instruct people about their duties or work which they have to perform from month to month.

There are stylistic differences also in Barahmasas One lady whose husband is not with her expresses her grief by refusing to enjoy her ride on swing (Jhula) and with the strain, 'Main Jhula Nahin Jhulungi, (I will not enjoy a swing ride) she describes the miseries of twelve months in the absence of her husband. Really speaking, every Barahmasa is stylistically different from the other.

S.

BARAL, AKSHAYKUMAR (Bengali; b. 1860, d. 1918) was a poet, and a close follower of Biharilal Chakrabarty,

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the forerunner of the Romantics in the 19th century Bengali literature. However, Akshaykumar's poetry does not show the looseness of style and the ecstatic overflow of sentiment of his other contemporaries, though it lacks Chakrabarty's spontaneity. Though essentially an emotional poet, Baral was more intellectual than passionate. Browning was one of Baral's favourites and the English poet's influence left its stamp on the style of Baral and also on his faith in the ultimate goodness of creation. Economy of expression and meticulousness in the choice of words are the sterling qualities of Baral's diction. Though Baral was senior to Rabindranath Tagore by one year, Tagore's early lyrics influenced–though not very deeply–some of his poems.

Baral's books of poems are not many. His first book *Pradip* (1885) reveals his romantic discontent and love for woman and also the universal love. His next book *Kanakanjali* (1886) continues with the same characteristics excepting one ballad which may remind one of Hugo's *Toilers of the Sea*. His third book *Bhul* (1888) was dedicated to Rabindranath Tagore. His fourth book *Sanka* contains some poems of *Bhul*. His last book *Esha* (1912) is written in memory of his departed wife. He translated some poems of Hugo and wrote some beautiful songs one of which was set to tune by Tagore.

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U.M.

BARAMAHI (Assamese). There is a class of songs in Assam as in other parts of eastern and northern India describing the twelve months of the year as a background to the feeling of a girl, whose husband is away somewhere. Such songs are known as Baramahi or 'twelve-monthly'. The narration in Hindi Barahmasas begins from the month of Ahar, in Assamese it usually begins from Aghon (Nov.-Dec.). 'Kanya Baramahi' found in the Kamurp district has a 'Kanya' or maiden as its central figure. It has one hundred and ten lines, in rhyming couplets. The song, which may be termed a ballad because it has a narrative structure, may be summarised thus: A young merchant sees a girl and offers her his love. Beginning from Aghon he goes on urging his suit in the months that follow. The girl refuses him everytime declaring that she is married and her husband is alive. When he says that her husband must be dead, she asserts:

No, my husband cannot be dead,
For then my hair would have loosened, my tight fist would have broken,
The two conch bangles on my hands would have been in pieces.
The vermillion on my forehead would have faded.

At last in the month of Ahin the merchant declared that he was none other than her true husband. The merchant apparently had left soon after his marriage. Though the typical Baramahi like *Madhumati* in Assamese should depict the sorrows of a wife left by her husband, the theme of *Kanya Baramahi* is the test of the virtue of a wife.

Sita-Baramahi describes the sorrows of Sita at her separation from Rama. In one or two of these songs there are similarities in language and ideas with Bengali *Baramasi* and Nepali *Sanchi-git*. All these songs have the themes popular with women-folk, and they do not seem to have a literary origin.

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Pr.G.

BARAMASYA (Bengali) is a typical form of poetic composition, which was quite popular with the Indian poets in different languages since the medieval age. In short, Baramasya or Baramasi means a continued description of human feelings in the perspective of changing seasons throughout the year. It is usually written in the form of a monologue of a young woman, who displays her feelings and sentiments. These Baramasyas were often used to be sung by the village-folks.

The two most popular forms of Baramasya are: a) descriptions of sorrows, sufferings and unfulfilment of certain practical aspirations and b) descriptions of longings, frustrations and setbacks in the emotional lives. In both the forms, usually the narrators are young women. Sometimes such narrations form the parts of longer stories, such as Bengali *Gitikas* or *Mangalkavyas;* sometimes independent monologues are also found in this genre. Besides poverty and love, certain Baramasya had also religious sentiments and feelings as their themes. Though aesthetics and spirituality may not be their guiding modes of expression yet they happened to represent sometimes a combination of both.

In Bengali literature, the number of Baramasyas belonging to the major two types is quite impressive. All the major streams of medieval Bengali literature produced some Baramasyas. In Vaishnava literature the poems of this genre depict the sorrows of Radha and Bishnupriya when Krishna and Nimai left them behind, not to come back again. In the *Mangalkavyas*, however, Baramasyas on 'Biraha' (desolation after the beloved's departure) were there, though the other type i.e. those centering round poverty, was more popular with the Mangal-poets. Of this category, Phullara's year-long sorrows and hardships as depicted by Mukundaram, form a well-known piece of composition. Similar Baramasyas of Lahana and Susila also were by him. The Baramasya of

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widowed Behula written by Sasthibar Datta was really interesting for its novelty. Another novel Baramasya, that is, the triumphant monologue of Manasa, was composed by Bipradas Piplai. Even Krittibas Ojha also had written one such describing the pathetic conditions of Sita in Ravana's captivity. Heroines of *Mymensingh Ballads* had often been portrayed as singing Baramasyas. The Baramasyas of Mahua, Malua, Kamala were most important among them. These verses displayed both the social and the personal aspects. Vidya's Baramasya written by Bharatchandra Roy displayed her passionate moments throughout the year. Some of the modern poets too, like Bishnu De and Jatindranath Sengupta, have written poems of Baramasya type.

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P.S.

BARASAN RA DEGODA DUNGAR LANGHIYAN (Rajasthani) is a Sahitya Akademi award winning book (1981), by Narayan Singh Bhati of 'Malungo', Jodhpur. It was published in 1980 at Jaipur. It consists of six line stanzas, one hundred in all, which cannot strictly be called free verses. Though there is no rhymed termination in any of the feet, there is a sort of measured gait with equal steps that go to create an intrinsic sense of rhythm in all the stanzas. The language is at times too archaic which fails to speak for itself. There is an apparent attempt at coining of words. A number of words known for their particular meanings have been assigned fresh meanings, while those which are newly coined pose problems of intelligibility. Each separate stanza presents an independent picture of the emotion attempted in it. The intricacy of the imageries, however, mars the beauty of description. As suggested by the title, 'The Crossing of the lofty mountains of the past' the poet seems to be deeply involved in pleasant reminiscences of joyful days spent with his sweet heart. At places the expression suggests that the beloved is probably a third person. It is an extremely erotic piece of poetry bordering on the side of open sex. It is in its own way a story of love-life in continuity, from the beginning to the advanced age when hair turns grey.

Raw.S.

BARAVAI (Hindi), Baravai also called 'Dhruva' and 'Kuvanga' (metre, consists of four feet; the first and third feet contain 12 'matras' (syllabic instances), while the second and fourth contain 7 matras; e.g.

Prem priti kau birava, chale lagay,
Seenchan kee sudhi leeyo, murajhi na jai'.

In this metre Rahim–a Hindi poet of the 17th century wrote his famous book *Baravai Nayika–bheda* (A treatise on different classifications of the heroines). This metre has casually been used by other poets also, especially of the medieval period.

Sa.C.

BARBARUA, HITESWAR (Assamese; b. 1876, d. 1939) was a leading modern epic poet, sonneteer and historian of Assam. Though he was born into the illustrious Barbarua family of which his grandfather Bhandari Barbarua happened to be a Prime Minister during the Ahom rule in Assam, the chill penury was his lot of life. Struggling with poverty he could not even complete the Entrance examination and spent his whole life as a tea garden clerk. Gifted with a poetic temperament and a patriotic zeal, and also being widely read in English and Bengali literatures, he took to epic poetry and sonneteering in Assamese with a promise. A series of family tragedies made him express a tragic vision of life through his entire writings. His three literary epics written on the source-materials from the past history of Assam are: *Kamatapur Dhvamsa* (The Fall of Kamatapur, 1912), based on an intrigue in the royal family, leading to the ruination of the Kamatapur Kingdom; *Tirotar Atmadan* (The Self-Sacrifice of a Woman, 1913), based on the martyrdom of the illustrious Ahom princess Jaymati for the cause of her husband; and *Yuddhakshetrat Ahom Ramani* (An Ahom Lady in the Battle-field, 1915), based on the indomitable courage and heroism of an Ahom lady named Mula Gabharu who fought against the Mughul invaders under General Turbak. His four longer narrative poems are: *Birahini Bilap* (The Lamentation of a Lovelorn Woman, 1913), dealing with the pathos of a lovelorn woman through a series of odes, *Abhas* (The Glimpse, 1914), dealing with the immortal virtues of twenty-one heroines of whom seventeen are Indian and four foreign; *Desdemona* (1917), delineating the tragedy of Desdemona in a sequence of 22 sonnets, based on the source-material of Act V, Sc. II, of Shakespeare's *Othello;* and *Angila* (1917), an Assamese version of a romantic ballad, incorporated in Oliver Goldsmith's novel–*The Vicar of Wakefield*. His contributions to the Assamese sonneteering are: *Malancha* (The Garden of Flowers, 1918), a collection of 128 sonnets, dealing with varied aspects of Life and Nature; and *Chakulor* (The Tears, 1922), a sequence of 33 Sonnets, expressing the poet's pain at the death of his youngest son. The model of the sonnets is Shakespearean with many variations in the number of syllables in a line and also in the rhyme-scheme. His miscellaneous lyrics are: *Dhopakali* (The Bud, 1902); 'Tifuk Prabas' (The Stay in Tifuk) as appended to Dhopakali; and 'Santaptar Hamrao' (The Lamentation of the Aggrieved), an elegy-sequence appended to *Birahini*

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Bilap. His solitary contribution to the domain of Assamese novel is *Malita* (1914).

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Pu.S.

BARDOLOI, NABINCHANDRA (Assamese; b. 1875, d. 1936), popularly known in Assam as Karmavir Nabin chandra Bardoloi, has left an indelible mark of his personality in both literature and politics of Assam. After obtaining the Law degree from Ripon College, Calcutta in 1899, he joined the Bar at Gauhati. In 1908 he moved to the Calcutta High Court where he was practising till 1918. He was also teaching at Ripon Law College for sometime. In 1918 he returned to Gauhati and devoted himself to the literary, social and political activities in Assam. Besides donating two plots of land at Gauhati and North Gauhati for the establishment of Kumar Bhaskar Natya Mandir and Ananda Library at the respective places, he took a pioneering role for the establishment of Cotton College and Earl Law College at Gauhati. He was the guiding spirit behind such institutions in Assam as Silpa Samiti, Khadi Pratisthan, Kaivarta Sanmilani, etc. He was actively associated with the Assam Association founded in 1903 and along with Prasannakumar Barua of Dibrugarh went to London to give evidence against the rule of Montague-Chelmsford on behalf of the Association. There he strongly pleaded before Montague, the Secretary of States for India, for recognising Assam as a separate province of India. Bardoloi's arguments convinced Montague and consequently Assam was included into Montague Administrative Reform. Prior to this change, Assam had not had the status of a province and was ruled by a Chief Commissioner. Bardoloi joined the Indian National Congress in 1919 and took part in the Non-Cooperation Movement launched by Gandhiji in 1921. For the efforts of Bardoloi and Tarunram Phukan, the Annual Session of the National Congress was held at Pandu (Gauhati) in 1926. He was twice imprisoned by the British in 1921 and 1932 for fighting for the independence of the country. He was the Chairman of the Local Board, a member of the Assam Council and also a member of the Indian Legislative Council.

Bardoloi made significant contribution to Assamese literature. A dramatist, lyricist, singer and an actor, Bardoloi wrote a number of books and songs while in prison. His only book of songs *Tirthayatri* (Pilgrim, 1959) contains a number of patriotic songs and devotional poems. *Grihalakshmi* (1911) is the first Assamese drama on family problems. From the last decade of the 19th century, the Shakespearean plays began to be translated into Assamese and Bardoloi took a leading role in this venture. He translated into Assamese Shakespeare's *Taming of the Shrew (Danduri-daman)*, *Troilus and Cressida (Tarunkanchan)* and *King Lear (Bishad Kahini)*. His only social novel is *Sewali* which depicted a vivid picture of the Assamese Society. In the biography, *Anita Garibaldi* (1932), he described the heroism of the famous Italian hero Garibaldi. It is a pen-picture of Garibaldi's life, his dramatic union with Anita who died a tragic death in the battle-field and his exile. Bardoloi's other books are the translations from Urdu, *Hatem Tai* and fairy tales for children, *Amatar Mat* (Voices of the Mute). The chief characteristic of all his writing is patriotism which was the guiding spirit of his life and work.

H.S.

BARDOLOI, NIRMALPRABHA (Assamese; b. 1933) is a popular poetess and song-composer of Assam. Born in an orthodox family in the old town of Sibsagar, the last capital of the Ahom kingdom, she was married while she was a school-going girl of twelve or thirteen. But under paternal care, she studied up to the post-graduate level. Having taken her M.A. degree in Assamese she became a lecturer in a Gauhati college in 1955 and after twenty years she shifted her teaching career to Gauhati University, having obtained a Ph. D. degree in the meantime.

Nirmalprabha's fame rests mainly on her sweet cadenced sensitive poetry redolent with nostalgic rural scenes and reminiscences. Her imagery, diction, choice of words and use of symbols breathe an air of freshness. Her contribution to the school of modern poetry has been enshrined in four slim volumes, viz., *Bam Pharingar Rang*, (Colour of Grasshopper, 1972), *Antaranga*, *Dinar Pachat Din* (Day after Day, 1977) and *Samipeshu* (1977) where instead of betraying the iconoclastic attitude of some of the modern poets towards the old abiding values, she reveals her endearing sympathy with the old fast-vanishing Assamese society. She loves the world inspite of its limitations and sometimes expresses her pain for the worldly vanity. Her poetry is surcharged with love for and sympathy with nature which does not stand detached from the human life and its emotional activities. She could catch the right word or symbol for conveying the intended suggestions. The music and rhythm of her poetry is one of its assets.

Nirmalprabha has composed nearly a hundred lyrics meant to be sung, some of which have been tuned and sung in AIR and earned approbation of admiring listeners. These lyrics are rich in emotional content and conform to musical adaptability. Some of these can also stand independently as pieces of lyric poetry even if they are detached from the musical garb.

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Nirmalprabha is interested in the folk culture also. She has published a work, *Asamiya Loka Samskriti* dealing with several aspects of folk festivals and ceremonies. She has also written a couple of books for children one of which won India Government's award. She was also the recipient of the 1983 Sahitya Akademi award in Assamese for her collection of poems entitled *Sudirgha Din Aru Rati.*

S.S.

BARDOLOI, RAJANIKANTA (Assamese; b. 1867, d. 1939) has been acknowledged as the pioneer novelist in Assamese literature. It was in his hands that the Assamese novel first acquired a characteristic form.

After having passed his B.A. in 1889 he entered Government service and served first as a Sub-Deputy Collector and later as an Extra Assistant Commissioner, whence he retired in 1918. He was a man of varied experience and his creative faculties were shaped at a time when there was the clash of eastern and western ideas. Bardoloi got his education in Calcutta, at that time considered rather far from his home town. It may be noted that he collected materials for his novels from his extensive tours in connection with his work as a Sub-Deputy Collector.

Though an officer under the British Govt. and surrounded by their dazzling ways of life, he was not a slave to everything that came newly from the West. He wanted a happy combination of all the good that was to be found in both the East and the West. From the bottom of his heart he wanted good ideas and traditions of India to remain intact. He was a deeply religious man, but had no excessive orthodoxy. He led a pious and tolerant life and had firmness of purpose. All these virtues are reflected in the leading characters of his novels. Instances of India's cherished ideas, faith in a just providence, hopefulness and a healthy outlook on life, are found in his writings. He was a devout Vaishnava and a firm believer in the idea that all terrestrial activities were regulated by an unseęn, all-knowing power. He also believed in the validity of good actions. He used to say, 'Not birth, but actions confer dignity on man'.

He was a great patriot wedded to the welfare of his country. When he began writing his novels, contemporary Assamese society was static and could hardly provide him with materials for his books. Hence he went back to his country's past which was full of life and movement.

The compelling motives in his historical novels may be briefly summed up as follows:

(a) To hold up to the Assamese reader instances of valour from past history and infuse patriotic ideals in him.

(b) Identification of the reasons for enslavement of the Assamese people who always had their independence in the past.

(c) To hold up the picture of Assamese society, its customs and manners, beliefs and rituals, its commerce and social conditions.

(d) To show the play of eternal passions and emotions and the action and reaction that always go on beneath political turmoil or historical changes.

(e) To acquaint the growing generation of Assamese people with their own characteristic culture and relgious beliefs and ideas.

His ideal characters, therefore, embody both spirituality and patriotism which hold his reformist zeal to bold relief.

Bardoloi has to his credit eight novels viz *Miri Jiyori, Manomati, Rangili, Nirmal Bhakat, Rahdoi Ligiri, Tamreshwarir Mandir, Danduadroh and Radha Rukminir Ron. Miri Jiyori,* published in 1895, was his first novel. Long before anyone else had taken any note of tribal life, Bardoloi wrote this novel. Against the background of tribal life and in warm sympathy he wrote the story of a pair of Miri young man and woman and depicted their simple but robust and pure love. In poignant and touching language he describes how the love of the twain Janki and Panei ended in tragic fulfilment through death because of opposition from parents, from society and the rivalry of Tranayan. The writer has given a faithful and realistic picture of Miri society, their Narasinga Bihu, congregational worship in the village Assembly Hall and their customs and beliefs. Excluding this novel all his other novels derive their materials from history.

His second novel *Manomati* published in 1900 has its background in the Burmese invasion of Assam. Similarly his novels *Rangili* (1925), *Nirmal Bhakat* (1928) and *Rahdoi Ligiri* (1930) have for their background the decadent times of the Ahom rule in Assam when the powers that be were torn by authoritarianism, selfish acrimony for power, licentiousness and political intrigues and these are reflectd in the vicissitudes of his heroes and heroines. The novel *Danduadroh* (1909) deals with the revolt against Ahom rule launched by the famous brothers Haradotta and Biradotta of lower Assam and the other novel *Radha Rukminir Ron* (1925) has for its background the Mowa-Maria rebellion.

In his novels women play a more dominant role. No where do we find any bad woman character. The characters are straight and simple. There is no mental conflict in his men and women. It must be noted that the resulting action in his novels is not dependent on any mental conflict of his heroes and heroines. Their fate is determined by some force outside them. But so varied is the action, so simple and sincere and charming are his

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idealistic characters that they sustain the reader's interest to the end.

Ni.B.

BARDOLOI, RUDRARAM (Assamese; b. 1836, d. 1899) wrote a satiric play *Bangal-Bangalani* (An outsider and his wife, 1971) which is considered to be the third modern Assamese play. In this play the dramatist has made an attempt to show how some outsiders coming to Assam for business had kept some unchaste Assamese women as their paramours and created social complications.

The drama reflects to some extent Shakespearean techniques. However, the playwright has introduced Sutradhara (the stage manager), a man character of the old Assamese drama consisting of one Act. An important feature of the play is that there are characters speaking different languages like Assamese, Bengali and Marwari. Poor in character-development and plot-construction, the play deals mainly with certain aspects of some social problems.

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H.S.

BARDOLOI, SARADAKANTA (Assamese; b. 1902), an actor of repute, is one of those few persons who associated themselves with the theatre–world of Assam and made significant contributions to the development of the post-war Assamese drama. His first play *Magribar Ajan* (1948) written against the background of rural life presents a picture of Hindu-Muslim unity in Assam. The plot centres round Karim, a Muslim youth who sacrificed his own life in order to save the life of a tribal Hindu girl. *Pahila Tarikh* (1954) and *Sei Batedi* (1957) are two other successful plays written by Bardoloi. The first is a realistic picture of the miserable economic conditions of the lower middle class people. Besides these full-length plays, Bardoloi has also written a few one–Act plays like Birambana, Bihuvan etc.

S.B.

BARGITA (Assamese) is a class of devotional lyrics sung in different ragas of classical Indian music. These devotional lyrics are called Bargitas in order to differentiate them from other contemporary lyrics or songs with classical ragas, as those of Durgavara or Mankar, having predominance of secular elements. Literally this genus of early Assamese literature means the great songs ('bar'-great, 'gita'-song) differentiated from other songs by its intensive devotional tone, elevated style of composition, and high moral and philosophical significance. B. Kakati, an eminent critic of Assam, has compared these lyrical songs with R. Herrick's *Noble Numbers*.

Sankardeva, the saint-poet of Assam, is said to have composed and initiated this tradition of musical composition towards the closing decade of the 15th century. According to the Vaishnavite tradition handed down through hagiographies, the great preacher composed the first Bargita, beginning with the line–'mana meri rama charanahi lagu' (Oh my mind, rest yourself at the feet of Rama) while he visited the holy temple of Badarikasrama during the course of his first pilgrimage which commenced towards the beginning of the eighties of the 15th century and continued till the first two years of the closing decade. According to one biography, Sankara's own compositions of 240 lyrics were consumed by fire, out of which only 34 could be recovered and they are still sung in religious and cultural circles. It is said that at the behest of his guru (Sankara), Madhavdev, an able poet and proficient musician, composed about nine scores of Bargita dealing mostly with 'lilas' of child Krishna. While the greatet number of songs of Madhavdeva centre round the childish pranks and naughty behaviour of Krishna, the majority of Sankara's lyrics deal with the futility of the wordly pursuits, fleeting nature of our life and the redeeming power of God's name.

According to the tradition prevalent among the Vaishnavas, the *Bargita*, as a genre of literature deals with six devotional aspects, viz. lila (sports), paramartha (ultimate reality), virakta (indifference to and detachment from the world) and viraha (sorrow at separation). Songs expressing the aspects of lila are again subdivided into several species, viz., jagarana (awakening), chalana (movement), khelana (sporting), nritya (dancing), chaura (stealing) and chaturi (deception). Lyrics on paramartha and virakti, on the one hand, dwell on the futility of the worldly prusuits, unreality of the earthly existence, evil propensities of the mind due to the influence of the six internal enemies, and on the other, narrate pantheistically the omnipresence and omnipotence of God and His divine attributes and redeeming power. They also extol the virtues of indifference to the pleasures and sorrows of the earthly existence and urge for the cultivation of the sense of detachment. The poets expressing repentance and sorrow for their willing or unwilling enmeshment in the share of the worldly bondage, have completely surrendered to the feet of God for ultimate protection and bliss.

The songs of viraha mainly deal with the sorrows and bewailing of the cowherd maidens (gopis) and Yasoda due to separation from Krishna at his departure from Gokula to Mathura at the bidding of Kamsa. The lyrics of this type are replete with the sense of pathos depicted with nostalgic recapitulation of Krishna's dealing with the womenfolk of Gokula. It may be mentioned in this connection that lyrics depicting viraha and lila mainly centre round the personality of Krishna; only a limited

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number is devoted to the portryal of Rama and other incarnations. Krishna is considered as the supreme incarnation of the Lord.

Among the varieities of lila songs, those of jagarana are related to the awakening of child Krishna by his foster-mother Yasoda in the morning with sweet words, describing the morning beauty and the movement of the inhabitants of Gokula on different errands. The chalana songs vividly describe the daily journey of Krishna, Balarama and other cowherd boys to Brindavana to tend cows in gleeful mood, playing on flutes and pipes accompanied by dance and frolicsome mirth. The songs depicting sports of Krishna with his mates in Brindavana, occasionally arranging picnic on the sandy bed of Yamuna are replete with description of various types of sports in vivid details showing Krishna as the central figure. Some of the Bargitas are exclusively devoted to the portrayal of the mirthful atmosphere of Krishna dancing to the rhythmic clapping of cowherd maidens, being induced by the latter's offerings of sweets, butter and curd. A number of songs are concerned with childish pranks, naughty behaviours, pampered vanity and stealing of butter by Krishna who by his shrewdness, presence of mind and deceptive movements not only befools the cowherd maidens but also puts his mother sometimes in an awkard situation. Madhavdeva, a celibate throughout his life, excels in depicting this naughty aspect of the divine child in relation to his mother and cowherd maidens. Lyrics dealing with the above aspects of child Krishna are classed as songs of 'nritya', 'chaura' and 'chaturi'. Although the poets have not forgotten to remind the readers or the audience of the divine aspect of Krishna, he is mostly treated as a human child with all the naughtiness and sensitiveness of an only and pampered child of a mother.

Each Bargita contains a refrain denoted by the insertion of the word 'dhrum' at the end of the second line, followed by verses called 'padas', narrating a particular incident of Krishna's childhood or any other incarnation. But the Krishnite elements generally predominate. Radha does not play any significant part in the narration of the lyrics. Only one Bargita deals with Rama's exploits. Madhavdeva's Bargitas can be favourably compared with the lyrics of Surdas, and some musicologists equate these devotional songs to 'prabandha sangita' of medieval India.

The tradition of composing lyrics or songs in the style of Bargitas of the two saint-poets easily caught the imagination of the succeeding Vaishnavite poets of the 17th and 18th centuries and as a result several hundreds of lyrics tuned to classical ragas were composed in imitation of the songs of the first two religious poets. Although these later productions fulfil the outward characteristics of Bargitas, they are generally found to be lacking in depth of feeling and sublimity of the real ones. Therefore, they are not accepted as genuine Bargitas.

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S.S.

BARHATH ISARDAS (Rajasthani; b. 1539, d. 1618) was born at village Bhadresa near Badmer in Malani region. He was brought up and educated by his paternal uncle Aasoji, on the death of the child's parents at a very young age. In 1560 Aasoji took him on a pilgrimage to Dwarka. Raval, Jam of Jamnagar was pleased with Isardas's talent and so took him under his patronage. He had an opportunity for studying the classics, especially the *Bhagavata*, under Pitambar Bhatta, an erudite scholar of the Jam's court. Gradually the devotional aspects of his life developed to a sufficiently advanced stage. In his maturity his fame soon spread all over Saurashtra and Gujarat which brought him plenty of wealth and land grants. Living for about 49 years at Jamnagar he returned to his birthplace, and settled near village Gowdha on the bank of Luni river till his death.

It has been proverbial among the charans to praise him by saying 'Isaraa so parmessraa' (Isardas is a manifestation of the Almighty himself). Pirdan Lala (earlier half of the 18th century) regards him as his 'Bhava Guru' (spiritual preceptor). In his *Bhaktamal* Nabhadas had also mentioned the name of Isardas among fourteen charana devotees. His contribution to the historical-cum-heroic and pauranic-cum-religious tradition of Charan poetry is very noteworthy. His works are more concerned with heroism and devotion. His comparatively larger works are:–*Halah Jalan ra Kundaliya, Harirasa, Gunaras kils, Deviyan, Gasen Purana, Gana Agan Guna Vairat Guna Bhagvant Hamsa, Guna Ninda Stuti* and *Bal Lila, Harirasa, Apan, Gangavataran.* Devotional padas and Dingal gits are some of his smaller works and writings.

It was mainly through *Harirasa* that Isardas attained fame as a Bhakta (devotee). Numerous Hindi and Gujarati editions of this work have been published. Many later poets were influenced by this work, prominent among whom were Muni Man (*Gyanrasa*), Veni Ram (*Jinarasa*), Surajanji (*Katha Harigun*) and Udoji Adinga (*Vishnu Charit*).

Halan Jhalana ra Kundaliya is an exquisite work of heroic sentiments. Banidas, Suryamalla Mishran, and several other poets were influenced by him. It can, however, be fairly compared with *Kalla Raymalot ra Kundaliya* by Asiyo Dudo Amaravata.

His devotional poetry is a noble effort directed towards religious tolerance and harmony. Rising above all religious difference and sectarian view, he has variously described the supreme element, and has stressed the importance of chanting the name of God. An equal importance has been attached also to the Puranas and the

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Quran. The *Harirasa* and *Deviyan* have been held to be the sacred texts of the Vaishnavas and the Saktas, but from the philosophic point of view there seems to be no difference between Hari and Sakti i.e. Devi. Among the Avtar's (Manifestations of divinity) also he has equally depicted the meritorious deeds of all of them in a spirit of deep faith. He has made frequent references to the comparatively more popular incarnations of Rama and Krishna especially that of Krishna. The poet has referred to the formless and the concrete concepts of divinity. He sees no conflict between them and has stated that from the formless (Nirguna) is created the concrete manifestation (Saguna) and not vice versa. The formless pervades the universe under several names and forms.

There are distinct expressions of the intricacies of the devotional aspect of 'yoga', as related to the individual and his 'Sadhana' in his songs. In its totality, the poetry of Isardas is a successful attempt at singing the greatness of God. The poet's dominant note is one of devotion. He does not practise devotion for its own sake, but rather to liberate himself from the cycle of birth and death and to extricate himself from the bond of 'Karma' or action. The predominant influence of the *Bhagavata* is clearly visible in almost all his religious works.

His poetry carries the accomplishments of free and frank expressions and boundless self confidence. His language is mostly easy. The linguistic style of course differs according to the subject matter which represents a fairly large variety.

Hi.M

BARIBAHARA (Gujarati) is a collection of Gujarati poems by Prahlad Parekh, first published in 1940. Gujarati poetry before 1930 was marked by a strong social consciousness and tendency to follow Gandhian thoughts. Baribahara opened new possibilities for Gujarati poetry. The poems of this collection possess a certain sensuous musicality influenced by Tagorian and old Gujarati Bhajan melodies. The simplicity of compositions and the aesthetic purity of expression which mark this collection, make Prahlad Parekh one of the seminal poets of the language. The poems of this collection abound in fresh images like the striking of the monsoon songbird against the prisonbars, the night offering herself unreservedly into the stretched arms of the sun, etc. But above all, the olfactory sense transforms everything seminally. The poet perceived even the flood of fragrance. Not the idealisation but the intensification of sense perceptions is the prime source of creativity in *Baribahara*.

C.T.

BARKAKATI, RATNAKANTA (Assamese; b. 1897, d. 1963). After passing the Entrance examination from Nowgong Govt. High school in 1915, Ratnakanta went to Calcutta for higher education. In response to Gandhiji's call for Non-Cooperation in 1921, he left college and returned home against the wishes of his father. After a period of occasional engagement in services, Barkakati finally took to assisting his father in running his affairs as Maujadar, and later took upon himself the responsibility of his father's estate. He died just after presiding over the Asam Sahitya Sabha Session at Nazira, Sibsagar district.

He was a person who would be happier in the company of poets and thinkers than in the world of everyday mundane affairs. The facts that he was of delicate physical health, the eldest son in a prosperous family, and one who had received special attention and care because of the early loss of his mother, must have contributed towards making him a 'misfit' in the practical world of struggles and material success. As against this, he had an easy access to the world of books and magazines that provided him with the kind of mental and spiritual food that his heart most cherished and craved for. As a school student, his intimate friends were Suryakumar Bhuyan, who was also gifted with poetic and literary talents; Mahichandra Bora and Dinanath Medhi, both of them having creative talents; a class-mate Sudhirkumar Raha who might have aroused in Barkakati's adolescent mind the initial interest in Rabindranath Tagore's poetry. Besides, during the formative years of his life, Barkakati felt the impact of three contemporary literary magazines: *Usha* (edited by Padmanath Gohainbaruah), *Bahi* (edited by Lakshminath Bezbarua) and *Chetana* (edited by Ambikagiri Roychoudhury). It was in *Usha* that most of his poems which were later included in his personal anthology, *Sewali*, had been published.

His already growing interest in the literary works of the leading personalities in Bengal's Reanaissance, particularly Rabindranath, and also in the philosophical writ- of Vivekananda, was further strengthened during his brief college life in Calcutta. It was here that his patriotic feeling was deepened by hearing the inspiring speeches of Bipinchandra Pal, Chittaranjan Das, Surendranath Banerjee and finally Mahatma Gandhi. At the same time, his personal association with Lakshminath Bezbarua, Krishnakanta Handique, Padmadhar Chaliha and Benudhar Sarma in Calcutta must have filled his heart with a stronger urge to serve the cause of Assamese literature and culture.

Ratnakanta Barkakati's published works are: *Alap*, *Sewali*, *Chandrahar*, *Madar*, *Moina Parijat*, *Hind Swaraj* (an Assamese translation of Gandhiji's work of the same title), *Shankar-Sowarani*, *Upanishadar Saundaryya*, *Alaka*, *Sura*, *Gandhi Sakshat aru An An Prabandha*, *Puthi Bharal*, *Tarpan*, *Sahitya*, *Our Script Question*, *Rajnaitik Alochanar Prabandharaji*, *Sakuntala*, an Assamese version of *Merchant of Venice* (incomplete) and *Charai-Chirikatir Vivah Paddhati*.

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It is chiefly as a lyric poet that Barkakati has made his most memorable contributions towards Assamese literature, even though he has, to his credit, some other miscellaneous writings, particularly some essays on philosophical and literary subjects. His most representative collection of lyrical poems is *Sewali* (1932) which was followed by two other collections, *Tarpan* (1953) and *Chandrahar* (1963). This poet of *Sewali*-fame is entirely dedicated to the ideals of love and beauty. His ideal beloved is also for him an object of ideal beauty who has absorbed in her all the beauties that this universe has to offer. As a poet of love, he passes through all the varying moods of eager expectations, the thrills of union and the pangs of separation. There is a touch of the mystic and the philosophy of the Upanishads in Barkakati's songs of love and beauty. The joys of human, marital love are combined with the spiritual urge and yearnings of the finite heart for the infinite. Barkakati was inspired not only by Rabindranath Tagore's precept of synthesising Western humanism with Indian spiritual heritage, but also by the latter's example of lyrical expression and metrical harmonies. Ratnakanta will always be remembered for his life-long devotion to the art of letters, his lyrical rendering of the passion of love and the adoration of beauty, and his excellence as a craftsman of verbal music and metrical forms.

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E.U.

BARKATAKI, PADMA (Assamese; b. 1927) is a prominent novelist and story writer, actively associated with the local press of Assam. Born in the Barkataki family he had school and college education at Jorhat. His first two books, the collections of self-composed poems, are *Sapon Dekho Mai* (I Dream, 1957) and *Suna Priya Mor Parichay* (1958). The second collection drew the attention of the critics. But Barkataki is very popular particularly for his novels. His first novel, *Manar Darpon* (Mirror of the Mind, 1958) portrays the so-called educated middle class society of Shillong while his second novel *Khabar Bichari* (Looking around for Information, 1959) gives a very good picture of the high-class society of the tea-garden estates. *Bicharar Babe* (For Judgement, 1961), another novel, is based on the various problems of the so-called urban society. His other novels *Jiwan Eshana* (Search of Life, 1965), *Najvala Dhupar Itikatha* (History of the unburnt Sandalwood), *Putular Namaskar* (Doll's Salute, 1968), *Natun Pratiti* (New Confidence, 1968), *Abibahita Tar Nam* (1968), *Jiwan Arani* (Fire of life, 1969) are all based on Assamese middle class society, his satirical treatment of which is admirable. Two other novels, *Dushmantar Chuma* (Dushmanta's Kiss, 1970) and *Ranga Ranga Rang* (Red Colours, 1972) are influenced by the Lokayata Darsana of Deviprasad Chattopadhyaya. His only historical novel, *Kono Khed Nai* (No Regrets, 1963) is based on the life of Phuleswari Kuwari, queen of Ahom king Sivasingha.

Barkataki is considered to be a powerful writer for his prose style and selection of subject matter and treatment of characters in the novels. His short stories are still scattered in the magazines and journals like *Asamiya, Dainik Asam, Asam Bani, Purbakash, Amar Pratinidhi, Ramdhenu, Awahan* (New), *Prakash*, etc.

Sa.G.

BARKHURDAR, HAFIZ (Punjabi) was a resident of Pargana Cheema Chatha of Lahore region. He has mentioned the name of his village in his Kissa *Mirza Sahiban*. Maulvi Dil Pazir has made a mention of two Hafiz Barkhurdars in his Kissa *Yusaf Zulaikha*. Mian Muhammad says the same thing in his poem *Saif-ul-Muluk*. Mian Ahmad Yar follows suit in his Kissa *Yusaf. Zulaikha*. About Hafiz Barkhurdar of village Musalmani, Maula Bakhsh Kushta writes that he was born in the time of Shah Jahan and became famous as a poet in the time of Aurangzeb.

He wrote four Kissas: *Yusaf Zulaikha, Sassi Punnu, Mirza Sahiban* and *Kissa Khetri*. His *Mirza Sahiban* was composed in the form of Sad on the model of the Kissa of the same name by Peelu. He has acknowledged this indebtedness to Peelu. In *Sassi Punnu* there is brevity in his narration. *Yusaf Zulaikha* bears evidence to his learning. This Kissa was composed at the bidding of Nawab Jafar Khan in 1676. The poet borrowed several similies and metaphors from Persian. In *Kissa Khetri*, the poet has depicted the world as a kheti (field), where one reaps the harvest of one's actions.

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S.S. K.

BARMA, JNANINDRA (Oriya; b. 1916) is a well known Oriya poet, novelist and translator. He was born in a moderately rich zamindar family, but was deprived of college education. In the beginning of his literary career he was closely associated with two well-known periodicals of the time, *Arati* and *Samkha*. He was also the editor of the now defunct story magazine *Mausumu*, and of the *Utkala Sahitya* when it was revived in 1973. Presently he is the News Editor of the *News of the World*, the prominent English daily published from Orissa.

A versatile writer, he has about 40 titles to his credit, which include poems, poetic dramas, novels, and Oriya

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translations of several European and American classics. His early poetry covering almost a quarter of a century (1940-64) is very much in the romantic tradition. It is descriptive and lyrical and depicts the themes of love, nature and human sorrow. The poems like 'Krishaka Balika', 'Byathita Asadha' and 'Kalarei Phula' belong to this category. In 'Krishaka Balika' the poet gives a sympathetic portrayal of a village girl who on a rainy evening visits her neighbour to borrow some rice, as her family is hungry. Elsewhere his romantic sensibility revolts against social iniquities and contradictions. He is out to destroy the decrepit social order and invokes and celebrates the spirit of destruction embodied in the mythical character Hiranyakasipu. In another poem he looks upon Lord Jagannath as a hypocritical god and desires the demolition of the famous temple at Puri.

However, with *Renasar O Dikadensara Epik* (Epic of Renaissance and Decadence, 1964) his poetry takes a different turn. This long poem is highly experimental in its style; it abandons traditional metre and evolves a free-verse form; its diction is a queer mixture of the colloquial and the learned. The central situation is taken from childhood memory: a young village boy escorting his girl friend to see a 'yatra' performance. As the adult speaker ruminates over the experience, many scenes of country life pass across his vision. He is not able to grasp their meaning. Most of the people he remembers are either dead by now or have left the village in search of a livelihood in the city. Thus his consciousness blends personal memory with general history. This is a poem about the loss of beauty and meaning in life. At times it is eccentric, and lacks orderly organisation of its material.

His *Ebam Brihannala O Chandrara Fasil* (A Brihannala and the fossil of the moon, 1967) contains two long poems. 'Chandrara Fasil' repeats the theme of *Renasar Epik* in terms of a story from the *Arabian Nights*. 'Ebam Brihannala' is an ironical comment on contemporary life, its moral and spiritual decay.

Among his novels *Bhumika* (Preface, 1954), a realistic study of life in rural Orissa, deserves special mention for its close critical analysis of human problems, its psychological insight, and moral fervour. His *Aranyara Kujjhatika* (Mists of the Forest, 1973) is based on the life of the renowned Oriya painter, the late Bimbadhara Barma.

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Sau.M.

BARMASA (Gujarati) literally means twelve months. The poem in which changing beauty of nature is described month by month, covering all the seasons of the year is called Barmasa. The description starts sometimes from the month of Kartik, the first month of the year according to Gujarati calendar, or Chaitra, the beginning of the spring. Special features of all the seasons, winter, spring, summer, rainy season, autumn are described, which include besides the beauty of nature, the changing living habits of the people to adjust with the changes in the atmosphere. This description is sometimes short, while in some Barmasa it is in detail. Though the poem describes the beauty of nature Barmasa is not purely a nature poem. Against the background of the beauty of nature its effect on the mind of the lady-love whose lover is away is delineated. Pangs of separation become more and more intense month by month and reach the climax at the end of the twelth month, or at the end of the thirteenth month when there is an additional month according to lunar calender. When the agony becomes unbearable, and the heroine is on the point of committing suicide the lover makes a dramatic appearance and the poem ends with a happy note, describing the love sport of the lovers. Usually the heroine of the poem is a charactar from Hindu mythology like Radha (beloved of Krishna), Parvati (beloved of Lord Siva) or Sita (wife of Rama). Though the characters are divine, human emotions are forcefully depicted through them.

In Jaina Barmasas, however, at the end of the poems, the lovers do not unite, as the lover who is mostly Neminath, a character from Jain mythology, while going in a wedding procession, sees the animals collected for slaughter for a wedding feast renounces the world. Rajemati the bride waits for him month after month and after learning about Neminath's renunciation she also renounces the world.

In Barmasas of Shakti literature the devotee pines for a glimpse of mother goddess, his agony increases month after month and at the end of the twelth month, the devotee has a glimpse of mother goddess.

In Barmasa of non-devotional sect, the hero pines for the union of his individual self with the universal self, and after pining for twelve months at the end he merges with the universal self.

C.M.

BARQ, JWALA PRASAD (Urdu ; b. 1863, d. 1911) did his Entrance (Matriculation) from Kheri and his B.A.,

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LL.B. in 1885 from Canning College, Lucknow. He joined the judicial service of Uttar Pradesh as Munsif and rose to become a Sessions Judge.

A gifted poet and a brilliant prose stylist, he was a votary of prose style adopted by Rattan Nath 'Sarshar' in his renowned prose work *Fasana-e-Azad*. His poetic work *Masnavi-e-Bahar* is an important addition to Urdu poetry with the rare distinction of having won praise from no less a dignitary than Sir Syed Ahmed Khan. The work abounds not only in the reflective nature of its thematic contents but is also unique in the colourful depiction of the beauty of the spring season.

His prose works are mainly translations of several novels of Bankimchandra Chatterjee. These writings going by the titles : *Bangali Dulhan*, *Pratap*, *Rohini*, *Mrinalini* and *Maar-e-Aasteen* reached transcreative heights of original endeavours enriching Urdu literature. He also translated some dramas of Shakespeare into Urdu. None of these could, however, be published.

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Ra.R.

BARRISTER PARVATISAM (Telugu). Coming from the pen of a noted humourist, Mokkapati Narasimha Sastry (1892-1973), *Barrister Parvatism* has become a modern classic of Telugu Literature. Published first in 1925, it still holds its readers in thrall. In 1971, two more parts were added to it as a sequel. In this trilogy, the author traces the growth of an unsophisticated Andhra youth, Vemuri Parvatisam, a native of Mogaliturru Narsapur in Andhra Pradesh. The story takes place in Andhra Pradesh and England around the First World War. The first part describing the journey of Parvatisam from Nidadavolu to Edinburgh is full of humour of the Dickensian type. Parvatisam, born in a wealthy, orthodox Brahmin family, gives up his education at secondary level and turns to socio-political activities under the inspiration of a patriotic lawyer of local reputation, who advises him to go to England to study law so that he may hoist the Englishman with his own petard. As his parents would not accept the proposal, he raises a secret loan and makes good his escape. Owing to his lack of experience and inadequate English, he makes a number of mistakes on his way to England which tickle us to laughter. His vain attempt to stop the train by shouting through the window of the train, the way he buys a lady's hat and his unsuccessful efforts to get rid of it, his wrangle with the gate-keeper at Thomas Cook and Sons at Colombo, his behaviour at the table on board the ship, etc. are occasions for laughter. The first book ends on his arrival in England.

In part II, Parvatisam's adventures in England and Scotland are described. Here the young, orthodox Hindu Brahmin youth who is a total stranger to the ways of the new world is confronted with a highly sophisticated Western civilization. His inability to adjust himself at once to the changed conditions of life and values is the prime source of amusement and laughter. His behaviour at an at-home party in an Edinburgh household is a memorable event. But as time passes, he loses his innocence. His behaviour becomes normal. He is no longer a butt of ridicule. On the other hand, he himself has fun at the expense of his land lady and her daughters. His practical joke about his innocent Andhra friend on receipt of the news of his girl-wife who attains puberty is in the nature of a farce. In spite of such episodes, we must admit that there is a general decline of humour in this part. The third part wherein Parvatisam is shown as a young barrister eager to build a prosperous career for himself, first in Madras and then in Andhra, after his marriage to an accomplished girl of his choice, is like a period-piece. Events in the life of the hero are etched against the background of National Movement under the leadership of Mahatma Gandhi. The hero plunges headlong into national politics and ultimately lands in a jail. On release, he gives up his profession in utter disgust and takes to the path of social service. Humour in this part is limited to a few jokes introduced rather artificially in the narrative. It will be no wonder if the readers are disappointed with the third part. However, it gives a graphic picture of the society in transition under the impact of British rule and Congress culture. The novel occupies a high position in the humorous literature of Telugu. Its humour is without malice. Therein lies its excellence.

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G.Sr.

BARTHAKUR, INDRESWAR (Assamese; b. 1887, d. 1960) is called the Natyacharya (teacher of dramatic art) because of his eminence as dramatist and actor. He was also a poet, a painter, a sculptor and an educationist. He wrote in blank verse a mythological drama, *Sribatsa-Chinta* (1927), the story of which was taken from the *Mahabharata*. Although mythological in nature and theme, the play revealed some features of the contemporary Assamese society through some characters. The play though not successful on the stage bears excelllent literary quality. The other unpublished dramas of Barthakur are *Simhasan* (The Throne), *Daksa* and *Biswamitra*. His *Chrysanthemum* is a collection of seventy poems on various themes. *Ranjeuti* (The Glory of War, 1955) is another poem based on the story of the Kurukshetra war. The anthology of his critical writings is entitled *Saptaparna* (Seven Leaves, 1955).

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BIBLIOGRAPHY: Harichandra Bhattacharya, *Asamiya Natya Sahityar Jilingani*, Gauhati, 1970; Satyendranath Sarma, *Asamiya Natya Sahitya*, Gauhati, 1973.

H.S.

BARTHWAL, PITAMBAR DUTT (Hindi; b. 1901, d. 1944). A scholar and researcher, he was born at village Pali of Garhwal district. His father Pandit Gauri Shankar was a scholar of Sanskrit. Pitamber Dutt after his double M.A. taught first at Benaras and later at Lucknow universities. He was the first D. Litt. in Hindi from the Benaras Hindu University. The subject of his D. Litt. thesis was *Hindi Kavya-mein Nirgun Sampradaya* (Nirgun Sect in Hindi poetry). His thesis is regarded to be the first major research work on Hindi Literature in Indian universities. It is upto-date the most authentic work on the subject.

Barthwal had written nearly thirty essays published in literary magazines from time to time. In *Gorakh Bani*, he had described the life and works of Guru Gorakh Nath. He had an important place among those who put the foundation stone of literary research in Hindi. He was one of the foremost writers to draw the attention of the Hindi scholars to the study of old Hindi and apabhramsha literature. His work on 'Nath Sampradaya' is remarkable for the profundity of its treatment.

FURTHER WORKS : *Pranayam Vidya aur Kala* (Science and Art of Meditation)-1922. *Dhyan se Chikitsa* (Treatment by Meditation, 1924). *Gorakh Bani* (Speech of Gorakh); *Ram Chandrika* (ed.), *Kabir Granthavali* (ed.).

Sa.C.

BARUA, AMULYA (Assamese; b. 1922, d. 1946) was a modern Assamese poet. With a brilliant academic career he passed his B.A. from J.B. College, Jorhat in 1945 and then went to Calcutta for doing M.A. in English. But he was brutally murdered by communal rioters on August 18, 1946 in Calcutta. His writings, seized from the hostel by the Police, could not also be recovered. He is one of the pioneer poets who had introduced the anti-romantic and realistic trend in the Assamese poetry. The influence of Marx is evident in his writings. A collection of his forty-one poems-*Achina* (The unknown, 1964) contains his epoch-making poems–Besya, Koyla, Kukur, Andhar-ar Hahakar and Biplavi.

BIBLIOGRAPHY : Debesvar Saikia, (ed.) *Amulya Barua : Parichay aru Pratibha* (Jorhat, 1977).

Pu.S.

BARUA, ANANDACHANDRA (Assamese; b. 1907, d. 1983) was an eminent poet and playwright. Remarkably simple in his ways of living he was popularly known as the Bakulbanar Kavi (The poet of the Bakulban). He was given the Sahitya Akademi Award of 1977 for his *Bakulbanar Kavita* (The poems of Bakulban, 1976), a collection of one hundred poems, written at different times between 1931-1971. In most of the poems the poet records through introspection his emotional excitements at the sights, sounds, colours and smells of the earth and his spiritual hankerings after the mysteries behind the terrestrial life and the Universe. In this context special mention can be made of poems–Prithivir Preme Mok Devalia Karile, Jivan, Basanta Bahar. Priya Aru Kavita, Svapna Yatra, Rupar Nao, Bhitar Chara, Jivan Samasya, Bisvarupa, Kandari, Raba, Alap Apeksa Kara and Punya Prabhat. It also contains a few other poems that express the poet's genuine love for his motherland and mother-tongue, and a few eulogies on the worthy sons of India.

Earlier, his *Hafizar Sur* (The Tune of Hafiz, 1933) and *Kumarsambhaba* as the Assamese renderings of Sufi poetry and Kalidasa's epic respectively endeared him to the Assamese readers. His other published collections of poems are : *Parag*, *Pushpak*, *Ranjan-Rasmi*, *Soviet Kavita* (An Assamese translation of poems by several Russian poets) and *Paparir Parimal* (A poetic reply to his dear departed poet-friend Ganes Gogoi's *Papari*).

He has also made his mark as a playwright. His plays *Bisarjan* (1933) and *Nal-Damayanti* (1934) are based on epic and religious themes. The theme of the former is the abandonment of Laksmana by Ramachandra, a tragic tale from the *Ramayana*, while that of the latter is taken from the *Purana* and it deals with tragic sufferings of king Nala of Nisadha at the anger of God Kali. His *Kamata Kunwari* (1949) is a historical play, dealing with the fall of the kingdom of Kamatapura during the reign of king Nilambar. Another play of his, *Bijaya* (1932) deals with a tragic theme culled from an article–'*Romeo and Juliet* in the Spanish Literature' by the erudite Assamese scholar Krishnakanta Handique.

He was elected President of the Asam Sahitya Sabha in 1969.

BIBLIOGRAPHY : Nanda Talukdar, *Chira Chenehi Mor Bhasa Janani* (Gauhati, 1976); Satyendranath Sarma, *Asamiya Natya Sahitya* (Gauhati, 1973).

Pu.S.

BARUA, ATULCHANDRA (Assamese; b. 1916) graduated in Arts from Cotton College, Gauhati, in 1940. For some time he worked as a teacher in Kamrup Academy, Gauhati, and then joined the clerical service in the Assam Secretariat. Urged by an unabated zeal for higher education, Barua took the M.A. examination in Assamese under Calcutta University as a private candidate in 1944.

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This was followed by some years of service as a Lecturer in St. Mary's and St. Edmund's College, Shillong. In 1949, Barua qualified for the Assam Civil Service and was appointed a Sub-Deputy Collector. In 1974, he retired from service as the Additional Deputy Commissioner, Kamrup district. Barua was offered a literary pension in 1976.

Barua's literary career had its early beginnings when he was a High School student and edited a hand-written fortnightly, *Bina*. His substantial contributions to the cause of Assamese literature and culture may be studied under two heads–as an organiser of literary-cultural organisations and as a litterateur.

His first venture was the establishment of a Pragati Samiti and guiding it as the Assistant Secretary when he was a student of Cotton College in 1938. During his service career, he founded the Shillong Mukul Sabha in 1945. This literary club is still very much alive and has to its credit several literary publications like *Mukul Prakash*, *Himalayar Ahban*, etc. edited by Barua himself. His other achievement is Rangia Alochani Sabha which had the credit of publishing the book *Atit aru Bartaman* edited by Atulchandra. In 1955, while serving as a civil servant at Gauhati, he founded another literary study circle–Guwahati Alochana Chakra.

As a writer, Atulchandra Barua is better known for his literary studies and criticism–mostly on the academic line. In creative literature, his only works are in the capacity of an entertaining narrator of stories as in *Ulat-Palat*–a collection of humorous sketches and stories meant for children. Other works of this nature are *Khelimeli Sandhiyar Sadhu*, etc.

Barua's works on literary studies and criticism include *Sahityar Ruprekha* (1957), a collection of essays dealing with the basic conceptions of literature and its various genres in a lucid manner ; *Samalochana Sahitya* (1958)–an anthology of critical essays on the function and modes of literary criticism both in the Western and the Indian traditions, together with a few pieces of applied criticism evaluating selected classics of neo-Vaishnavite Assamese literature and some modern works ; *Sahitya-Dristi*–another collection of essays on literary subjects ; *Asamiya Kavyat Premar Buwati Suti*–a historical analysis and treatise on the tradition of love poetry in Assamese; *Chhandasilpi Bholanath Das*—a critical assessment of Bholanath Das's achievements in the art of poetry and handling of blank verse ; *Asamiya Abhidhan aru Bhasa*–a thoughtful discussion of lexicography in Assamese, and *Manasa Kavya aru Ojapali*.

Barua has also been an able, diligent and discerning editor of a number of anthologies like *Kavya Prabha*–a historically arranged selection of Assamese works of poetry ; *Bholanath Das Rachanavali*–a compilation of the works of poet Bholanath Das, a pioneer in the use of blank verse and the lyrical mode. He has edited as many as nine volumes comprising works both in prose and in verse.

Atulchandra Barua has also written some biographical studies ; these are *Bagmineta Deshabhakta Phukan* bringing out the oratorical power of the Assamese freedom fighter and patriot Tarunram Phukan, and Saratchandra Goswami.

Besides, Barua has also contributed various other miscellaneous prose works : these include a few religious treatises such as *Lokadevata Siva* and *Nabi Katha* ; two interesting and pioneering studies on the art of love in the context of life and literature, a few works of folklore like *Bhumi aru Jivan*, *Dake Bole Suna Upaya* and retelling of stories in collections like *Galpa Bharati*, *Maj Nisar Sadhu*, etc.

His literary contributions were accorded wide recognition when he was elected President of the Asam Sahitya Sabha in 1979.

E.U.

BARUA, BHABEN (Assamese ; b. 1940) graduated with Honours in English from Scottish Church College, Calcutta. Before obtaining his post-graduate degree in English in 1963 from the Delhi University, he had a year's (1960-61) professional experience as school teacher at Jorhat and another one and a half years' (1961-1962) experience in the news section of Akashvani, Delhi. After completing his post-graduate studies, he joined the English Department of the Punjab University as a Lecturer for some time, and later, in 1964 joined the Department of English Teaching, Gauhati University. A few years later, he joined the Department of English, Gauhati University as a regular teacher.

Bhaben Barua began his literary career early in life as a school boy when his first collection of poems, *Natun Prithivi* (The New World) was published in 1953. The poems carried the impress of adolescent fancy and revolutionary zeal.

It was during the sixties that Bhaben Barua attained a distinct individuality and maturity as a poet. The phase of Barua's poetic creations is adequately represented by his personal anthology, *Sonali Jahaj* (The golden Vessel) which was published in 1977. Barua's creative power in the realm of post-Second World War Assamese poetry was widely recognized when he became the co-winner of the Publication Board Award in 1978 and the winner of the Sahitya Akademi Award in 1979 for this collection of poems.

The poems comprising Barua's award-winning *Sonali Jahaj* have been arranged under six different sections–each section bound by the connecting thread of a major theme such as art in relation to life, the varied and ever-changing mysterious aspects of nature, the relations of love between man and woman, life and death as seen

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against the back-drop of the eternal flow of Time and the vast cosmos, the disturbing questions of values and significance in human life, man as a social and historical entity with his sufferings and dreams, etc. Read as a whole, these thematic variations, again, compose a kind of over-all, inter-related thematic unity, suggesting an orchestrated vision of life, art and the universe. Using the symbolist technique of multiple suggestivity, Bhaben seeks to express in this volume his version of the variety and multiplicity of life as opposed to any strait-laced, dogmatic view of it.

His critical essays, reviews and analyses cover various branches of literature, such as poetry, drama, novel and short story. In poetry, his most notable contributions are searching analyses of a number of poetically successful and significant pieces by such older generation of Assamese romantic poets as Chandrakumar Agarwalla and Ambikagiri Roychoudhury as also those by a few senior modern poets such as Navakanta Barua, Mahim Bora, Homen Bargohain, Nilmani Phukan, Hiren Bhattacharyya and Nirmalprabha Bardoloi. As a critic of Assamese poetry, Bhaben Barua's role has been that of a revaluer of past achievements as well as a discoverer of new talents.

Bhaben Barua has also offered a few illuminating critical essays on the novels of Birinchikumar Barua (writing under the pseudonyms of Bina Barua and Rasna Barua), Birendrakumar Bhattacharyya and Homen Borgohain ; on Jyotiprasad Agarwalla's drama *Lobhita* and Arun Sarma's modern dramatic pieces ; and on the short stories of Lakshminath Bezbarua, Saurabhkumar Chaliha, Bhabendranath Saikia and Mahim Bora.

In addition, Barua has also applied his sharply critical mind to socio-philosophical and cultural subjects.

Besides his contributions as a poet-critic, Bhaben Barua has also distinguished himself by his serious, highly discriminating approaches to art and life and his sense of variety in his role as Editor of *The Assam Quarterly* and *The Assam Academy Review* (1967-1970), *Samlap* (1971-1973) and the Research Journal of the Arts Section of the Gauhati University.

E.U.

BARUA, BINANDACHANDRA: (Assamese; b. 1901, d. 1982) was a noted nationalist poet and a playwright of Assam. Popularly known as Dhvani Kavi (the poet of Sonority) he took to the teaching profession after his graduation with Honours in History from Cotton College in 1925 and retired as the Headmaster of Jangi High School. He contributed to three collections of Assamese poems: *Shankhadhvani* (The Clarion Call, 1925), *Pratidhvani* (The Echo, 1938) and *Jayadhvani* (The Joyous Call, 1974). The first two of the series established him as a poet of strong nationalism in the heyday of the British colonial rule in India, particularly at a time when the Indian Nationalist Movement under the leadership of Mahatma Gandhi was gaining momentum all over the country. As a proud Assamese he paints a picture of the glorious and independent Assam, particularly under the Ahoms. The highly popular poems of *Shankhadhvani* are: 'Shmashan', 'Saraighat' and 'Mogaldutar Prati Lachit' and those of *Pratidhvani* are: 'Rangpur', 'Gargaon', 'Rangamua Bir', 'Agiathutir Bir', 'Najana Birar Mur', and 'Dhvanya Saraighat'. Of these poems of the latter the first two have won the hearts of the Assamese people not only for their superb patriotic tone, but also for a racy style and a sonorous rhyme. Through all the poems mentioned above the poet laments at the setting of the sun of the glory of Assam and expresses his severe shock at the stark realities of the present. He also appeals to the patriotic hearts to restore the lost glory with renewed vigour and united efforts. The poet's profound sense of the past glory of Assam originating from her soil, merges into the broad Indian nationalism. And it becomes crystal clear through three poems: 'Bharat Garima' and 'Bharat' of *Shankhadhvani* and 'Bharatabarsha' of *Pratidhvani*. In these poems the poet sings the glory of India that has been the seat of wisdom and culture since the time of the *Vedas* and the *Upanishads*.

His contributions to the domain of Assamese drama are: *Parthasarathi, Saraighat* and *Srikshetra* of the serious type. His contributions to children's literature are: *Maharaj Naranarayan, Rajasthanar Galpa, Amar Lakshminath* and *Asam Gaurab*.

He was elected President of the Asam Sahitya Sabha in 1966.

BIBLIOGRAPHY: Birinchikumar Barua, *History of Assamese Literature* (Sahitya Akademi, 1964); Jatindranath Duvara, Preface to the *Pratidhvani* (Jorhat, 1949); Nanda Talukdar, *Chira Chenehi Mor Bhasha Janani* (Gauhati, 1976).

Pu.S.

BARUA, BIRINCHIKUMAR (pen-names Bina Barua, Rasna Barua; Assamese; b. 1910, d. 1964) was a novelist, short story writer and critic. Educated in Gauhati and Calcutta, he started his career as a teacher in Assamese department, Gauhati University and worked there from 1953 till his death. He has to his credit two novels, two collections of short stories, and a good number of critical books. His first novel, *Jivanar Batat* (On the Highway of Life, 1944) portrays all the phases of the Assamese rural life and is a significant contribution to Assamese novel. Although its narrative technique is conventional, the novel is noted for its vivid description, humanistic appeal, fine characterisation and lucid expression. In his second novel, *Seuji Patar Kahini* (Story of Green Leaves, 1951)

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written under the pseudonym, Rasna Barua, he has depicted the life and society of tea-garden labourers with insight. Of his two collections of short stories, the first, *Pat Paribartan* (1948) contains stories which mostly deal with the sentimental love-affairs of the college girls and the second, *Aghonibai* (1950) contains vivid portraits of rural life. His critical works include *Kavya aru Abhivyanjana* (1941), *Assamese Literature* (1941), *Asamiya Katha Sahitya* (1953), *Asamiya Bhasha aru Samskriti* (1957), *Modern Assamese Literature* (1959), *Asamar Loka Samskriti* (1961) (which was given Sahitya Akademi Award) and *A Cultural History of Assam*. *Kavya aru Abhivyanjana*, a treatise on literary criticism, is written under the influence of Benedetto Croce. In his other critical works, Barua has enquired into the various aspects of Assamese life, language, literature and culture. He has also edited some rare books, like *Ankiyanat* and *Mahamoha-Kavya*. Barua was, however, more at ease in his creative writings which include, besides his novels and short stories, one-act plays and some travel memoirs. The one-act piece, *Abelar Nat* (Drama of half a Day, 1955) that deals with the conflict of ideals between the old and the new is one of the earliest of this genre. His *Switzerland Bhraman* (1948) and *Professor Baruar Chithi* (Letters from Professor Barua, 1968) based on the experiences of his visit to Switzerland and America respectively, are as fascinating as his novels.

S.B.

BARUA, CHANDRADHAR (Assamese; b. 1874, d. 1961) was an eminent Assamese dramatist. He passed the pleadership examination in 1900 and joined the Bar. In 1910 he took to tea-cultivation. Barua was closely associated with social and literary activities. He presided over the second Annual Conference of Asam Sahitya Sabha in 1918 and joined the Round Table Conference twice in London as a state delegate from Assam.

Since his student days, Barua devoted himself to Assamese literature whole-heartedly. His first drama *Meghnad-Badh* (Killing of Meghanad, 1904) was written in blank verse. The play may be called a milestone in the development of mythological drama in Assamese because a good number of Assamese mythological plays has been written in the technique of this play. Barua's other mythological plays are *Tilottama Sambhav* (The Birth of Tilottama, 1924), *Rajarshi* (The Saint-king, 1937) and *Punarjanma* (Rebirth, posthumously published in 1975). His serio-comic play *Bhagya Pariksha* (Trial of Fortune, 1915), admittedly a borrowed plot from a tale of the Arabian Nights, is adopted to suit the Assamese society. *Biva-Biloi* (Misery in Marriage 1975) is a socio-comic play. Barua wrote two historical plays, viz, *Mogal Bijay* (Victory over the Mughal, 1975), and *Asam Sandhya* (Decline of the Ahoms, 1975). Besides, he has to his credit a collection of satiric and other poems called *Ranjan* (Delighting, 1927), two Kavyas, viz. *Bidyut Bikash* (A Flash of Lightning, 1962) and *Britrasur Badh* (Slaying of the demon Vritra, 1962), one social novel *Shanti* (Peace, 1975) and a good number of songs, essays, presidential addresses and travel memoirs. However, he is accepted as a pioneer in respect of using blank verse in Assamese drama.

BIBLIOGRAPHY: Harichandra Bhattacharya, *Asamiya Natya Sahityar Jilingani* (Gauhati, 1970); Satyendranath Sharma, *Assmiya Natya Sahitya* (Gauhati, 1973).

H.S.

BARUA, DEVAKANTA (Assamese; b. 1914). In Assamese poetry Devakanta Barua is notable as a modern Assamese poet even though he has given us only a small number of poems. Most of his poems were products of the period preceding the outbreak of the second World War and most of these were published in the *Awahan*, the premier Assamese magazine. The collection of his poems *Sagar Dekhicha* however was published only in the year 1948.

Devakanta could give a new taste of realistic poems in place of poems of loose form and escapist romantic exuberance. He used diverse metres for his poems. Over and above, Devakanta followed the technique of dramatic monologue in his poetry made popular by Robert Browning, the English poet. With polished and appropriate words this dramatic mode of expression could bring a new thrill to the Assamese reader.

The emotion of the poet, who seeks refuge in the love of a woman, has been manifested in *Sagar Dekhicha*. From this point of view, this is in line with the romantic poetry. Along with it, the poet's lack of faith in the traditional values and his analytical approach have found expression. The conflicts and doubts, and consciousness of modern mind are reflected again and again in the poems of Devakanta Barua. The new wave of western realism propagated mainly by T.S. Eliot, subtly woven with romantic love, have found expression in *Sagar Dekhicha*. From all these points of view he seems to be a poet at the cross roads.

Devakanta wanted to take refuge in love. But love appeared to be a temporary shelter for the tired poet. Love, it seems, has only been a short-lived peace for him when there is death all around. For him, love has the hues of the rainbow. It brings joy to us and dispels the darkness of our pain-stricken lives.

In his imagination love provided the eternal shelter and his earthly absorption in love has been printed in the poems like 'Olag', 'Drishti-Srishti', 'Ranga Eti Karabir Phul'. In the poem 'Manorama' the physical beauty of the poet's beloved has been described very passionately. He,

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however, announces in the poems like 'Premer Uttar' and 'Kalang Parat Majnisha' that his love is entwined with earthly desire, and he is not afraid of the traditional sins.

What is further observed is that he has boldly announded in almost all his poems the easy victory of destiny and defeat of ever-fighting human being. He has sharply discarded the age-long tradition in the poems like 'Devadasi', 'Prithivir Aprakash' and 'Asarthak'. In the poem 'Lachit Barphukan' Devakanta has narrated the moral degradation of Assamese people in a satirical way and has given a call to be inspired with a patriotic zeal.

In poems like 'Ami Duvar Mukali Karo' and 'Eti Prarthana' the lost faith of modern man, their false rush for gold and their hesitation found expression. 'Mor Desh Manohar Desh' was a poem, written against the background of the chinese aggression of India in 1962. In this poem he has issued a call to the people for protection of India's independence.

Devakanta continued to be in active politics since the period preceding India's attainment of independence. Formerly he was a believer in socialism but a few years after independence he joined the Indian National Congress. First he was the speaker of Assam Legislative Assembly and also for a certain period he was the education minister of Assam. Then he became the Governor of Bihar and later India's Minister for Petroleum. He was also elected the President of the Indian National Congress.

He was the editor of two daily papers namely *Asamiya* and *Natun Asamiya* for a period before he entered national politics.

Ni.B.

BARUA, DURGAPRASAD MAZINDAR (Assamese; b. 1865, d. 1928) was born near Nalbari in the district of Kamrup. His parents came to settle in Sibsagar. He began his career as a school teacher but subsequently took up trading in timber. Being a young man with independent cast of mind he was not attracted to jobs under the government. He came in contact with Mahatma Gandhi when he visited Assam for the first time in 1921 and remained a Gandhite till his death in 1928. He was a keen homeopath and wrote a few books on the subject and also on naturopathy for the good of the rural people specially. He served the Sibsagar Local Board for a number of years, as member and subsequently also as Chairman.

He was actively connected with the stage and was a very successful actor. He wrote two farcical comedies, *Mahari* (1893) and *Negro* (1896). *Mahari* represents a rather seamy side of life in a tea-garden in Assam in those days. The farce consists of a number of scenes centring round Mr. Fox, a tea garden manager and Mukari, a woman from the low stratum of the society, whom the exile-European kept as a mistress, a practice not uncommon in those days. A few scenes hold up a young man with a ridiculous knowledge of English but bent upon securing a job in a tea establishment. *Negro* represents an anglicised Hindu. Neither of the two pieces has anything of plot or character. Both are valuable, however, as satirical pieces showing aspects of the Assamese society affected by the western impact. *Brishaketu* (1899) and *Gurudakshina* (1901) are dramas on mythological subjects drawn from epics and puranas–a tradition already created by Vaishnavite poets. In both the plays the central characters are boys. For children also Durgaprasad wrote smooth, memorable verses. His verse compositions collected in *Ujukavita* (1895) please before they instruct. Some of the poems are even now selected for inclusion in text-books for children. Under his guidance, a monthly journal for ladies was published and it continued for some years.

An enthusiastic member of the *Jonaki* group of litterateurs, Durgaprasad is remembered as a pioneer in stage craft and drama and for his contribution to juvenile literature. His farcical comedy *Mahari* is still fresh and popular on the stage. He wrote another satirical playlet *Kaliyug* in collaboration with Benudhar Rajkhowa, a contemporary man of letters.

Ni.B.

BARUA, GUNABHIRAM (Assamese; b. 1837, d. 1894) was the first dramatist of the modern Assamese literature. He studied Law in Calcutta and thereafter became an Extra Assistant Commissioner. Though a Brahmin, he embraced the liberal Brahmo religious faith. After the death of his first wife he married a Brahmin widow, Bishnupriya, in 1870. He retired from Government service in 1890 and permanently settled in Calcutta.

Gunabhiram began his literary career in the journal *Orunodoi*. His first drama *Ram-Navami* is the first play in modern Assamese. Barua published an Assamese journal called *Asam Bandhu* (The Friend of Assam, 1885-86) and a social play named *Bibaha Rahasya* (The Mystery of Marriage, 1886). The purpose of the play was to delineate the character of the opium–addict Assamese people, but the play was not completely published. The first Assamese biography was also written by him. *Anandaram Dhekial Phukanar Jiwan Charit* (The biography of Anandaram Dhekial Phukan, 1880) describes in a lucid language the events of Dhekial Phukan's life. Another important work of his was *Asam Buranji* (History of Assam, 1884 from its early days to the emergence of the British rule in Assam). The book is also valuable for its prose style. *Kathin Shabdar Rahasya Byakhya* (The explanation of the mystery of difficult words, 1912) is a work of pure humour. His journal *Asam Bandhu* inspired some people to cultivate literary taste. He also holds a unique place as a writer of serious essays. He was one of the pioneers of modern

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H.S.

BARUA, HEM (Assamese: b. 1915, d. 1977) was a versatile man who made his presence equally felt in the worlds of politics, literature and education. An M.A. in English, he was a very powerful orator. He started his career as a college teacher and became ultimately the Principal of the B. Barooah College, Gauhati and remained there for a long period of time (1945-1967). So he was popularly known as 'Principal Hem Barua.' But the Principal was also a very powerful politician, and he was an M.P. from Assam to the Lok Sabha, elected consecutively in three general elections (1957, 1962 & 1967). The powerful politician was also a powerful writer both in Assamese and English. The genres in which he made his marks are–the modern Assamese poetry, Assamese travelogue, Assamese literary criticism and other writings.

Hem Barua began his poetic career as the most promising modern poet in Assamese. He was a pioneer of the school of modern poetry, which primarily aims at the emancipation of man from age-old socio-political exploitations and taboos. Though a clear-cut philosophy of life does not emerge from his poetry, he is a trend-setter in technique and ideas. The collections of his poetry are *Balichanda* (1959) and *Man Mayuri* (1965). From a poet who turned a critic, we have a series of critical works in literary prose: *Adhunik Sahitya* (1948), *San Mihali* (1958), *Cupid Aru Psyche* (1959), *Kannaki* (1960), *Ei Git* (1961), *Sahitya Aru Sahitya* (1962), *Achuphul* (1964), *Bahagate Pati Jaon Biya* (1969), *Pachowar Rengani* (1969), *Smritir Papari* (1970), *Satya Aru Ahimsa: Gandhiji* (1971), (1969), *Kannaki* (1960), *Cupid Aru Psyche* (1959) and *Sahitya Aru Samasya* (1978). All these are in Assamese. His equally powerful works in English are: *August Revolution in Assam, The Red River and the Blue Hill* (1954), *Idle Hours* (1962), *Assamese Literature* (1962), *Folk Songs of India* (1965), and *Lakshminath Bezbarua* (1967).

Besides being a trend-setter in the modern Assamese poetry, Hem Barua has set a new trend in Assamese travelogues. His travels abroad have been so nicely depicted that they read more like novels than travel accounts. Simplicity of diction, witty expression and an elegant manner of story-telling are some of the noteworthy features of his travelogues. The most popular among them, *Sagar Dekhicha*? (Have you seen the Sea?–1954) is a superb poetic description of his travel to the U.S.A.–through some European countries. His other works of this genre are *Ranga Karabir Phul* (1959), a description of his travel in the U.S.S.R., *Israel* (1965), a travel-account of Israel, and *Mekong Mai Dekhilo* (I have seen the Mekong river, 1967), a travel-account on the South-East Asia.

Hem Barua was closely connected with Asam Sahitya Sabha, of which he became the President in its Annual Session (1972) held at Dhubri. Towards the close of his versatile career he became the editor of a new English Daily *Assam Express* (1971).

Endowed with progressive ideas and outlook he worked and wrote for the common man. And with a zeal he wanted to focus the worth of Assam in all fields of the socio-political arenas of India.

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Pu.S.

BARUA, HEMCHANDRA (Assamese; b. 1835, d. 1896) is one of the founders of the modern Assamese language; he was instrumental in formulating the Assamese syllabic pattern after the model of the Sanskrit syllable by balancing the 'tatsama' and 'tatbhaba' words. Although an orthodox Brahmin, he began to learn English under Captain Broady, the then Deputy Commissioner of Sibsagar district, and the baptist missionaries. Starting his career as a translator in the DC's court, he moved up to the position of Superintendent in the Judical Commissioner's office and retired from service in 1881.

Barua tried to correct the Assamese syllable system introduced by the Missionaries and made it an acceptable form by bringing it closer to the Sanskrit pattern. For this, he wrote articles in the *Orunodoi* besides writing dictionaries and grammar books. Realizing the importance of grammar for mastering a language correctly, he wrote *Asamiya Vyakaran* (Assamese Grammar, 1873), *Asamiya Larar Vyakaran* (Grammar for Assamese Boys, 1892), *Pathasalia Abhidhan* (Dictionary for school-students; 1892), *Samkshipta Hemkosh* (The concise Hem-kosh, 1894). He also wrote two useful texts for school students–*Adipath* (First Primer, 1886), *Pathmala* (Lessons).

His monumental literary work, the Anglo-Assamese dictionary called *Hemkosh* (A Treasury of Gold, 1900) was posthumously published. This dictionary contains eight thousand more words than Miles Bronson's first Assamese-English Dictionary, *Asamiya Ingraji Abhidhan* (1867), which contains about 14,000 words. Barua's dictionary pointed to a direction in the formation of Assamese syllables. *Assam News*, an Anglo-Assamese journal (1883-85) edited by Barua, had also contributed significantly in this respect. Barua was an ardent social reformer of his time. As a protest against the social restriction on widow-remarriage, Barua, being a widower at a comparatively early age, decided not to marry again. The prevailing social customs, superstitions, religious hypocrisy came in for severe criticism in Barua's *Bahire*

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Rangchang Bhitare Kowan Bhaturi (Empty Vessels sound much, 1876), a book written in the novel form. His other important book is the second drama in Assamese, *Kaniyar Kirtan* (Opium-eaters' Song, 1861) where he dramatised the very harmful effect of opium. He also translated into Assamese the English book *Way to Health* and a treatise on various Assamese marriage systems, viz. *Notes on the Marriage Systems of the People of Assam* (1892).

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H.S.

BARUA, NABAKANTA (Assamese; b. 1926) is a reputed poet, novelist, dramatist and writer of children's literature. Third son of Nilakanta Barua, a school teacher and Swarnalata Barua, he was educated in Nagaon Government High School and Visva Bharati, Santiniketan and took his M.A. degree in English from Aligarh Muslim University in 1953. He served as a lecturer in A.K. College, Sikuhabad, J.B. College, Jorhat and finally in Cotton College, Gauhati wherefrom he retired in 1984 as Vice-Principal.

His first collection of poems *He Aranya, He Mahanagar* (1951) which introduced a new realistic trend in modern Assamese poetry, was well received by the critics and he was acclaimed as one of the pioneers of the postwar period. His other collections are *Eti Duti Egharati Tara* (1958), *Yati Aru Keitaman Sketch* (1960), *Samrat* (1962), *Ravana* (1963), *Manar Khabar* (songs, 1963) and *Mor aru Prithivir* (1973). He was one of the first to introduce surrealism in modern Assamese poetry. His collections established him as an eminent poet and a visionary. His poetic expressions are lucid and symbolic. His poems were a revolt against the traditional poetic norms and hence he could be regarded as one of the pioneers of modern Assamese poetry. He could depict in his poems the gradual destruction of modern society and torture of human mind and soul. He was awarded Asam Prakashan Parishad Puraskar for the volume of verses entitled *Mor Aru Prithivir* in 1974. Some of his poems were translated into Hindi, Oriya and English.

As a novelist he preferred to base his novels chiefly on historical facts and backgrounds. His published novels are *Kapili Pariya Sadhu* (1953), *Kakadeutar Har* (1973), *Garama Kuwari* (1980), *Manuh Ataibor Dvip* (1980), and *A-padartha* (1980), a science fiction published in a journal. In his first novel *Kapili Pariya Sadhu* which was translated into Bengali, Navakanta Barua depicted the Kapili-par as one of the characters of the novel. He received Sahitya Akademi Award for his novel *Kakadeutar Har* in 1975. This novel was also translated into Hindi and other Indian languages.

Government of India awarded him Padma Bhushan in 1976 for his outstanding contribution to modern Assamese literature. He received the Soviet Land Nehru Award (Category I) in 1980.

He wrote books for children also. Some of his publications are *Akharar Jakhala* (1956), *Makhanar Kukura Powali, Siyali Palegai Ratanpur, Bhat U Kare Bhu, Beli Phul Aru Golap, Mai Tunie Tun Tunalo* (a verse play) etc. As a dramatist he wrote a few plays such as *Eti Gitar Janma Hal, Kusha Jataka* etc.

He edited *Bharatiya Charukalar Bhumika*, Children's journal *Jonbai*, and *Pohar*. At present he is editing a socio-cultural monthly entitled *Siralu*.

The poet travelled to USSR as a Tagore scholar in 1962 in connection with Tagore centenary celebrations at Moscow, attended the 5th Afro-Asian Writers Conference in Alma Ata, Kazakhastan in 1973 and participated in Afro-Asian Poets Symposium held in Erivan, Armenia. He also visited Poland and Yogoslavia on a cultural exchange programme in 1975.

He is well versed in Hindi, Bengali and English. He translated some books into Assamese. They are *Visva Manabar Abhimukhe* (Rabindranath Tagore's *Towards* Universal Man), 1965; *Rabindra Chayanika* (Poems of Tagore), translated in collaboration with Ratnakanta Barkakati, 1964; *Hundred Poems of Walt Whitman*, 1974; *Mukta Dhara* (a drama by Rabindranath Tagore), 1965; *Alcestis* (a verse translation of Euripides's *Alcestis*, in press); *Asiar Sadhu*, 1978; Adaptation of some childrens' verses by Kornei Chukavsky; *Hindu Musalmanar Yukta Sadhana* (by Kshitimohan Sen) and *The Wounded Swan* (Pushkin's lyrics), 1980. He also translated Vaskopopa and other Yugaslav poets and nursery rhymes of Assamese tribal languages into English (in press).

Li.S

BARUA, PARVATIPRASAD (Assamese; b. 1904, d. 1964) was an Assamese poet and playwright. His poetic fame rests on some nature-lyrics which were well received for their lucidity. *Gungunani* (1967), *Bhanga Tokarir Sur* (1959) and *Sukula Dawar Aru Kahua Phul* (1963) are collections of some of his best lyrics. The dominant qualities of Barua's poetry are spontaneity and a refreshing simplicity. His two plays—*Sonar Soleng* (Golden Utopia, 1929) and *Lakhimi* (1931) are also noted more for their lyricism than their dramatic qualities. The plays are symbolic. *Lakhimi* is welcome as the Goddess of Autumn, the deity of harvest. The playwright has beautifully rendered the spirit of the season in which plantations being over, the people enthusiastically wait for the fruits of their labour. *Sonar Soleng* reminds us of Maeterlinck's *The Blue Bird. Bin Baragi* (The Roving Minstrel) is a play in which the chief character of the drama is in eternal quest of ideal bliss (sonar soleng). He interrogates everything that he comes across if it can tell him as to

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where sonar soleng can be found. After a long time he, however, realises that sonar soleng is something which cannot be had but which is in life itself. The play contains some of his best songs and lyrics. In fact, it is a play which is read for its melodious music and lyrical fervour.

S.B.

BARUA, SATYAPRASAD (Assamese; b. 1919) is a first rate actor and director, a powerful playwright and a noted dramatic critic of Assam. A person of varied experiences of life and the stage, Satyaprasad Barua mastered modern techniques of light and shade, sound effects and other dramatic devices to project before the audience the psychological conflicts of his characters against social, cultural and political backgrounds of his plays. Through his lifelong associations with the All India Radio, Gauhati where he served for many years and the Directorate of Information and Public Relations, Assam, wherefrom he retired as its Director in 1974, Satyaprasad accumulated experiences both in theory and practice of the dramatic art in general and audio-visual technique of the modern stage in particular. Consequently, almost all his plays–original, translated or adapted have been crowned with success on the stage. His characters may be called good psychological studies of man wavering between the call of duties on the one hand and the urge of the soul on the other in any situation of life–personal, social and political.

Satyaprasad's manifold contributions to the treasury of Assamese drama may be put into certain broad divisions i.e. social, historical, translated and adapted plays. His original social plays are: *Sakoi Sakoa* (A pair of ruddy Sheldrakes, 1940), *Sikha* (Flame, 1957), *Jyotirekha* (A Ray of Light, 1958), *Saswati* (On the eternal Truth about Marriage, 1966), *Bhaswati* (A revolt against maladjustment in wedlock, 1966), *Dupar Nisa* (Midnight, 1976), *Jabala* (Modern version of the Jabala Satyakam episode of the Upanisad, 1976), *Nayika Natyakar* (The Heroine and the Playwright, 1976), *Mrinal Mahi* (Auntie Mrinal, 1977), *Asa* (Hope, 1980) and *Phul Kali* (Flower Bud, 1980). His original historical plays are: *Anarkali* (1957), *Kunal Kanchan* (1957), *Ranadil* (1957), *Simhagar* (1980) and *Angikar* (1980). His adaptations and translations are: *Banahamsi* (Ibsen's *The Wild Duck*, 1961), *Raja Idipus* (Sophocles's *Oedipus*, 1964), *Othello* (Shakespeare's play, 1974) and *Macbeth* (Shakespeare's play, 1980) and *Lakshmir Pariksha* (Rabindranath Tagore's play, 1977).

Satyaprasad's critiques on dramaturgy are, *Natak Aru Abhinay Prasanga* (1961), *Natyakar Rabindranath* (1965), *Bertolt Brecht* (1980), *Mancha Pratibha* (1980) and *Anagata* (1959). Besides editing a translation work on nine world famous short stories entitled *Biswa Bikhyata Chuti Galpa Nata*, he also wrote *Sambad Sewar Katha* (A Critique on journalism with reference to Assam, 1976), *Amar Nousena* (Our Navy: an Assamese rendering of Com. R.N. Gulati's book) and *Punjabar Lokakatha* (1981).

It is to be noted that Satyaprasad's *Dharaloi Jidina Namiba Sarag* (When the Heaven will come down to Earth) was the first radio play in Assamese, broadcast from All India Radio, Gauhati on 6.7.48. Since then he has been writing radio-plays and features for broadcast through A.I.R., Gauhati. He was awarded a literary pension (1978) by the Government of Assam.

One of the most prominent Assamese actors on the stage and on the radio, Satyaprasad won India's Best Actor Award (1978) given by the All India Critics Association for his outstanding performance in the role of Oedipus.

BIBLIOGRAPHY: Harichandra Bhattacharyya, *Asamiya Natya Sahityar Jilingani* (Gauhati, 1968); Satyendranath Sarma, *Asamiya Natya Sahitya* (Gauhati, 1973).

Pu.S.

BARUANI, DHARMESWARI DEVI (Assamese; b. 1892, d. 1960) is an eminent poetess of modern Assamese poetry. Daughter of Jagneswar Deva Goswami she was married to Durganath Barua, a noted businessman of Gauhati. She suffered from an incurable disease from the youth till her death. Deprived of all the physical and earthly pleasures she tried to express her sorrows and sufferings in the form of poetry. Her husband was a constant source of inspiration to the poetess in her creation.

Her first published work *Phular Sarai* (Tray of Flowers, 1929) is a collection of fifteen poems. Most of the poems are based on her personal sufferings, her willingness to do something for others who have done a lot for her. This generated in her mind the idea of submitting herself to God who might give the poetess a new life so that she could come back again to the world after getting a new life. Some poems also express her love for nature. Other collections of the poetess are *Praner Paras* (Touch of the Soul, 1952) and *Ashrudhar Aru Jivantari* (Stream of Tears and Boat of Life, 1963).

The poems of Devi Baruani, though not many in number, reflect her inner mind and feelings and bear a mystic touch. In some poems she has depicted nature as a representative of her own life.

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G.G.

BARVE ANIL (Marathi; b. 1948, d. 1984) was a versatile writer, whose abrupt death cut short a career of great promise. While still very young he came to be related to

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the Naxalite movement in Andhra Pradesh and suffered imprisonment for some articles in *Ranangan*, a weekly which he himself edited and published. His earlier journalistic career was marked by his extensive reports from distant parts of the country. He was a confirmed Marxist and all his writings reveal an undercurrent of leftist thought. He came to the limelight with his short novel *Thank You, Mr. Glad* (1975) which after a lapse of two years he turned into a play of the same name (1977). Both, the novel and the play, achieved instant popularity, and thenceforth he never looked back.

Thank you, Mr. Glad relates the story of the struggle between a Naxalite prisoner Virbhushan Patnaik and the British jailor Mr. Glad. It is more the story of the jailor than his prisoner, for the prisoner is totally committed to his Naxalite creed, while the conversion of the brutal and inhuman jailor into a lovable man, who shoots his prisoner at his request and thus takes his place in the prison, is absorbing. There is also a very delicate romantic love-story involving the prisoner and the jailor's daughter. But the theme of the novel and the play is martyrdom.

Barve's next venture was *Dongar Mhatara Zala* (1977), again a short novel with some overtones of the former Mr Glad. The Dongar is none other than an old decidated communist comrade, and the story goes on to describe his confrontation with a stiff retired army officer, who gradualy veers round towards the lovable comrade and his creed. The confronting characters are moulded in the same way as they were in the Glad story.

The locale of Barve's next short novel *Akara Koti Gallon Pani* is a coalmine, and its story deals with the struggle between a corrupt mine-owner and an honest engineer, who is bribed to change the plans of the underground coalmine to suit its owner's dubious motives. The duped engineer tries his level best to save the mine from an overwhelming flood of water, but to no avail.

Along with the short novels, Barve was busy writing plays such as *Hamidabaichi Kothi* (1979) and *Putrakameshti* (1980). Both the plays depict still other locales, and in content they are more psychological than the earlier ones. The former play deals with Hamidabai, a kept woman, and her daughter's attempts to escape from the brothel life, while *Putrakameshti* deals with a business deal by a rich man, instigated by his childless wife, with a prostitute for a child. The strange aftermath of the deal can only be imagined!

The three novels and the three plays Barve wrote held promise of a brilliant future, which unfortunately was never fulfilled.

M.M.

BASAI (Nepali) (Leaving Hearth and Home) is a reputed Nepali novel penned by Lil Bahadur Chettri (b. Assam. It was published in 1957 and has run into ten reprints so far.

The novel depicts the feudal exploitation of the Nepalese people very realistically. Ultimately the dispossessed peasant Dhaney, his wife Maina and his sister Shumawati are perforce compelled to leave their ancestral hearth and home to seek an uncertain living elsewhere.

The novel is easefully simple in its structure, contrivance of incidents, conversation and narration. A pervasive sense of wholeness is brought into being by the subtle interlacing of these seemingly separable and simple components. Perhaps it is mainly the language that is so finely attuned to the subject or theme of the novel that continually effects the transformation. The writer's sympathy goes with the exploited but he does not vent his ire against the exploiters. This too has contributed to making *Basai* a sound literary work.

Basai occupies a nodal point in the chain of great realistic Nepali novels.

BIBLIOGRAPHY : Krishnachandra Singh Pradhan, *Nepali Upanyas Ra Upanyaskarharu, 1980*; Saratchandra Sharma, *Basai Parichay*, 1962.

Ke.G.

BASANTAGI BANSI (Manipuri) is a book of poems by Rajkumar Surendrajit Singh which won the Jamini Sundar Memorial Gold Medal of the Manipuri Sahitya Parishad in 1980; it was published in 1978 at Imphal.

Basantagi Bansi (The Vernal Flute) is a collection of poems covering a period of nine years from 1958 to 1967 having a total of 40 poems altogether. There are nine sections: the first section contains five poems composed in 1958, the second section has three poems composed in 1959, the third section has seven poems composed in 1960, the fourth section has 10 poems composed in 1961, the fifth section has 6 poems composed in 1962, the sixth section has two poems composed in 1963, the seventh section has two poems composed in 1964, the eighth section has two poems composed in 1966. The poems are written in free verse without being festered by traditional form. The themes are romantic in many cases but there are poems of realism and of didactic note as well. In the book an interplay of romanticism, idealism, traditionalism and modernism is woven by the poet in the choice of themes, expression and conception. But the overriding preoccupation of the poet in all the poems is an insatiable desire for perfection and longing for bliss.

R.K. Surendrajit Singh is distinguished in Manipuri for his love for the use of musical and sonorous words and a sense of keenness of the musical quality in language which he does not fail to explore in the poems. He is an idealist who will worship beauty for its own sake. Any reader who reads his poems has this impression.

I.R.B.S.

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BASAVANNA

BASAVANNA (Kannada; b. 1131,d. 1167). His birth in the 12th century in Karnataka marks a milestone. By his towering personality Basavanna achieved much in this wordly life. The meanness and rottenness existing in the society then were considerably washed away by the mighty waves of Basavanna's social revolution. His humanitarian views became the bedrock for the new social order. Thus Basavanna and his echelon became the chief whips of the society of that age.

A sense of unhappiness prevailed during the reign of Vikramaditya VI who was weak and unable to rule. Internal wranglings were working to wreck the social and religious strata of the society. There was instability in the political life of the kingdom. Basavanna was born at this hour.

Books written on Basavanna are many but there are no works found so far on Basavanna written by his contemporaries. It is only from the works of post period-poets that some life sketch of Basavanna can be made out. Harihara's *Basavaraj-devar-ragale*, Bhima's *Basava-puran*, Sadaksharadeva's *Vrishabhendra-vijaya*, Singhiraja's *Amala-Basavacharite*, Lakkannadandeshi's *Shiva-Tatwachintamani*, only provide with some historical facts about the life of Basavanna. However, a true image can be had about his individual life from these books. Madalambika and Madarasa of Shiva-Brahmin community who were running the "Bagewadi-Ingleshwar" (Learning-Seat) were the parents of Basavanna. Madalambike, wife of Madarasa, performed penance in Nandi temple of Bagewadi to be blessed with a son and Basavanna was born to this couple in 1131 A.D.

Since childhood he showed signs of a prodigy. Jatavedamuni, a saint, performed the initiation caremony of Basavanna on his birth. He spent his childhood in a religious atmosphere. Whether the thread ceremony (unpanyane-samskar) of Basavanna took place or not, is, a point of dispute, even today. But Harihara has written that Basavanna cut the sacred thread calling it a thread of 'Karma', when it was forced upon him, much against his will. But this incident of cutting, adjuring and throwing away the sacred thread marked a big turn in his life. It is no doubt a true incident beyond question. Accompanied by his sister Nagalambika, he deserted his birth-place, estranging his ties with his dearest parents and nearest relatives. On this occasion, he declared that he would not recognize any religion as a true religion which bred inequality. He abhored the traditional Vedic teachings that he learnt in the seat of learning at his birth place. He came to Kudala-Sangama, the native place of Shivaswami, husband of Nagalambike, his sister. Kudala-Sangama was then known as Kappadi-Sangama and it was one of the famous educational centres of that time in Karnataka. Basavanna continued his studies at Kappadi-Sangama under the guidance of Eeshanya-guru, the chieftain of Sangameshwar temple. The environment and the life around him at Kudala-Sangama was very favourable to him to prepare and equip himself well for the prospective role that he was to play in the social life. His long stay at Kundala-Sangama, eleven to twelve years at a stretch, was very helpful to him, to practise and perfect the Shaiva-devotional path. This long stay became as if the bedrock of his future life. He prepared himself for the great task of establishing peace, justice, equality, purity, devotion, dedication, individual freedom, etc., in the social life and to rejuvinate the same in a systematic and scientific way.

The first step taken to mark the turn in the trend of social life, was, severance from the traditional ties and practices. During this process Basavanna had to leave Kudal-Sangama and come to Mangalaweda. King Bijjal was the patron of Basavanna. He dethroned king Tailap III of Chalukya dynasty (in 1155-56) and Basavanna settled with him in Kalyan, made the place his centre of activities. Like-minded people began to flock together at Kalyan from all sides. People who aspired aften a spiritual life came to Kalyan and started to live under the guidance of Basavanna doing some vocation suited to their socio-spiritual activities. They were convinced that they could achieve divinity through "Work-worship is heaven" policy. Basavanna gave much importance to vocation in life. He advocated that "to lose oneself completely in the work while doing the work is a higher stage in divine life and even if one forgets to worship god while doing some work, it is immaterial." When Basavanna and his followers noticed that 'all are equal in life' theory was quite capable of giving very good dividents, they practised it themselves unmindful of caste, creed, sect, religion, etc., and freely mixed with one another. After a day's dedicated work a Sarana was expected to take that just enough requirements out of the total earnings of the day, for his maintenance. A Sarana was not to worry about today's or tomorrow's provisions. It was also the practice to set apart some portion of the daily earnings for the purpose of giving alms, charity, for any religious work. Being attracted, people began to appreciate and welcome the society imbibing such popular doctrines and dictums. People rushed to join the organisation started by Basavanna and become aware that the theory of 'work-worship is heaven' worked like a miracle. People were pouring in to Kalyan from all over the country. They started giving active help, co-operation, and support to the revolution in the society.

Daily discussions over the experiences of one's life were held on a common platform known as Anubhava-mandap. Out of the discussions held in this Anubhava-mandap, some social values of life were recognised and they became the doctrines and dictums of every day life. Besides holding discussions, another paractice was also followed. It was the practice of serving food to the mass (dasoha) after the discussions. Where both these practices were observed, it was popularly known as 'Mahamana'.

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Basavanna was not at all satisfied from within, with this sort of arrangement. He stood for inner clearness of an individual. To him all the above activities like holding discussions, serving food, working on some job, were only outword activities. He insisted on crystal-clear inner cleanliness to dwell in the heart of every individual. To achieve the same in life, he urged them to follow the practice of worshiping a personal god daily with all the heart, mind and money, besides organising guru, linga and jangama worshiping activities. He preached to the public that an individual can realize god through pure devotion and internal cleanliness. He advised them to be introspective over their deeds and weigh the same with their true consciousness. Basavanna and his followers had understood that if one's technings and preachings were to be reflected in the minds of others or in the society, one should be always pure at heart, mind, soul and body. Basavanna and his echelons lived like that. Basavanna, the leader, thus became the guiding star to human race.

Basavanna who was a tested devotee, could alone lead the public on the right path of true devotion. He brought home to the public that it was better to worship one god only, the creator of this world, rather than worshipping hundreds of gods who are nothing but the creations of the human mind and imagination. The 'sati-pati' thought of preachings about worshipping guru, linga and jangama and the personal god, like a chaste lady worshipping her husband, went through the organisation built by Basavanna and reached every nook and corner of the society.

In the new organised society of Basavanna, all differences melted away and the idea that mankind is one, became very dominant. Psychologically, the thought that'all are equal' in Shaivism irrespective of high or low caste, was accepted. By quoting his own experiences, he exhorted the people not to put him to shame by addressing him as the high-caste born. He declared that good character and good practices are not the monopoly of any particular caste or creed or religion. Anything good, anywhere, should be noticed, respected and brought into practice, according to Basavanna. Woman who had lost her freedom in the society and religion due to traditionalism, regained her freedom in Basavanna's time, and was treated as equal to man in the society.

Basavanna introduced 'linga dikoha' to women also in the new society he built, and elevated her status in the society. As a result of this progressive step, there were hundreds and hundreds of female saints (Saranaru) participating freely in the activities of Anubhava-mandap along with male saints (Saranaru). The preachings of Basavanna about the importance of devotional path in the realization of god, describing a devotee as a wife, god as husband, was understood well, and the individual freedom enjoyed by an individual paved the way for an all-round development of an individual. Basavanna never tolerated untouchability in the society. He encountered the public with the question "If one is called untouchable, can the light of the house of that man become also untouchable? He challanged the public to name any single religion in the world that does not bear kindness, love and compassion towards mankind and other living beings. As life is common to man and animal, love, kidness and compassion are natural corollaries of life, according to Basavanna. Man and animals reciprocate these qualities by nature. His greatness is reflected in a saying of his own requesting the public not to praise him as great, and that there is none in the world smaller than him and greater than a Shiva devotee.

It is under his able guidance that all religious principles, dictums, practices, etc., were recognised and sanctified and put through the organisational pipeline to reach the public at large. Saint Siddharam who had come along with Allamaprabhu decided to remain in Kalyan and dedicated his services to the social cause. The joining of Akkamahadevi, an incarnation of divinity in female form, brought an aroma of saintliness to the organisation and through his Anubhavamandap and Sunya-pith she made her life much more purposeful. Siddharam soon was recognised as an incarnation of god. The root cause for all this was the devotional path which Basavanna advocated and all worked miraculosly under the dynamic personality of Basavanna. Thus Basavanna is also rightly called the 'divine teasure' (Bakti-bhandari) by one and all.

Basavanna's towering personality was thus the main cause for setting up various types of new currents in the society. Another noteworthy quality of Basavanna was that he did not totally discard the traditionality, instead he gave a new touch injecting in them a new blood and remoulding them as per the needs and necessities of the society of that time. Those which he found as useless, he ruthlessly threw away. It is this policy of equality of all that led to the marriage of Haralaiah's daughter with Madhuvarasa's son. Haralaiah was treated as equal in all respects though he was originally an untouchable. The membners of Basavanna's organisation found nothing wrong with such a marriage. But some extreme traditionalists took this opportunity to create trouble. They were successful in inflicting punishment socially on the married couple and Haralaiah and Madhuvarasa because of inter-caste marriage. There was an outburst of violence in Kalyan resulting in bloodshed.

Basavanna immediately left Kalyan as he could not bear the situation and came to Kudala-Sangam where he is believed to have become one with the Eternal Almighty (1967). Though Basavanna was mainly a saint, his Vachanas are excallent examples of photosophical ideas poetically composed his social and religious revolution inspired a host of writes to write with a greater sense of freedom and a more liberal view of life.

M.S.S.

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BASAVAPPA SHASTRI (Kannada; b. 1843, d. 1891). The earliest Kannada play available is *Mitravind Govinda* written by Singararya (1680), a Pandita in the court of Chikkadevaraja of Mysore. It is an adaptation of the well-known Sanskrit play *Ratnavali* of Shri Harsha. Though we have epigraphic and literary reference to the existence of Theatre House (Nataka Sala) and drama (Nataka) from 10th century onwards, it was only during the reign of Chamaraja Wodeyar (1968-1894) that the professional Kannada stage had its beginning. It was during his reign and at his instance that a dramatic troupe named after him as Chamarajendra Nataka Sabha, popularly known as Maharaja's company, was formed under the aegis of the Palace (1892), and a great need was felt for Kannada stage plays. The royal command for writing plays was conveyed by the Dewan to scholar-poets like Basavappa Shastri and others of the royal court to translate the famous plays of Kalidasa and other Sanskrit dramatists. It was Basavappa Shastri that commenced work in right earnest in this direction and translated the following plays from Sanskrit:
1. Abhijnana Shakuntala (1883). 2. Vikramoravasiya 3. Malavikagnimitra. These three are by Kalidasa. 4. Uttararamacharitra (1911) 5. Malati-Madhava by Bhavabhuti. 6. Chandakausika of Kshemshvara 7. Ratnavali Natika of Harshavardhana (1929).

He also adapted *Othello* of William Shakespeare in collaboration with one C. Subba Rao, as he had no knowledge of English. The title of the Kannada version is *Surasena Charite* (1895).

Though a few other contemporaries of Basavappa Shastri came out with their translations of Sanskrit plays, the translations of Basavappa Shastri outshone all of them by virtue of the mellifluous diction, scholarly approach and the stamp of originality in the art of translation,—a combination of rare qualities in them, i.e. Kannada versions by Basavappa Shastri.

Besides translations of Sanskrit plays and the three famous satakas Bhartruhari, viz., Niti Sataka, Srngara Sataka and Vairagya Sataka, Basavappa Shastri wrote original works both in Kannada and Sanskrit. He was respected as a Ubhayabhasha Kavi. The following are his original works:—

Kannada 1. *Savitri Charitre:* A narrative poem in Bhamini Satpadi metre, based on the Upakhyana (illustrative tale) contained in the *Mahabharata*. This work was specifically written at the instance of the Maharaja's Private Secretary Ambuil Narasimha Ayyangar with a view to inculcating patibhakti (chastity) among school going girls. The work is in simple and chaste language.

2. *Damayanti Svayamvaram:* This work also is based on the story of Nala, another illustrative episode in the *Mahabharata*. This is a *Champukavya*, with a moral purpose, exclusively meant to please the royal court and for the purpose of being used as a text book for girls in higher classes. And naturally the style of the work is scholarly.

3. *Niti Sarasangraha* (1911); A collection of 124 didactic verses in Kannada metre divided into 12 paddhatis such as vidya paddhati, dana paddhati, kulastri paddhati, etc.

4. *Renuka Champu:* An incomplete Champu kavya on the life and teachings of Sri Renukacharya, one of the five early propagators of the Virasaiva faith.

Sanskrit: 1. *Trishashti Puratana Gana Stava;* 2. *Sivashtaka* 3. *Amba Shodashi Majari* 4. *Sivabhakti Sudha Tarangini;* 5. *Arya Satakam.* These minor works amply illustrate his mastery in composing verses in elegant Sanskrit and in a variety of vritta metres, and also his devotional fervour.

Basavappa Shastri (b. 1843; d. 1891) was the only child of the palace priest Mahadeva Shastri when Krishnaraja III (1799-1868) was the ruling prince of Mysore. He was orphaned when he was just six years old and he came under royal protection. The education of the boy was entrusted to a team of scholars and artistes of the royal court; the teenager became proficient in Sanskrit, Kannada, music, gamaka ("musical recitation of poetry") and many shastras. After a stint of original writing which attracted the attention of the Prince he was entrusted with the task of translating *Shakuntala* of Kalidasa and that brought him immediate fame. At the instance of the ruler Chamaraja Wodeyar, Dewan Rangacharlu convened a Vidvatsabha ('assembly of eminent scholars') and arranged for a reading of the tranlated work by the author, after which he was conferred the title 'Abhinava Kalidasa', by which he is remembered to this day.

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M.V.S.

BASAVARAJADEVARA RAGALE (Kannada) by the mediaeval poet Harihara is a verse biographical narrative of the great religious and social reformer, Rasaveshwara. Though the exact date of Harihara is difficult to ascertain, he is the earliest among those who wrote about him, at any rate earlier than the Telugu poet Palkurike Somanatha and the Kannada poet Bhimakavi who made Basava the subject of their puranas (mythologies). Even though the earliest and probably the nearest in time to his subject, Harihara does not claim to have directly known him and therefore, like others of a later age, has depended upon the legends that had grown about his name. No contemporary record or direct evidence of the facts of his life is

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available so that any attempt at his biography has to depend upon what indirect light his own vachanas and the vachanas of some of his contemporaries throw on them and where even such evidence is not available, it had to depend upon what popular imagination had "mythologised" about him. The result is that even Harihara, like later writers, falls back upon a mixture of fact and fiction or legend and his account is no less an amalgam of facts historically corroborated and 'miracles' calculated to underline his super-human status.

Though only the first half of Harihara's work is available, it has certain features, in respect of both content and form, which make it unique in the history of Kannada literature. There are variations in the factual particulars about Basaveshwara's life which the composition provides. While later writers maintain that Basava left his home for Sangama because of his difference with his father on the subject of initiation, Harihara says that Basava having lost his parents early was brought up by his grandmother and that he left his native place after discarding the sacred thread; which means that he had already been initiated. Other accounts say that having married the daughter of his maternal uncle, Baladeva, a minister of Bijjala, he succeeded him after his death; but Harihara tells us that it was Bijjala's treasurer Sidhdandadhisa who introduced him to his ruler who put him in his position after the former's death and so on. These and other differences have led to the conjecture that the second half of Harihara's manuscripts might have been suppressed or destroyed by those who would not accept his account of the closing years of Basava's life.

The second distinctive feature of the work is the metrical form Harihara employs in the ragale. The ragale is made up of four-foot couplets with end rhymes. The length of the line is variable depending upon whether the constituent feet engage three, four or five syllables. Well-suited as it was for narrative purposes, Harihara used it to describe the lives of the sixtythree 'ancients' and popularised it so much as to make it a generic name for the kind of verse narratives he wrote. The use of prose in alternate sections–another characteristic feature of his–to relieve the monotony of the rhyming couplets was an innovation which proved a step forward in the use and development of Kannada prose. *Basavarajadevara Ragale*, even if incomplete, claims a unique status in the history of Kannada literature and the evolution of newer prosodic forms.

V.M.I.

BASAVARAJU, L. (Kannada; b. 1919) born at Idaguru in Kolar district and educated at Siddhaganga and Mysore. He rose to the top of the academic ladder, in spite of unfavourable circumstances, by hard and dedicated work. Winning the D. Litt. degree of the Mysore University where he worked, he rose to be a Professor of Kannada at the Institute of Kannada Studies of the University. Well-read in the classics and particularly in the literature of the Virashaiva faith, he edited the Vachanas of Basava, Akka Mahadevi, Allama and Dasimayya, all with detailed critical introductions. His edition of Pampa's *Adi Purana* bears evidence of this painstaking aptitude for careful research and remains a classic in the field. An abridged version of *Torava Ramayana* is among other early works which he edited with erudition and understanding. *Jyotilingada Mooru Mukhagalu* and *Tirumalarya-Mattu Chikkadevaraja Wodeyaru* are his essays in literary criticism. The former deals with Virashaiva faith and the latter is a detailed study of the seventeenth century writer Tirumalaraya and his relationship to the then ruler of Mysore who was his friend and patron. Whether in his introductions to his edited works or in his essays in literary criticism, Basavaraju displays a careful study of the texts which is the main basis of all his critical observations. He was honoured by the State Sahitya Akademi in 1977 with its annual award.

V.M.I.

BASHEER, VAIKOM MUHAMMAD (Malayalam; b. 1910) was born in a middle class Muslim family at Vaikkam. He had his education in a local English school. Even as a student he was a political activist and suffered imprisonment for a time. When released, he started, in another's name, a monthly, *Ujjivanam* (Rebirth) to propagate his terrorist motives. To avoid apprehension by the police, he left for Madras and from there for North India, where he spent seven years under various names, doing odd jobs. He returned to Kerala with a fund of experience and the story teller in him stirred beyond supression. His drama *Pattathinte Pekkinav* (The Nightmare of Pattom), which came out soon afterwards, was highly critical of the government and the book was banned and he was once more sent to jail. But he put his experiences in the jail to good use by bringing out a novel based on them, *Mathilukal* (Walls), one of the best of its kind in Malayalam. Before long, Indian Independence, to which he had long been looking forward, became a reality but he was disillusioned to find things happening in unexpected ways. Constrained by circumstances he found himself again in Madras as a bread winner contributing to a weekly named *Jayakeralam*. But he was branded as a communist and imprisoned. On release, he got back home. At Ernakulam he opened a book stall, which began to flourish and attract many kinds of people including politicians of diverse hues. The Sahitya Akademi honoured him by conferring fellowship in 1970 and the Central Government recognized him as a veteran freedom fighter.

He has written 75 stories, collected in ten volumes. Most of the stories deal with the ordinary people of his

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own community, diving deep into the complicated problems of human life and bringing out the value of love in all its varied forms. His greatest contribution through the stories is the touch of humour in treatment even in the face of bitterness and cruelty.

Thirteen novels have so far been published by Basheer, *Balyakalasakhi* (Childhood Friend, 1944), *Premalekhanam* (Love letter, 1944), *Sabdangal* (Voices 1947), *Entuppappakkoranendarnnu* (My Grand Father had an Elephant, 1951) and *Jeevitanizhalppadukal* (Shadows of Life, 1954) are social novels. It was Basheer who introduced the Muslim social background into Malayalam fiction. *Balyakalasakhi* is perhaps the greatest short novel in the language and also his master piece. Its initial touch of humour gives way to tragic feelings towards the close. The book is remarkable for its stringent criticism of the orthodox practices of the Muslims in Kerala. *Sabdangal* is akin to this in that it presents a vivid picture of the moral and cultural degeneration of the society.

Maranathinte Nizhalil (In the Shadow of Death, 1951), *Pathummayudu Atu* (Pathumma's Sheep, 1959), *Mathilukal* (The Walls, 1965) and *Manthrikappucha* (The Magic Cat, 1968) may be called biographical novels. In all these Basheer writes about his own sorrows and sufferings with biting sarcasm and saintly detachment. He is second to none in this type of novels.

There is a third type of novels–the humourous ones. *Mucheettukalikkarante Makal* (The Gambler's Daughter, 1951), *Sthalathe Pradhana Divyan* (The Chief Divine of the Place, 1951), etc., are good examples.

Basheer is the inventor of 'Continual stories' in Malayalam in which each chapter is an independent unit and the different chapters when put together will constitute a well knit novel. The stream of consciousness novel was also introduced by him.

He has written three more books, one of them being a drama and the other two memoirs. A number of his books have been translated into other Indian languages and a few into English and Russian.

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K.S.N.

BASUDEVAGHOSHA (Bengali) alongwith his two elder brothers, Govindaghosha and Madhavaghosha was a close follower of Chaitanya. All the three brothers possessed some poetic talents which may be traced in their songs. Ballabhaghosha, their father, also a devotee of Chaitanya, was a resident of Mursidabad, but shifted to Nabadwipa, for living at closer proximity of the Master. His three sons were efficient kirtan-singers (devotional Vaishnava songs depicting Krishna-lila). They accompanied Chaitanya to Nilachala (Puri). The elder brother, Govinda stayed with the Master at Puri, but two brothers came back to Nabadwipa for propagating Vaishnava faith and message of Chaitanyadeva in Bengal. Some of the devotional songs on Chaitanya, composed by the three brothers, are fine examples of real life-story of the Master, intermingled with his inner life. As they were familiar with him, their songs regarding his life, spread warmth of personal touch. Vasudevghosha, popularly known as Vasu Ghosha, the youngest of the three, composed the *Nimai-Sanyas-Pala* (Nimai, that is, younger Chaitanya) or Nimai's renunciation of world, in simple Bengali verse. Some modern scholars like to place more importance on these songs than the exhaustive hagiographies by Vrindavandasa and Krishnadasa Kaviraj Goswami, because Vasu had personal experience of seeing the Master's day-to-day activities in Nabadwipa, full of miracles and mystic experiences. His Padas may be divided in two main branches: Imaginary episodes attributed to Chaitanya, which are rather a close imitation of Sanskrit alamkara-sastra and puranic episodes relating to Krishna-Lila. These are usually pedantic, artificial and far-fetched, particularly when he tries to depict Chaitanya as an incarnation of Krishna. Some of the songs of Chaitanya's Nagarabhava (episodes akin to the amorous dalliance of Krishna) verge on grossness and are quite incompatible with the divine and pure life of the master. The second group of songs centres round the Master's life-history in Nabadwipa. These are composed in simple Bengali payar and tripad metres.These metrical compositions helped him a great deal in depicting Chaitanya's domestic life with a special note of deep pathos where he describes the Master's renunciation of the world. These simple verses are still admired as pieces emanating from the real and divine life of Chaitanyadeva.

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As.T.B.

BATAGAMANI (Maithili). One of the important forms of Tirahuti 'Batagamani' is generally characterised by the refrain Sajani ge (Oh friend or comrade, invariably female). Its main purpose is to portray the nayika (heroine) in abhisara (i.e. while going to meet her lover). The peculiar melody in which it is sung distinguishes it from the ordinary 'Tirahuti', made immortal by the great poet Vidyapati who was the most successful writer of this Maithili lyric-form. He was followed by poets like Bhanjana, Karana Jayananda and others. In his description of separation, Bhanjana imagines that the separated lady has been bitten by poisonous snakes and has been verily

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washed away in her tears; he paints the intense pain and suffering of the woman who can save herself from the poison by drinking the nectar in her lower lip which contains the peculiar sweetness of the nectar. Jayananda was another successful writer of 'batagamani' who betrays great influence of Vidyapati in his songs with marvellous imageries that are simply unique. In one of his songs he touchingly describes the grief of a love-lorn soul who feels as if she were deserted by God: "In all directions, I gaze, upon the way of Hari and there poreth from mine eyes a stream of tears. My home no longer pleaseth me night or day; What am I to do? Between him and me there was not a grain of difference, our very breaths were one. Yet, he went away pitilessly to a far country;

"What can I say of his wisdom? Oh friend, the creator has become opposed to me. Who will be my help?"

Ramadasa Jha (17th century) was yet another master writer of 'batagamani' and his imitation of Vidyapati's famous 'batagamani' describing the youthful heroine on the way is well-known to the lovers of Maithili.

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U.T.

BATAN RI PHULAWADI (Rajasthani) is the general title of a series of volumes (over one dozen) of folk tales retold by Vijayadana Detha of Borunda, Jodhpur. The number of folk tales published in these volumes exceeds well over one thousand. Vol. 10, (Borunda, 1972) of this series was given the Sahitya Akademi Award in 1974. It contains 21 folk tales covering 333 pages. The first ten tales are concerned with snakes which depict various convictions of the local people about snakes. As per the pattern of folk tales, the snakes also behave like human beings and display their supernatural powers. The rest of the lot contains fairy tales, didactic tales, tales based on riddles, etc. Three of these tales may be separately categorised under tales of thieves, tales of ghosts and tales of peasant life. It has been claimed in the introductory article (not by the author) that the underlying social truth contained in these tales has been vividly expressed by the author in his powerful style and forceful diction. The author's commitment to the ideology of siding with the downtrodden has inspired him not to miss any occasion when he could strike at the exploiters and the parasites of the society Apparently, such a statement cannot fit into the scheme of folk literature which has always remained free from such biased thinking. The tales of this volume, therefore, may be better taken as folk tales retold from the Marxist view point in a literary style. The language of the author, although idiomatic, is purely dialectal and at times unintelligible to the average Rajasthani reader.

Raw.S.

BATATYACHI CHAL (Marathi) is a very popular book of collection of humorous articles by P.L. Deshpande, Deshpande has explored the chawl-system which is one of the peculiarities of the life in Bombay. He presents before the reader a lively picture of the different aspects of this life. It includes twelve different articles including Samskritik Chalval, Samskritik Shishtamandal, Nishkam Sahityaseva, etc.

No doubt the reminiscences of the author's childhood in a chawl-type seem to be the basic source from which the subject matter is derived. But his capacity of looking at the subject in a humorous way makes the book interesting.

The community life in a particular chawl, the individual members of it (who happen to be types rather than characters), their oddities, their limited but rigid outlook on life are presented in details in this book.

Minute observation is another notable feature of the book. The residents Mangeshrao Hattangadi, Trilokekar, Varadabai, Baba Barve, Kushabhau Akshikar, Nagutatya Adhye, Anna Pawshe, etc., are the outcome of the interfusion between the imagined ones and the real ones. They are portrayed with an outstanding skill by the author. Types as they are they lean many a time towards caricatures because of the element of humour woven in the pattern of the characterisation.

The articles in the book can be categorized in two major groups. Samskritik Chalval, Samskritik Shistha Mandal, Bharaman Mandal, etc. are such articles in which a variety of humorous episodes and anecdotes are inculcated.

Nishkama Sahitya Seva, Raghunananchi Kanyes Patre, Kahi vasarya, Agami Atmacharitre Samgitika, etc. are articles pertaining to literary life. They are presented with the sure touches of satire and parody and subtlety of humour. They are packed with references to Marathi literature. The humour in these articles has an intricacy and fineness as well. All possible varieties of humour are found in this book, viz. the wit, the pun, the contextual humour based on specific episodes, obliqueness, parody and satire. Its stage performance by the author himself was enjoyed by the Marathi spectators, which goes to prove the dramatic element in the book.

M.J.

BATWER, AHMAD (Kashmiri; b. 1845, d. 1918) was a Sufi poet of distinction. Nothing is known about his life for certain and his poetry remains still uncollected. It is due to the oral tradition that a few of his poems have survived which amply reveal his great poetic faculties and original-

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ity. His two most admired poems are 'Yindrazin Yarbari' (in the Court of Yindraz) and 'Nay' (pipe). In the former poem the poet has used the conventional symbols of Kashmiri mystic poetry, for instance, 'Yindraz' (the God of music, dance and rain) 'Mansoor' (the famous mystic and martyr) 'Shama' (Candle) Gas (light) 'Nar' (fire) 'Khak' (earth), etc. but the use of these symbols is quite ingenious and their arrangement expresses a very original imaginative experience. The poem is also remarkable for a sweet combination of allusions to Indian mythology and Iranian legend and for various innuendoes. 'Nay' is the story of a pipe narrated in the first person but is in fact an allegorical lyric which is an unsophisticated expression covering the whole story of the creation, its coming into being, its present state of alienation and its expected regaining of the lost abode. The theme of the poem is suggestive and the symbol of music of the pipe shows in a subtle way that there is a unity in an apparent plurality of this phenomenal world. The metaphor of the pipe was originally used by Maulana Roomi, the famous Persian poet and Ahmad Batwar might have been familiar with it.

Sh.S.

BAUL SONGS (Bengali). We get the first reference to the word 'Baul' in the Maladhar Basu's works. Sri Chaitanya was called 'Mahabaul' in *Sri Krishnavijaya* (Triumph of Lord Krishna) (15th century A.D.). The preceptor was known as guru or Murshid or Pir or Karta. Side by side with the commonly known theological speculations and religious practices, there has been flowing in India an importnt undercurrent of mystic symbolism which not only searched the truth for its own sake but also wanted to live it, in their social behaviours as can be seen in Sahajiya movements. The fact is that this form of rural expressions is a process of reconstruction of one's own legends, irrespective of caste, creed and colour or of whether one was a Hindu or a Muslim or an adivasi or an animist. As Rabindranath Tagore, who was a great lover of Bauls and their songs, said, this is the common heritage of the Hindus and Mohamedans alike. Here one does not hurt another. The outer frame of the language may be rude and crude, but it touches the inner springs of the human heart. Here minds meet minds irrespective of caste and creed.

Their teachings to their disciples were often opposed to what they learnt from their social customs, conventions or ritualistic tendencies and were more in kinship with natural flowering and functioning of body and mind in ecstasy and eroticism sublimated to the pedestal of God-search in the shape of a lover hankering after the mate of his or her heart. The cardinal test was that one had to find divinity within one's own self and rediscover it in outside objects. Love is sought there. Set free that entombed humanity within and get him or her or it without. There is no question of gender or person why and when and where. It is the feeling of unified coexistence, a sense of oneness; and the special significance of the Baul Agamani songs is that it has taken the shape of Mother-child relation in consonance with the social custom of Bengal, that in the month of Aswin (September/October) we have the Durga Puja and the symbolism has taken the shape of mother waiting to see her daughter who is returning to her father's house for a three-day visit.

The word 'Baul', some say, is a synonym of the word 'Byakul' or over-anxious and 'Akul'; it denotes one who is over anxious. From the historical point of view, this particular from of 'Sadhana' and the growth of folk-literature associated with it may be traced to the Buddhist-Tantrik age of the tenth and eleventh centuries particularly in the Natha and Sahajiya cults, and then it merged into the pre-Chaitanya and post-Chaitanya Vaishnava Sadhana. Later there was a mixture with Sufi-thought. The influence of the great poets and mystics Rumi and Rabia on Pirs and Fakirs of Islamic origin is well-known. The cult of the Bauls and their 'Prakriti Sadhana' was congenial to all those known as wandering poets.

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Si.B.

BAWA PREM SINGH HOTI (Punjabi; b. 1882–d. 1954) Bawa Kahan Singh, the grandfather of Bawa Prem Singh Hoti shifted to the North West Frontier Province after its annexation to the kingdom of Maharaja Ranjit Singh from Goindwal (Amritsar). He got his education from indigenous institutions and gained proficiency in Punjabi, Persian and a working knowledge of English. Pashto was his mothertongue. His surroundings reverberated with the heroic deeds of the Sikhs. Maharaja Ranjit Singh, Hari Singh Nalwa, Akali Phula Singh were a kind of mythical heroes in that area. This attracted Bawa Prem Singh towards Sikh history and he started research in it. He migrated to Patiala at the time of the partition of Punjab in 1947 along with his library which is now a proud acquisition of the Punjabi University Library's research section.

His first historical biography *Akali Phula Singh* (1914) was well received by readers. Encouraged by this he wrote detailed biographies, *Maharaja Ranjit Singh* (1918), *Kanwar Naunihal Singh* (1927), *Hari Singh Nalwa* (1937), *Khalsa Raj de Badeshi Karinde* (1945), *Khalsa Raj de Usraiya* (Part I), *Maharaja Sher Singh* (1951), and *Nawab Kapur Singh* (1952). Another writing of his has been edited by Fauja Singh and published by the Punjabi University, Patiala (Punjab) under the title '*Punjab da Samajak Itihas*' (Social History of Punjab) (1979).

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Basically Bawa Prem Singh can be termed as the product of the Singh Sabha movement of the later part of the 19th century. Inspired by its ideology,' he wanted to present the glorious period of Sikh history before his countrymen. He collected a lot of basic historical material in these biographies but these are more documentary than literary. His contribution to the historical literature of Punjab pertaining to the 19th century is monumental. Although his style is descriptive and engrossing yet at some places his attitude has become subjective and the descriptions of events charged with emotion.

Gu.S.

BAWANI (Rajasthani). Any composition with fifty two stanzas may be called a 'Bawani'. This has been a popular number with all sorts of writers. It has also its roots in the common man's parlance in the forms of 'Bawana Burja' (fifty two turrets in a fort), Bawani Ujada (a tract of wilderness spread over fifty two 'kosha' a couple of miles), and 'Bawana Bhairun', etc. A stronger reason may be the pattern of 'Akhar Bawani', (*Prachina kavyaon ki Rupa parampara*, introduction, Bikaner, 1962) written profusely in accordance with the 'Nagari' alphabets numbering fifty two. There is no restriction in regard to the metres, and any metrical writing limited to fifty two verses may be named as such. The first important work in chronological order is *Chhihala Bawani*, written by poet 'Chhihala' (16th century). Durasa Adha (16th-17th century) a poet of the first rank, wrote his *Kirtara Bawani* (*Durasa Adha*, New Delhi, 1983) in 'Chhappaya' metre. He has given a masterly description of the lot of people from all walks of life who have to struggle to earn a living. Bankidasa (19th century), the doyen in the field of such writings, has given us three such works–*Kayara Bawani*, *Santosa Bawani*; (*Bankidasa Granthavali*, pt. 3, Nagari Pracharini Sabha, Varansi, 1938) and *Datara Bawani* dealing with the demerits and merits of cowardice, satisfaction and literacy respetively. Instances of adding the names of metres to such titles are also available. *Savaiya Bawani* of Rajasi (18th century), *Kundaliya Bawani* of Dharmavardhana (18th century) and *Kavitta Bawani* of Jinaharsa (18th century) and Udairaja (18th century) are some of the examples. Among other such works, mention may be made of *Kisana Bawani* (1710) by Kisana, *Guna Bawani* by Bhainrudasa, *Prastavika Bawani* and *Dharma Bawani* by Dharmasi (18th century), *Sara Bawani* by Sarakavi and *Bhama Bawani* by Bhamashaha.

BIBLIOGRAPHY: Hastalikhita granthan ki suchi, Pts.I-IV, Jodhpur.

Raw.S

BAYABHAV (Konkani, b. 1899, d. 1983), whose real name was Naik Kashinath Shridhar, was an eminent poet. He took his primary Marathi education in Goa and left for Bombay at an early age. In due course of time, he established his own 'Gomantak Printing Press' in Bombay and went on to publish almost all of Shenoy Gomybab's works. He also edited and published *Novem Gomy* (New Goa), a quarterly in Konkani for three years in collaboration with Shenoy Gomybab. Under the pen-name Bayabhav he published his first collection of poems, named *Saddya-velim Fulam* (Flowers in the Desert, 1946), thus ushering in the era of modern Konkani poetry. The collection contains poems written during 1923-1946, numbering fifteen in all. It begins with 'Konkan Amcho Desh' (Konkan, our Land) pledging solidarity with Konkani speaking community followed by poems like 'Magnem' (Appeal), 'Athreknni' (Longing) with the famous line, Vatt polletam, dukam gallaitam/Dolle gele suzun, (Waiting for you, sobbing, the eyes already swollen), 'Gomantageet' (song of Goa) etc. Some of these poems are odes on persons like his sister Baya Aka, sculptor Kamat and Shenoy Gomybab. They clearly express the poet's emotions and also musings on life and its affairs. 'Sadyavelem Ful' (Flower in the desert) is the longest poem in the collection, running into eighty lines. The second edition of the book appeared in 1982. Bayabhav had, in fact, prepared the press copy of a second collection of poems called *Sukrut Fallam* (Fruits of Fulfilment) even before bringing out the second edition of the first collection. However, it remains unknown why he did not get it printed. *Sukrut Fallam* contains, in addition, some twenty four new poems from the previous book. Script is subtitled, 'Poems written during 1923-80.'

Manohar Rai Sardesai the renowned poet and critic remarks: 'Bayabhav, the poet has the fire of emotions, the maturity of experience and high technical skill'. Bayabhav and Gomybab worked and also suffered together for the cause of Konkani language and literature. The relationship between the two is often described as analogous to that between Boswell and Johnson. Gomybab is regarded today as the undisputed father of Konkani Renaissance and its literary upsurge. Many do not know that Bayabhav, the man behind the curtain, the printer, publisher and the inspiring force behind Gomybab's monumental work deserves important share in the credit given to the latter.

P.G.T.

BAYAN, KHWAJA ASHAN-ULLAH KHAN (Urdu; d. 1213) was a Urdu poet. His forefather migrated from Kashmir. Born at Agra, be settled down at Delhi. He was a disciple of Mirza Mazhar Jan Janan in poetry and in

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spiritual matters a follower and disciple of Maulana Muhammed Fakhr-ud-Din. In later life he migrated to Hyderabad where he got employment under Nizam Ali Khan Nizam-ul-Mulk, ruler of Hyderabad. He died in 1213.

His Diwan includes, besides ghazals, a masnavi *Chang Nama or Chik Nama*, two qasidas and a few rubais. He is known primarily as a ghazal writer. He was a contemporary of Yaqeen, Fughan and Qasim etc.

BIBLIOGRAPHY: N.H. Hashmi, *Dilli Ka Dabistan-e-Shairi*,2nd edn. Lucknow, 1965; Sri Ram, *Khumkhanae javed* Vol 1. Lahore 1908.

G.J.

BAYT (Sindhi). Originally Arabic, the word Byat (couplet) has retained its meaning in Persian, but has acquired a wider connotation and significance in Sindhi poetry which observes the rules of Persian Prosody as well as Sanskritic 'Chhandas'. In the first case, 'bayt' is a distich (pair of 'misras' or verse lines) or a couplet (pairs of successive lines which may or may not rhyme).

In the chhands and matra system, in Sindhi, 'dohas' and 'sorathas' are the basic units known as 'bayts'. These are of four varieties:

1. In which the last word of the first half of the first hemistich rhymes with the last word of the first half of the second hemistich.
2. In which the last word of the first half of the first hemistich rhymes with the ending word of the second hemistich.
3. In which the last word of the first hemistich rhymes with the last word of the first half of the second hemistich.
4. In which the last word of the first hemistich rhymes with the last word of the second hemistich.

But then, that is not all. There is no restriction as to the number of hemistichs a 'bayt' can have. One of the bayts of Shah Abdul Latif well known for its concluding lines has as many as eleven hemistichs.

It is necessary to point out that 'bayt' is, perhaps, the oldest genre of Sindhi poetry. However, it is still under dispute whether the extant bayts relating to the folk-tale of *Dodo Chanesar*, said to have been composed between 1290 and 1321 (during the reign of Sumras), could be termed as the earliest bayt.

S.M.J.

BEDEKAR, DINKAR KESHAV (Marathi; b. 1910, d. 1973) was one among the outstanding thinkers and critics in modern Marathi. He was born at Satara and educated at Pune, Karachi, Shantiniketan and Benaras. He studied for engineering but gave it up and turned to painting. This course also he could not go through. At the end he got his degree at the Benaras Hindu University in 1932 in Philosophy and Economics. He joined the worker's movement in Bombay and became a member of the communist party. He underwent a two year term of imprisonment in 1940. After that due to difference of opinion he resigned his membership of the party and withdrew completely from active politics. He took his M.A. with Philosophy in 1954 and began to work as editor of the quarterly journal *Arthavidyan* started by the Gokhale Institute of Economics and Politics. He worked as a lecturer in Philosophy for a short period, (1954-56) at Nasik, then as sectional Editor in the office of Marathi Encyclopaedia at Wai, (1962-64); again in Gokhale Institute as the Editor of Marathi translations. When he died, he was Professor of Philosophy at the Tilak Maharashtra Vidyapith, Pune.

Bedekar had started his literary career in 1936 with short stories and political articles. All his important writing however was done after 1950, in literary criticism and philosophy. He put to close critical examination the so called elements of modernism in literature and aesthetics and tried to define the basis of the modern philosophy of existentialism, as a Godless religious creed. His critical and thoughtful writing is contained in such books as *Sahitya Nirmiti Ani Samiksha* (1954), *Sahityavichar* (1964), *Keshavsutanchi Kavya Dristi* (1966), *Adhunik Marathi Kavya, Udaya, Vikas Ani Bhavitavya* (1969), *Samajchintan* (1969) and *Vicharyatra* (1975) reveal his social thinking. His philosophical writings include his massive work, *Hegel, Jivan Ani Tatvadnyan* (1966) and *Astitvavadachi Olakha* (1972).

He tended to look upon the work of art as a product of the interaction between the world of material reality outside and the psyche of the individual artist. All products of art have a social and cultural context and have to be understood and evaluated with the aid of social sciences. His critical credo was formed by that aspect of dialectical materialism which remained true to Hegel. He believed in the concept of beauty but also believed that it was related to historical and social traditions. Besides literature, he dealt with other fine arts such as painting and sculpture. Even though he could not evolve a whole scheme of life-oriented aesthetics, he, at all times, tried to relate the history of literature with its contemporary practice. He also examined the roots of Indian aesthetics and the theory of 'Rasa'.

His other writings are *Hindi Udyogdhandyat Rabnarya streeya va Mule* (1936), *Sanyukta Maharashtra* (1947), *Sumitranandan Pant* (1948), *Anuyugatil Manavadharma* (1971) *Towards Understanding Gandhi* (1975), *Dharmachintan* (1977) and *Dharma Shraddha Ek Punarvichar* (1977). He edited with B.S. Bhange the volume, *Bharatiya Prabodhan: Samikshan va Chikitsa* (1972).

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D.K. Bedekar brought to the treatment of literary problems and work a rigorous training in logic and philosophy and a firm conviction in the validity of marxist compulsions. His analysis of B.S. Mardhekar and modern short-story writers as well as of Keshavsut remains thought-provoking. He was firm in his thinking, though by no means rigid, as was seen in his writings in the final stages.

M.D.H.

BEDEKAR, MALTI VISHRAM (Marathi, b. 1904), the Marathi novelist, was Miss Balutai Khare before marriage. She graduated from the S.N.D.T. Women's University in 1923. Before starting novel writing she was already the author of two books *Alankarmanjusha* (1931) and *Hindu Vyavahar Dharma Sastra* (1932) which she wrote in collaboration with K.N. Kelkar. Then appeared *Kalyanche Nisvas* (1933) with an introduction by Ketkar under her pseudonym Vibhavari Shirurkar. This book created quite a sensation in the literary circles, not because of its literary merit alone but because of its theme also. The stories in this book almost for the first time deal with complicated social problems of the educated middle-class women. The main issue raised in these stories was primarily this: The women were denied education till almost the first decade of this century, but thereafter women's education progressed with the times and the controversial issue of female education seemed to have been solved. However, could one say, the educated woman become happy because of her education? She had to face other and newer problems, one of which was whether to look after her father's family or to look after her own interests.

Hindolyavar (1934) her next book, a novel, posed a still more intriguing challenge of the educated woman to the society. Achala, the heroine of this novel was already a married woman, but her husband was undergoing a long-term sentence in jail. In the meantime she had fallen in love with an intelligent advocate, and now she yearned to give birth to and raise the child of her lover. The issue was stormy and it was bound to call for an uproar in certain sections of society, which could not bring itself to agree with her decision. Then came *Virlele Swapna* (1935) a thin novel in the form of a diary. The real authorship of these books was a closely guarded secret.

After a long silence of 15 years when she wrote *Bali* (1950) one felt that the book was worth waiting for' *Bali* in an extremely brisk and controlled style tells the story of the inmates of a criminal tribal settlement camp. This proved to be a major novel of the author.

Then came a number of novels like *Shabari, Jai ani Changuna*, which somehow failed to achieve the impact of her former works. The former fire was somehow missing. She has also written a play *Paradh* and a book of reflections, *Manasviniche Chintan*. Such books reveal the making of a dedicated woman given to social work.

M.M.

BEDEKAR VISHVANATH (VISHRAM) (Marathi; b. 1906) is a Marathi novelist, playwright and film maker. He hails from Amravati (Vidarbha). He is a post graduate with a degree in law. His first contribution to literature was a play *Brahmakumari* (1933). It deals with the mythological story of Ahilya, who was married to the sage Gautam and was duped by Indra into submission. After some attempts at film making (*Thakiche Langa* and *Satyache Prayog*) he went over to Germany for further training in film technique. But on the eve of the Second World War, he had to return to India. This bitter experience led him to write a short novel *Ranangana* (1939), which was destined to change the course of the Marathi novel. He, however, threw himself head-long into writing scripts for the screen, some of which like *Shejari* and *Amar Bhupali* were instantanous hits. He also wrote and directed *Pahila Palana* and *Vasudev Balwant*, which were some of the distinctive Marathi films of the era. For many years onwards he devoted his talent and time to the making of pictures. Then once again he turned to his first love and wrote a few plays including *Naro Wa Kunjaro Wa* (1961), *Waje Paul Apule* (1967)—both adaptations of foreign plays and finally a biographical play 'Tilak Ani Agarkar' (1980).

Ranangana is a novel to reckon with; it has something original to offer in theme and technique. It tells the story of two star-crossed lovers, Chakradhara an Indian and Harta, a German Jew refugee. They had accidentally met on the deck of a sailing ship bound for Hongkong. The story starts with the suicide news of Harta and recedes back to the events which lead to the tragedy. The delicate love story takes shape amidst the complex happenings on the board of the ship. The narration is simple, brisk, bereft of rhetorical flourishes. *Ranangan* is an important landmark in the history of Marathi fiction.

Bedekar's play *Tilak Ani Agarkar* unravels the tangled thread of relationship between the two great men in the making. It has become quite popular in Maharashtra. He has also written an autobiography under the title *Ek zad Ani Don Pakshi* which earned him the Sahitya Akademi award of 1985.

M.M.

'BEDHAB' BANARASI (K.D. PRASAD GAUR—Hindi; b. 1895) Born in Benaras, he became a lecturer in the local D.A.V. College after taking his M.A. degree and subsequently became its principal. He has written humorous and satrical poems in Hindi under the pen name of 'Bedhab Banarasi'. He has so far published about a dozen books in prose and poetry.

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Bedhab's poems deal with problems of love, romance, modernity and politics. His humorous poems present biting and sarcastic comments on the incongruities of our present long life. Bedhab took to humorous writing at a time when the revivalist trends in the entire national life were very strong.

One comes across in the short stories of Bedhab the conflicting complexities of society. There was turmoil in the life of middle class and both villages as well as cities were passing through a transitional phase. There was conflict between the values of the village and the city, between those of the service class, between Indian and Western values. This conflict found expression in Bedhab's short stories. He invested humour with the dignity of a serious literary genre and endeavoured to develop it along healthy lines.

His major composition include *Bedhab Ki Bahak* (1940), *Kavya Kamal* (collection of poems, 1940), *Banarasi Ekka* (short story), *Gandhi ka Bhoot aur Tanatan* (short stories), *Abhineta* (play), *Laftanto-pigeon Ki Diary* (1968).

Gov.R.

BEDI, RAJINDER SINGH (Urdu; b. 1915 d. 1984) son of Sardar Hira Singh Bedi (a Punjabi Khatri) and Smt. Seva Dal (a Punjabi Brahmin), Rajinder Singh was born in Village Dhale-Ki, Tehsil Daska, District Sialkot (now in Pakistan) on Ist September 1915. He did his Matriculation in 1931 and Intermediate in 1932. While still a student, he wrote a number of poems and short stories in Urdu, English and Punjabi. All these were published here and there but have not been included in any of his collections. His first employment was as clerk in a post office in Lahore (1933-1943); second a brief six month's engagement in the Publicity Department of the Central Government in Delhi (1943) and the third as staff artist in the All India Radio, Lahore (1943-46). He married Somavati renamed Satwant Kaur in 1934 when he was hardly nineteen years of age i.e. soon after joining service. He joined Sangam Publishers Ltd., in 1946, but left them and Lahore also for good in 1947 to settle down at Delhi. He visited Kashmir in 1948 as part of a writer's delegation and became Station Director, Jammu Radio Station. He returned to Delhi in 1949 but soon left the metropolis to join films in Bombay. He wrote stories, film-scripts and dialogues for over 40 films, prominent among these are 'Devdas', 'Mirza Ghalib', 'Daag', 'Madhumati', 'Anuradha', 'Anupama' and 'Abhiman'. Also produced and directed a few films including 'Dastak' which won a National Award.

In his literary career of over fifty years he wrote only 70 short-stories which are contained in six collections, namely *Dana-o-Dam* (1936), *Grehan* (1942), *Kokh Jali* (1949), *Apne Dukh Mujhe de do* (1965), *Haath Hamare Kalam Huei* (1974), *Mukti-Bodh* (1982). These six collections contain all major stories of Bedi. Later collections like *Garam Kot, Lambi Larki, Jogia, Mehman* etc. also appeared but almost all their contents are drawn from the earlier six collections. While it is difficult to pick out his best, stories, like Bhola, Garam Kot, Grehan, Rehman ke joote, Zainsul abdin Gha mein bazar mein, Kokh jali, Gaali Lajwanti, Babhal, Lambi Larki, Apne Dukh mujhe de do, Haath Hamare Kalam Huai, Jogia, Sirf ek Cigareette and Mukti-Bodh are often discussed as some of the finest short-stories in Urdu.

Bedi has also written some plays which are often referred to as significant additions to Urdu drama. These are *Be-jaan Cheezen* (1943) and *Saat Khel (1946).* His novel *Ek Chadar Maili Si* (1962) won the Sahitya Akademi Award in 1965. Other honours and awards include 'Padma Sri' (1972), Ghalib Award (1978), besides several filmfare and regional awards. Bedi lost his wife in 1977. In 1979, he suffered an attack of paralysis and was confined to bed for several years. The death of his wife and soon thereafter of his son Narinder Bedi (a film producer-director) was perhaps much too much of an emotional burden. He did not recover from his illness and died on 11 November, 1984, an unhappy and disillusioned man whose great mind would have further enriched the coffers of Urdu literature.

After the death of Premchand, Bedi was one of the four great writers of Urdu fiction whose influence inspire generations of writers for several decades. The others were Manto, Krishan Chander and Ismat Chugtai.

Although he remained a follower of the progressive writers movement right from the date of its birth in 1936, Bedi has never written in accordance with the dictates of that movement. His stories are the tales of life he encountered and experienced.

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B.V.

'BEDIL' QADIR BUX (Sindhi b. 1814, d. 1872) Fakir Qadirbux better known by his nom-de-plume 'Bedil' (One bereft of heart), was the son of Khalifo Mohamed Muhqsin, who was a disciple and an ardent admirer of the Sindhi poet Sachal Sarmast, one of the great Trinity of Sindhi poetry–Shah, Sachal and Sami.

After this famous trio of Sindhi poets, two other stars that shone on the firmament of Sindhi poetry and who could measure upto them in excellence, were the father and son-Bedil and Bekas. They wrote poetry both in Sindhi and Persian.

Bedil was well versed in a number of languages Sindhi, Persian, Urdu, Arabic and Hindi. He has written poetry in Sindhi, Siraiki, Urdu, Persian and even in Hindi.

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The burden of his poetry is sufistic which cult he inherited from his Murshid–Sachal, but he was not a rebel like the great Bard and did not offend Mullahs and Maulvis as Sarmast did. He was a staunch muslim who moulded his life strictly according to the laws of 'Shariat'. He was very simple and frugal in his style of living and gave away, whatever he received, to the needy.

He followed the path of Ishqu Majazi (Physical love) to attain the heights of Ishaqu Haqiqi (spiritual love) as dictated by the Sufistic doctrine.

He was a devotee of Lal Qalander Shahbaz of Sehwan also. Although he had deformity in one foot, yet he undertook long journeys to Sehwan to pay his homage to the Saint's shrine. He went to Jhok Sharif to pay homage to the Shrine of the Sufi saints, Shah Inayat and also to Daraz, to visit the shrine of Sachal. He compiled as many as 23 books on prose and poetry written in Persian, Sindhi and Urdu more known being *Masanavi Riyaz Alfugr*, *Diwan-e-Sulook-ul-Talbin*, *Diwan Minahaj-ul Haquiqat-a*, *Rumuz ul-Qadri*, *Masnavi-Nahr-ul Bahr* (Persian poetry), *Panj Ganj* (Persian Prose) *Diwan Musbah-ul-Tariqat* (third collection of Persian ghazals), *Vahdat Namo* (couplets in Sindhi) *Sarud Namo* (Kafis and couplets in Sindhi and Siraiki) and *Diwan-e-Bedil* (collection of Urdu ghazals).

Among his poetical compositions we have his famous elegy *Diwan-e-Bedil*, written on the death of Sachal Sarmast immortalizing the master and incidentally himself too. Some of the verses from this elegy are "Wonderful was the magic of love in Daraz, my friend Sachu was there, the intoxicated seeker and the gnostic. Heavy was the shower of rain, of yearning on that hero. The pangs of separation were there, visible and invisible. Inebriated he was, truly, with the rapture of oneness. Verily he was another Mansoor, love itself incarnate. He was attar (perfume) himself in fervour and sentiment. Commander he stood in the ranks of those given to love. Bedil haunts the door of the donor for a gift of his ardour. About himself he proclaims in the mood and style of Sachal: "I am what I am. I put on various garments, and again divest myself of them" (*Diwan-e-Bedil*,) Khangah is the shrine where thousands of his *Murids* (followers) throng every day to pay the homage to the great saint poet–Abdul Qadir by birth and Qadir Bux by his choice.

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R.P.

BEEJ (Hindi) is a novel by Amrit Rai about the Indian middle classe, during the period immediately preceding Independence. All the leading characters in the novel, Babu Bhagwan Sahai, his son-in-law Chandrama Babu, his daughter Rajeshwari, Prafulla Babu and his son Amulya, Satyavan and his wife Usha, belong to various middle-class families, and reflect the multi-layered social structure of the Indian society in the forties. The incidents of the novel cover the period from 1942 to 1947; and through them, the novelist discusses a wide variety of subjects, like exploitation of woman, the dowry system, blackmarketing and the need for socialist thinking.

Babu Bhagwan Sahai is a Head Clerk, deeply steeped in the Indian middle-class ethic of displaying one's affluence to impress people around. He spends lavishly at the wedding of his daughter Rajeshwari but does not bother to check whether a sensitive and well-brought up girl like her, could adjust to an oppressive marriage with a poverty stricken Chandrama Babu. Rajeshwari comes back from the husband's house never to return. She falls in love with a scoundrel Mahendra who, when he finds that Rajeshwari is expecting his child, gets her murdered.

In contrast to the incredible tragedy of the poor tormented Rajeshwari is the story of Satyavan and Usha. Satyavan who is deeply moved by his reading of the writing of Marx and Engels, decides to rebel against the constricting joint family system, which is making life miserable for him and his wife Usha. He moves away from the folds of the joint family despite the mother's vehement protests and gradually wins his wife to his liberated thinking. He explains to her how the traditional social system has exploited women and how she must rise above it. Usha changes slowly confessing that her husband had indeed planted a new seed of knowledge in her heart. She begins to teach the children of the poor and the downtrodden and finds that her life has acquired a new meaning.

Interwoven with the family drama is the theme of social and political upheaval. Linguistically, *Beej* (1953) is a smoothly flowing work of fiction. The Hindi, liberally mixed with Urdu and local colloquialism, fits the locale admirably and the contrast between the urban languages of the educated folk, with the less refined but equally graphic idiom of the common people is interesting.

M.P.

BELAGALI, D.N. (Kannada, b. 1931). Born at Banahatti in Bijapur District and educated at Ainapur, he passed the Bombay SSLC Examination and after acquiring qualification as a Hindi teacher he joined the Banahatti High School where he continues to work. He has made his mark as a writer of short stories with four collections to his credit. *Benna-Hindina Kannu*, *Sittyako Raya Nanamyala*, *Masterana Hendati* and *Goudara Magalu*. He is among the few writers in Kannada who use the vividly portrayed rural background and life as the mainstay of his fiction. He has written a few books for youngsters of which *Badukuva Bayake* won a national award. A survey of the novel in Kannada and an introduction to the life and work of the Hindi writer Premchand are among his critical

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works. *Jogi Maradi* brings together some of his poems. His popularity rests on his stories which are true to life without any particular bias or emphasis.

V.M.I.

BENDRE, DATTATREYA RAMACHANDRA (Kannada; b. 1896, d. 1981) an eminent Kannada poet was born in a Chitpavan Brahmin family from Dharwad. What he received from his forefathers was a genuing love of knowledge. His grandfather was a great vedic scholar. But his father, since he suffered from scrofula, lived with a sense of duty, as if to hand over the torch of knowledge to his son. It was the poet's mother and his grandmother who played a crucial role in shaping the personality and spirit of Bendre. His mother could give nothing to her son except her love which instilled in his tender mind a profound reverence for life and a sincere faith in a supreme power.

Bendre was educated at Poona and after his B.A. returned to Dharwad in 1918. He got employed as a teacher in a local high school, and started his literary career; he organised a friends' circle called Geleyara Gumpu which attracted many new idealists and talented writers like V.K. Gokak, R.S. Mugali, Madhura Chenna, Krishna Sharma Betgeri, S.B. Joshi and many others. Bendre acted as a mentor of this group and he infused a sense of purpose and significance into the the activities of the circle.

After his retirement as a professor of Kannada at Sholapur, Bendre returned to Dharwad. His reputation as a poet of eminence had been steadily increasing and it was confirmed when he received the most prestigious Jnanapith award in the year 1974. Incidentally he has tried his hand at other forms of literature like drama, short story and personal essays with considerable success. But these works, although important in their own way, are by-products of his creative intellect; it is poetry which is the most profound expression of his whole being. It was poetry which revealed to him the doctrine of 'Samarasa' (The Unity of Being), a principle of creativity which is aesthetic as well as metaphysical. Creativity for Bendre is the foundation of all existence and his poetry is the manifestation of this principle.

Bendre as a poet came to limelight by the publication of his first collection of poems 'Gari' (The Feather), a collection which is unique in many respects. He has published in all about 27 collections of poems which have established him as a poet of eminence in Karnataka. Bendre is one of the most sophisticated Kannada poets and, at the same time, he is the most popular. He is not only a writer of poetry but also a performer and many of his popular poems possess the power and beauty of the oral tradition. Of course, the use of colloquial language and folk imagery is the main reason for the popularity of these poems. Although he used the 'language of the tribe.' it was completely modified and enriched in its poetic usage. One would venture to describe Bendre's handling of poetic language as an 'orchestration of several dialects', in the sense that each particular blend of the colloquial and standardized form of speech reveals a complex of feelings, ideas and attitudes of life.

Unlike many other modernist poets writing today, Bendre is a poet of celebration, a poet who has reverence for life. But he is not a humanist in a restricted sense, for his humanism has a transcendental, almost a mystical quality. His belief in life is the result of his belief in the divine and therefore, every metaphor, or even a simple image that he uses is an act of faith. That is why his poetry does not deal with the conflict between good and evil; if at all there is any conflict, it is between being and non-being. Addressing Gayatri in his 'Gayatri Sukta' Bendre says, "You have fixed (literally speaking 'pressed') a cluster of stars like a series of crest-jewels on the innumerable hoods of the python of darkness." Gayatri is the primal force behind all the activities of the universe and takes as much care to paint the wings of a butterfly as to suspend the stars and planets in the void. But the image of stars and darkness also sheds light on the conflict of being and non-being. Light is positive in its character, persistence and action while darkness is both the womb and tomb of all existence, but mainly negative. Only love which transcends all differences can separate light from darkness.

The poetry of Bendre is neither narrative nor dramatic in form but it is essentially lyrical. It was R.S. Mugali who identified the form and called it 'intellectual lyric'. But the phrase, although true to some extent, needs further classification. Bendre's lyrics are songs which are profoundly simple, depicting either love or beauty of nature. There are poems which have dialectical structure expressing the complex and ambivalent aspects of human experience. Kalpa Vriksha Vrindavanangalali (In the grooves of Kalpa Vriksha and Vrindavana), a poem depicting the mystery of love, which is erotic as well as mystic, through an image of heaven, represents mythical poetry. In the same way Mahanubhavaru (The Mighty ones), a poem addressed to the three seasons, is a metaphysical lyric reminding one of the austere precision and flame-like pur of a vedic hymn.

The poets of Bendre's generation are all idealists, and they believe that poetry has some mission and a poet ought to fulfil some obligations to his country and the society to which he belongs. Bendre has written many poems which are filled with genuine patriotic and reformist zeal. The poem Muvattu Muru Koti (The thirty three crores), which sarcastically presents the moral degeneration of the Indians, is one of the most popular of his poems. Similarly he has also written poems on the social and economic problems of our country. But, in spite of the

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powerful appeal of these pieces, they fail to attain the perfection and excellence of the other kinds of poems that he has written. It is not true to say that the appeal of these poems is limited because they deal with topical problems. The reason is that the language and idiom of Bendre's poetry are not drawn from the world of academic ideologies. His language is shaped by the fundamental principles that govern the life of an organic community, and his imagination and intellect have deep roots in the historical beliefs and the behavioural pattern of our people. His poetry describes a world with God in its centre and life on the periphery, and the relation between the two is that of love. The aesthetic and moral values of his poetry have definitely strengthened the tradition of Kannada poetry

FURTHER WORKS: Poetry: *Krishnakumari* (1922), *Murti matty Kamakasturi* (1934), *Sakhigita* (1937), *Uyyale* (1938), *Madalile* (1938) *Meghduta* (1943), *Hadu-Padu* (1946), *Gangavatarana* (1951) *Aralu-Maralu* (1956). Criticism : *Sahitya Mattu Vimarshe* (1937), *Sahitya Samshodhane* (1940), *Kavyodyoga* (1962), *Sahityada Virta Svarupa* (1974). Drama : *Hucctagalu* (1936), *Hosa Samsara mattu Itra Natakagalu* (1950).

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K.D.K.

BENJAMIN BAILY (Malayalam; b. 1791, d. 1871) is known for his contribution to printing, compilation of dictionaries and translation of the *Bible* into Malayalam

He was born in Dusebery in Yorkshire in 1791. On completion of his education, he joined the Church Mission Society and came to Kottayam in 1817 at the age of 26. While engaged in his activities as a missionary, he also worked as the Principal of the Theological Seminary at Kottayam for 18 months. After a short while, he left that field and concentrated on printing, translation and linguistic studies with a view to enhancing his efficiency in propogating the Gospel. He translated the *Bible* into Malayalam with the help of scholars like Moses Iverfaty (a Jew), Vaidyanatha Iyer (a Tamil Brahmin) and Chattu Menon (a Keralite Nair). With nobody to direct or help him, he made a wooden printing press and moulded models of Malayalam script with his own hands. This is how he gave birth to the first ever printing house in Kerala, namely the C.M.S. Press at Kottayam, from where he published the *New Testament* in 1824 and the *Complete Bible* in 1848, thereby enriching the Malayalam language.

Baily's fame rests on his dictionaries. *A Dictionary of High and Colloquial Malayalam and English* was published in 1846. This great book of 852 pages was the result of his constant and dedicated work for 29 years. In 1849 he published his *English and Malayalam Dictionary* (545 pages). These dictionaries are planned scientifically and function as a firm foundation for the growth of Malayalam language. Baily started *Jnananikshepam*, one of the earlier magazines in Malayalam which began to be published from the C.M.S. Press in 1848. Baily returned to England in 1850 and died at the age of 80.

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S.C.

BE-SOKH RUH (Kashmiri) is the only collection of poems, of the internationally reputed artist (Painter, State Academy Award Winner for Kashmiri Opera *Gulrez* and play *But-tu-Buldozer)* Ghulam Rasul, Santosh (b. 1929). It covers a period of about twenty years (1954-73) of his creativity. The book is spread over 392 pages containing 29 poems (1954-71), 125 Ghazals, (lyrics 1962-73) and 30 sonnets (1960-65). *Be-Sokh Ruh* (Restless soul) has been edited by the author himself, depicting his approach to life and artistic quest for finding truth and being one with the infinite 'Siva'-The Source of all pervading 'Sakti' (force) making the matter living in endless motion with immense mercurial forms. Santosh received the Sahitya Akademi Award for the collection in 1978, at a special function in his home city, Srinagar.

Santosh first wrote narrative poems; then he turned to Sonnet writing but has written Ghazals at the same time from 1962 onwards.

The poet has his own individual style and diction, but one may say that he has selected his poetical compositions indiscriminately. He is basically an artist (painter) par-excellence. All of his creative endeavours do not possess creative, artistic and aesthetic value. But some times he succeeds in making artistic experiments as could be seen in one of his poems and sonnets like 'Ves-Minany Noorah' (Noora, my sweet heart) and 'Raat' (The Night), and also in letters like 'Lakhchi Chu Lakchun' (Lakhch's Mole). In his sonnet 'The Night', for example, he writes:

A Star come tumbling down the sky
and splintered against the night's dark glass
it flashed and fell. I felt a pang
and on the earth, behind the wall
a pair locked in embrace, close as
the mouth of thirst to a water fount,
a wail some one is dead,
a shout of joy some one is born–
a son to a young mother, perhaps.
He looks plight truth, thereon owls screech,

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someone lets body for hire,
desire deflowering a jessamine youth,
thought leads to thought scraping
my wounded heart and night looks on.

He has written sonnets in the octave-sestet and three quatrains and a couplet form as well as attempted to naturalize other rhyme schemes and even what may be called the blank verse Sonnet. He is among the first rank sonnet writers of Kashmiri poetry.

He has also introduced a prosodial experiment in Kashmiri poetry called Bahr-e-Taweel (the longest rhyme scheme), as can be seen in his introductory page.

The dominant theme of Santosh's poetry is love, both earthly and celestial. He wants a harmonious society based on equality and justice, irrespective of caste and creed. Santosh stands for international brotherhood and cosmopolitan human values as in one of his poems on page 77 of the book he says:–

I do not know who gave me birth and where was I born. When I opened my eyes I saw my known self. The time was glittering like a mirror. Some one read Allah-o-Akbar in my ears. I thus turned to be a Muslim. I requested them to dub me as a human being. On hearing this they made me suckle my mother's breast to be quiet.

Disillusionment, aimlessness, and disappointment are conspicuous in his poetry by their absence. He has not adopted modernism as a fashion. He has definite views about life and art. He has a destination in the present day world of chaos and is trying to find a way for himself, may-be by way of intuition or a being a mystic and a yogi. It may be a futile attempt, but he is firm in his conviction. He has his own ideal romantic world, which he tries to portray in his sensuous romantic images. He practises 'tantra' in his paintings, which has definitely crept into his poetry. His *Bahr-e-Taweel* may not reveal anything concrete but one gets lost into its spontaneity, craftsmanship and fascinating alliteration.

Santosh has his own individual style and diction. He does not borrow images from outside. His poetry breathes in his millieu. He is proud of the inherent potentialities of his mother tongue as a vehicle of poetic thought. His idiom, his selection of words, and metaphors are familiar.

Ghazal (Lyric) originally is meant for love theme. In view of its subjective content, it could be compared with English sonnet. Following the pre and post-Independence formative era, Ghazal had already accommodated new realities for a changed world in the late 40's. Like other contemporaries Santosh has also accepted the challenge representing the feelings of modern man in his Ghazal. Santosh seems to be a poet of faith but some times distrust haunts him and he cries,

I) May be that I will be strangled by my own hands;
The unrealiable times have robbed me of the trust I had.
II) The city has turned desolate, I alone live
The time is all fire I alone melt.
III) For ages together he lived and travelled by my side
In the end he parted, saying your memory is not your faithful guide.
IV) First he chopped off my hands
And then offered to go hand in hand.

Santosh sees unity in diversity. He yearns to be one with the infinite reality, by achieving paramananda, the super tranquility. For this he delves deep into the ocean of Hindu mythology.

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S.R.P.

BETAB, NARAYAN PRASAD (Hindi; b. 1872, d. 1945). His ancestors, who were Brahma Bhatta Brahmans, came and settled in Delhi. His father, poet Dhala Rai was a pupil of the famous poet Mirza Ghalib. When in Calcutta, Betab wrote plays for Alfred Theatrical Company. During that period he also brought out a magazine in which translations of Shakespeare's plays were published.

Betab was a playwright associated with the mythological school of Parsi Theatre. He wrote plays for the spectators who wanted to see with their own eyes their gods and godesses, their glory, and their supernatural powers. These plays had also parallel minor stories meant to entertain the spectators. Alongside, the difference between the old and the new was also demonstrated.

The object of Betab's plays was to present before the spectators the mythological stories, anecdotes, and characters and at the same time entertain them and give them religious sermons. The languages used in his plays is, more or less, colloquial in nature. His major plays are: *Zahri Sanp* (1906), *Mahabharata* (1913), *Ramayana* (1915), *Patni-Pratap* (1919), *Krishna Sudama* (1920), *Shankh ki Shararat* (1920), *Hamari Bhul* (1937), and *Sakuntala* (1945).

Gov.R.

BETAGERI, KRISHNASHARMA (Pseudonym 'Anandakanda') (Kannada; b. 1900). As he was afficted by plague in his early childhood, he could not get higher education. But he read at home the Kannada classics and also was deeply influenced by the folk-poetry and folk-drama. In his early youth he came over to Dharwad and for some

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time worked as a teacher in the National schools of Belgaum, Dharwad and Bangalore. After that, he took to journalism and worked as the Editor of *Jayanti*, a Kannada monthly magazine of high standard.

Betageri's literary output is varied. His poetry, although it gradually lost the beauty and simplicity of his early writings, is known for its musical and picturesque qualities.

Betageri's achievement in the area of fiction is considerably significant. The short stories in two of his collections, *Badatanada Balu* (1932) and *Matanduva Kallu* depict the life of ordinary men and women in realstic details. What is significant is that the stories reveal a pattern of culture in the utterly wretched life of the individuals. The documentation of life in these stories is so authentic that a social scientist with some insight could build up new sociological theories on the basis of this material. Besides these stories, Betageri has written six novels, out of which four are historical. The two social novels,–*Sudarsana* (1933) and *Magala Maduve* (Daughter's marriage, 1952) made some impact when they were published. *Sudarsana* depicts the experiences of an idealist against the ruthless pragmatism of the actual world. The second novel deals with the tensions caused by the problem of the marriage of a daughter and is frankly realistic in its outlook.

The historical novels of Betageri deal with the colourful life of the heroes of the Vijayanagara empire, and in spite of their patriotic fervour and a fascination for heroic personality, they present history in a meaningful perspective.In his latest novel *Mallikarjuna* (1961) a group of fictitious characters made up of artisans and beggars, comment on the political happenigns in the country, slowly building the structure of the meaning of history.

Betageri is a creative writer as well as a scholar of eminence. His book on Kanakadasa's *Mohana Tarangini* contains criticism of high erudition. Next to Bendre and Shivaram Karanth, he is a great authority on folk arts like poetry, music and drama.

FURTHER WORKS: Bhavagit (Lyrics) 1926., *Muddana Matu* (Poems) 1927., *Prasarna Venkata Bhagavata* (Research) 1927., *Sansar Chitra*, short stories 1934., *Karnatakada Janajivara* (Research) 1939., *Benda Hridaya* (Plays) 1954.

K.D.K.

BETAI SUNDARJI GOKALDAS (Gujarati; b. 1905) was a poet, critic and translator. He was born at Shankhoddhar-Bet (Dwarka).

He obtained primary and secondary education at his native place. He studied for two years at St. Xavier's College, Bombay and passed his B.A. Examination from Elphinstone College and LL.B. Examination from the Law College, Bombay. Thereafter he joined Karve Mahavidyalaya as a Lecturer. Later on he joined S.N.D.T. Women's University, Bombay as a Professor of Gujarati. His collections of poetry include *Jyoti-Rekha* (1934). *Indra-Dhanu* (1939), *Visheshanjali* (1952) *Sadgat Chandrashilane* (1959), *Anuvyanjana* (1974), *Shishire Vasant* (1976), and *Shravani Zarmar* (1982). Among his metrical verse compositions, his specific contribution to sonnet is considered a landmark in Gujarati literature. His poetry is marked with clarity of expression. His poems dealing with pathos are also noteworthy. His *Sadgat Chandrashilane* is a noteworthy attempt to write an elegy.

His contribution to the field of Gujarati criticism is significant. His mature critical insight is moulded by the principles of Indian poetics. *Gujarati Sahityaman Sonnet* is a collection of his articles on the form of sonnet, which also includes his response to 18 best Gujarati sonnets. His other works include *Suvarna-Megh* (1964), and *Amod* (1978). He has written a monograph on Narsinghrao in the Makers of Indian Literature Series of Sahitya Akademi. Over and above his translations of English books such as *Mahamana Thoreau, Walden*, he has also translated the last four cantos of the *Mahabharata* viz: *Mahabharatna Chhella Char Parvo* (1976) and has given verse translation of *Bhagavadgita*, titled *Romharshini* which aptly reflect his proficiency as a verse translator. He has also edited text-books such as *Sahitya Madhuri, Sahityodyan*, and *Sahitya Sushama*.

Betai's poetry is marked by diction drawn mainly from Sanskrit classics and mastery over metres. Increasing presence of certain playfulness is revealed in his later poetry. These features establish him as one of the leading figures of the Gandhian Era. His chief achievement lies perhaps in the longer poetic form known as Khand-Kavya.

B.J.

BEZBARUA, LAKSHMINATH (Assamese; b. 1868, d. 1938). Lakshminath Bezbarua's father, Dinanath Bezbarua was a Munsif under East India Company's Government. He was the last of the Bezbaruas to be appointed as a physician under the Ahom kings. He was pensioned off in the year 1838 when he was serving king Purandar Singha as his physician.

Lakshminath's schooling began in the Sibsagar Govt. High School. He proceeded to Calcutta after passing the Entrance examination and in the year 1986 he graduated from there and prosecuted his studies for the M.A. and B.L. examinations. But due to some unforeseen reasons he had to discontinue his studies. He was married to Prajnasundari Devi, daughter of Hemendranath Tagore and grand daughter of Maharashi Devendranath and one of the nieces of Rabindranath Tagore. After his wedding Lakshminath joined hands with the great Assamese timber merchant, Bholanath Barua in his business. Later

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he got a job under M/s. Bind and Co. and at long last he started his own timber business at Sambhalpur in Orissa. During his studies in Calcutta Lakshminath came in touch with the Romantic poetry of the West. Lakshminath, Chandrakanta Bardoloi, Hemchandra Goswami and Rajanikanta Bardoloi spontaneously responded to the influences that came to them through English education. They promptly recognised this romantic possibility and their delight in colour, physical beauty and love was exhibited in their writings. They gave a new freedom to our literature and as a result a new age in Assamese poetry was ushered under western influence.

Lakshminath Bezbarua by dint of his versatility enriched all the branches of the Assamese literature. For this reason, this period of fifty years of Assamese literature is described as the Bezbarua epoch by some critics. Born in a very respectable and traditional family of Assam, Lakshminath had the opportunity of studying thoroughly the Assamese society of the 19th century and it had influenced his literary productions. Bezbarua is also largely responsible for paving the unity among the writers of his age. For this reason, he has been a source of inspiration even to the elderly writers.

Bezbarua's contribution to Assamese literature is manifold. He was a poet, a playwright, an essayist and a humorist. To him should go the credit for laying the very foundations of critical studies in Assam. Bezbarua belonged to the Jonaki cycle and his farces and humorous writings were published serially in *Jonaki*. *Litikai* was the first farce we have from him. Thereafter we have had *Kamat Krittitwa Labhibar Sanket* (1903) *Kripabar Baruar Kakatar Topala* (1904), *Padum Kuwari*, his only novel (1905), *Surabhi*, a collection of his short stories (1909), *Kripabar Baruwar Obhotani* (1909), *Dangariya Dinanath Bezbaruar Chamu Jivani*, *Shankardeva* (1912), *Burhai Air Sadhu*, *Kakadeuta Aru Natilara* (1918), *Chikarpati-Nikarpati*, *Nomal* (drama), *Pachani* (drama), *Jonbiri* (collection of short stories (1913), *Mahapurusha Sri Shankardeva Aru Sri Madhabdeva* (1914), *Bakhar* (1914), *Jaymati Kuwari* (drama), *Belimar* (drama), *Chakradhwaj Simha* (drama, 1915), *Sadhukathar Kuki* (collection of short stories), *Junuka* (a book for children), *Bhagavat Katha*, *Kripabar Baruwar Bhavar Burburani* (published serially in the *Banhee*), *Barbaruwar Bulani* (a collection of his articles published in *Banhee*, *Kadamkali* (another collection of his short stories) and *Din-Lekha* (his diary); the last three books were lately published.

Bezbarua edited from 1909 to 1929 *Banhee*, a monthly journal started by him while in Calcutta. Through *Banhee* he succeeded in forging a class of young writers in the state. 'Krishna Katha' and other articles that were published in the *Banhee* give evidence of his being a great thinker. His comments and views on the Assamese language and literature and literary criticism were regarded as valuable guidelines by his many followers. With his unique and towering personality, Bezbarua was for a long period of fifty years, the friend, philosopher and guide of the new generation of the Assamese writers. The well-known literary critic of Assam, Banikanta Kakati held that his love for his homeland, his peculiarly plastic style of writing and his wit and gentle humour are the chief characteristics of Bezbarua's writings. For his sense of wit and humour he was honoured with the title of Rasaraj by the Assamese people. *Kadamkali* is the only collection of his poems. Some of these poems are also touched with frolic and gentle humour. His poems are chiefly in tune with enlivened patriotism and deep philosophy. His poems are well known for the distinguishing features of the romantic mode. He also gave us a few metrical romances of the ballad type; such as *Dhanbar Ratani*. He was a lover of simple tunes of folk songs. The poems of Bezbarua though free from the influence of the popular ballads are all replete with sensuous love. Although he was under the influence of the West, particularly of English literature, he retained the distinct quality of the traditional Indian. In the love poems of Bezbarua the sublimity of love or of heart in contrast to the sensuous attachment finds vivid expression. In his Binboragi, Asam Sangit, O Mar Aponar Desh, Brahmaputra and some other poems, he has portrayed the valour and heroism of the people of ancient Assam and through them gave a clarion call to his people to rise up from the age-old slumber. Bezbarua's poems are full of optimism.

Bezbarua published in the year 1913, his farces, *Nomal*, *Pachani* and *Chikarpati Nikarpati*. The theme of Bezbarua's farces is rather feeble. In these farces he has portrayed the character of the simple but ignorant peasants and their mode of conversation with his characterstic sense of humour. The serious dramas of Bezbarua are historical: *Jaymati Kuwari* and *Belimar* are tragedies and *Chakraddhwaj Simha* is a historical play. Historical dramas of Bezbarua have not deviated from history in the development of the plot but the author has introduced sub-plots for the sake of diversity. There is, however, certain weakness in dialogue and characterisation. But Dalimi Pijou and Gajpuria are the creations of Bezbarua and their characters give evidence of his skill.

Among the writers of the *Jonaki* epoch Lakshminath Bezbarua's name deserves to be mentioned first. Bezbarua's pseudonymous work was *Kripabar Baruar Kakatar Topala* published in the year 1904. Kripabar Baruwa's humorous writings that appeared in *Usa* were published as *Kripabar Baruar Obhotani* in the year 1909.

In these four books one can get evidence of Bezbarua's inimitable style of writings and his angle of vision. The articles in *Kripabar Baruar Bhavar Burburani* and *Kripabar Baruar Obhotani* display Bezbarua's individualism. These books give us an insight into the political and social spheres of Assam. The inventive genius of Bezbarua, who was an intellectual of high order and a

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humorist of considerable power, is evident in these books.

Over and above, we have from him two other thoughtful books, viz. *Bhagavat Katha* and *Kamat Krititt-wa Labhibar Sanket*. Besides these, Bezbarua has enriched the Assamese prose literature through his critical studies such as, Krishna Katha,, Kanhudi Aru Kharali and various articles on literature and society.

The modern Assamese short story is a gift from the West. The Assamese short story was born during the *Jonaki* epoch and the pioneer in this field also was Lakshminath Bezbarua. Strictly speaking he virtually bridged the gulf between the old folk-tales and modern short-stories. He collected the folk tales of Assam and printed them, entitled *Kakadeuta Aru Natilara* and *Burhi Air Sadhu*, keeping intact the very language and style in which these are handed down from generation to generation.

Under the western literary impact Bezbarua wrote modern short stories. During the British rule in Assam there was a clash between the old and the new and Bezbarua has ably portrayed that spirit of tensions in his work. His original short stories have been compiled and published in his books of stories *Surabhi*, *Sadhukathar Kuki* and *Jonbiri*.

The life of the Assamese people has been charmingly portrayed by Bezbarua. He was deeply acquainted with the life in the urban areas and also the villages of Assam.

Though he had skill in other literary forms and he tried his hand in novels, he could not attain any success as a novelist. He gave us only one novel, *Padum Kuwari* and that too does not quite make the grade.

The address delivered by Bezbarua as President of the Asam Sahitya Sabha is invaluable. His song 'O Mor Aponar Desh' has been the most popular patriotic song in Assamese.

Ni.B.

BHADDALI (Rajasthani). There has been a long tradition in the folk literature of Bengal, Bihar, Uttar Pradesh, Rajasthan etc. of popular sayings known by the names of 'Bhaddali', 'Bhadari', 'Ghaga', 'Daka', 'Dakka', and 'Khana'. Several works under the titles of *Bhaddali Vayka, Bhaddali Purana, Meghamala Bhaddali Vakya*, etc. have been traced out. While there is no positive proof of the period of their composition, A.C. Nahata was able to find at Jodhpur a manuscript written in the 14th Century (*Swadhyaya Sangraha Pustika* by Lokahitacharya written in 1372) which contains some verses in the name of Bhaddali. Nahata was, therefore, of the opinion that Bhaddali flourished before 1363. The word *Meghamala* (clouds) combined with *Bhaddali* (*Meghamala Bhaddali Vakya*) suggests that the work consists of wisdom, based on experience, regarding the rains. Some other topics, such as, the characteristics of various persons from all walks of life, etc. have also been included. The range of topics varies from place to place, the text being in the oral tradition. Scholars have not been able so far to arrive at any definite conclusion as to the identity of the author. There are different versions of the popular story available to us. It is believed that an eminent Brahmana astrologer (the name of Varahamihira is also quoted) once found that a wonderful combination of grahas was to occur shortly which could produce a brilliant astrologer if he could impregnate his wife at the right moment. It was, however, so destined that he had to halt on his way home at an Ahira's residence. He was too tempted not to miss the opportunity and so contracted an immediate marriage with the Ahira's girl for the purpose. The son born out of that union was known as 'Dakka' or 'Daka'. He was also called Ghaga. Bhaddali was his wife to whom he addressed his sayings occasionally. But this theory has been refuted by others who hold that 'Daka' is no proper name, as it is a Tibetan word meaning 'wisdom'. In addition to this, all ancient texts so far available in Rajasthan carry the name of Bhaddali which help in concluding that this popular work of folk wisdom may be safely attributed to the person known as Bhaddali. A few of the verses of the author have so far been published in various books and magazines.

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Raw.S.

BHADRAMBHADRA (Gujarati) is a full length humorous novel by Ramanbhai Nilkanth (1868-1928) published in 1900. He has in the novel tried to expose the rigidity, pettiness and hypocrisy of the anti-reformists of his time. The author has taken recourse to satire. The hero of the novel *Bhadrambhadra* is the representative of the orthodox Hindu brahmin, who is allergic to anything non-traditional and different from the age-old high caste Hindu way of life. The hero whose real name is Daulatshankar changes it to Bhadrambhadra because the word Daulat is non-Sanskrit and non-Indian. The humour originates from the idiosyncratic behaviour of the hero. The language of the hero is highly sanskritised Gujarati and hence he is not able to make others understand what he wants to say, and that creates humorous situations. Ramanbhai has made one person the target of ridicule because of his mannerisms and unadjustible behaviour. There is no development of the character and because of the lack of variety of situations and the same behaviour of the hero, the humour is not sustained throughout and the later half of the book becomes uninteresting. Yet in Ramanbhai's contemporary period it became very popular and anybody who spoke sanskritised Gujarati was nicknamed Bhadrambhadra.

C.M.

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BHADRARJUNA (Bengali) is a drama by Taracharan Sikdar published in Calcutta in 1852. It is the first Bengali drama wherein the Sanskritic canons of dramatic composition were discarded and the Western form adopted. In the Preface running over six pages the author explains the departure from the traditional form and introduces to the Bengali readers the new form. He criticises the prevalent practice of presenting the action by means of songs. Actions, he says, should be depicted in logical sequence.

In view of the importance of this pioneering work the relevant portion is translated from the Preface--"This drama, in respect of action and its place of occurrence has followed European model. But no exception has been made in respect of application of verse and prose. I have not followed the model of Sanskrit drama in respect of things like Nandi, appearance of Sutradhara and Nati (actress), presentation of the subject (prastavana), introduction of Vidushaka etc. Barring these, Sanskrit dramas are not much different from European dramas. The Sanskrit drama is divided into Ankas, called Acts in English. Every Act is divided again into several scenes in English, while it is not so in Sanskrit and so I have used the word samyogasthala instead of scene. The scene indicates the place of action in the drama. The European theatre creates the illusion of the place in the scene."

A growing awareness of the nature of dramatic compostion is quite discernible. He thought, however, that a play, to be successful, had to depend on a suitable subject. So he fell back on the inexhaustible source of traditional Indian literature, the *Mahabharata*. He chose the story of Subhadra's abduction by Arjuna. The episode indeed is full of dramatic possibilities, but unfortunately the author could not make proper use of them. He makes certain innovations which, of course, do not add much to its success. The drama has four Acts. Each Act is divided into several samyogasthalas.

So far as the progress of events in the drama is concerned, the first Anka (Act) really is not much necessary and could have been referred to through narration only. On the other hand, the fourth Act which is full of tension and actions, has been made out mostly through narration.

The first Act introduces Narada out to cause a stir in the happy mood of the Pandavas. Ultimately Arjuna goes in exile to Prabhasa. In the second Act the reader is taken to Vasudeva's palace where among the women Subhadra's marriage is being talked about. So the author comes down from the classical height and takes us to the familiar Bengali home. Baladeva decides to marry his sister to Duryodhana.

In the third Act the events take place at Prabhasa where Krishna holds his court. The news of Arjuna's arrival is conveyed to him and a fitting ovation is planned. Upto this point the play proceeds in prose but the next scene i.e. the fourth, is in 'payara' verse. This is the scene where the heroine, Subhadra appears for the first time and talks about Arjuna to Satyabhama, wife of Krishna. In the next scene the author tries to create a relief by introducing a drunkard and a mad man. Satyabhama and Subhadra watch the procession of Arjuna entering the city from a housetop in the following scene. Subhadra at once falls in love with the hero. Unable to control her emotion Subhadra begs Satyabhama to arrange for their union. Such effusion of sentimental love is the legacy left by Bharatchandra.

Satyabhama communicates to Krishna the predicament of Subhadra. Krishna agrees to their marriage. Subhadra meets Arjuna in his room secretly where they are married according to the Gandharva rite and so a complication in the drama is created. It becomes more complicatd when in the last scene, Narada, proverbially a shrewd person, makes Vasudeva irate by giving him the hint that Krishna was preparing to give away Subhadra to Arjuna.

Then opens the fourth Act in the court of Dhritarashtra. Baladeva sends his envoy to him with the proposal of the marriage of his sister to Duryodhana. Duryodhana readily accepts the proposal and starts for Prabhasa. Duryodhana's cousin Yudhishthira is also called to accompany them. But the conspiracy of Krishna succeeds. The insulted Duryodhana returns home. In the last scene, Baladeva, insulted and crest-fallen, retires.

The drama, on the whole, is not properly balanced. The frequent use of conventional vese-form, 'payar' and 'tripadi' is more a hindrance than help to the dramatic movement. Evidently Taracharan intended it to be staged. But there is no evidence of its having been staged at all.

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B.D.

BHADURI, SATINATH (Bengali; b. 1906, d. 1965) was a distinguished Bengali novelist and short story writer. He was born in Purnea (Bihar) which remained his home town till his death. An M.A. and B.L. of Patna University he was an ardent political worker and devout freedom fighter. First a Gandhian, then a believer in the creed of Congress Socialist Party, Satinath wandered through villages of his home district and came into close contact with the people's life. More than once he was arrested and put into prison. He took active part in August movement and was arrested again. While in Purnea Central Jail he faced lathi charge and was injured. He spent two years as a 'C' class prisoner in different central jails (1942-44). Noted Hindi writer Phaniswarnath Renu was his co-priosoner. The prison life was a boon to him. While in Jail he prepared the manuscript of his famous novel *Jagari*.

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The book came out in 1946, and since then it has been acclaimed as one of the major Bengali novels. *Jagari* is a political novel describing the story of a single night. Eldest son Biloo is waiting in the death-cell for his death sentence to be carried out. Mother and Father in different wards are keeping awake in an anguished state of mind. Younger brother Niloo, a believer in the Communist Party policy of 1942 and responsible for Biloo's arrest is waiting outside the prison gate with a heavy mind. These four minds in their flux form the subject matter of the novel. The novel was awarded Rabindra Prize in 1949.

His next major novel *Dhhoraicharit Manas* was first serialised in the weekly *Desh* and came out in book form in 1949 (first part) and 1951 (second part). Satinath himself considered *Dhhorai* as his *magnum opus*. The protagonist's search for identity, his dreams and frustrations, his sufferings and strivings constitute the theme of the novel. The *Ramcharit-Manas* structure has been rightly handled and it gives this modern hero an epic dimension. The regional life of east Bihar comes into view as a whole with the development of the plot and the character of the hero.

His other novels are *Achin Ragini* (Unknown Tune, 1954), *Sankat* (Crisis, 1957), etc. His last novel *Digbhranta* (Bewildered, 1966) was serialised in *Desh*, but came out as a book after his untimely death. He did not get the opportunity to revise the book. No two novels of his are alike. Each of them differed considerably in temperament, tone, theme and structure. Characters in his novels have been delineated not through their actions, but through their inner tensions.

Satinath was a gifted, story writer also. His famous short stories are Chaka Chaki (1954), Baiyakaran (Grammarian, 1955), Bibeker Gandi (The Boundary of Conscience), Dhas (Landslide, 1958), Gananayak (Leader), Munafa Thakroon (Goddess of Profit).

Satinath visited Europe in 1959 and stayed in France for some time. He wrote an interesting travelogue, *Satya Bhraman Kahini* (1951). He discovered Paris in all her pecularities and depicted these in his writing. He was proficient in Hindi, English and French.

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S.B.

BHAGAT, MUHAMMED SUBHAAN (Kashmiri; b. 1927) is the only representative writer of Kashmiri Folk Theatre, commonly known as 'Bandapather.' It has a long history of several centuries. Bhagat will be always remembered for having revived the perishing theatre and adapting it to contemporary conditions and tastes. Bhagat established 'Bhagat Theatre' in 1961 and staged several plays which he wrote. Bhagat is also a well-known actor admired by the masses. While adapting the tradition to suit the present milieu, he scrupulously preserved the inherent simplicity, humour and colourfulness of the conventional form except when he was sometimes tempted by notions of "modernity" and the 'highbrowism'. He did not have any formal education and is not familiar with the current trends in dramaturgy. The first collection of his plays is *Taqdir* (Destiny, 1974) which was well-received. His book on the style and technique of 'Bandapather' entitled *Koshur Ruka Theatre* (Kashmiri folk theatre, 1978) is the first book on the subject. His prose is simple, clear and objective. The second collection of his fanciful plays, *Diviyirang* (Colours of divinity, 1981) amply shows his devotion to his art and the stage. To understand the full significance of his works the reader must familiarise himself with the conventions of Kashmiri folk theatre which has a large scope for modifications and innovations yet to be exploited. Muhammed Subhaan Bhagat was awarded the "Robe of Honour" in 1974. Bhagat is a master of Flute and Nagara which are peculiar to Kashmiri folk music and essentially associated with Bandapather.

N.M.

BHAGAT, NIRANJAN NARHARI (Gujarati ; b. 1926) is an outstanding Gujarati poet, scholar, critic and journalist. He had his school and college education in Ahmedabad and Bombay. After getting his master's degree in English Literature (1950), he joined L.D. Arts College, Ahmedabad as a Lecturer. Since 1975 he has been teaching at St. Xavier's College, Ahmedabad.

Chhandolaya (1949) is his first collection of poems. As the title denotes, these poems possess special qualities of metre and rhythm. *Kinnari* (1950) is a collection of songs. After *Alpavirama* (1954) Niranjan published *33 Kavyo* (1957). His poems were collected under the title *Brihad Chhandolaya* in 1974.

A group of poems on Bombay by him called *Pravaladvipa*, brought modern sensibility to Gujarati poetry. It was a breakthrough in terms of expression too, and became a new source of literary tradition. Niranjan is a scholar poet and has studied Baudelaire and other French symbolist poets.

As a poet he is concerned with human existence in its totality. His poems 'Patro' and 'Gayatri' are artistic presentations of the modern man in a negative age. His sonnets and songs are well known for their remarkable treatment of rhythm and rhyme. He has created his own diction derived from colloquial Gujarati.

Niranjan has written critical essays both in English and Gujarati. His approach to poetry is appreciative, analytical. In the book *Yantravignana Ane Mantrakavita* (1974), he has presented a critique of the age of

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technology. *Adhunika Kavita : Ketalak Prasno* (1972) presents his views on modern poetry.

Niranjan has translated poems and other literary works from Bengali and English into Gujarati. He also edited a short-lived Gujarati quartely, *Sahitya* (1978-79) which facilitated the publications of longer works.

Ra.C.

BHAGATI (Sindhi) is a part of Sindhi culture and though sung by Hindu artists, it also caters to its more numerous Muslim listeners. Basically a musical performance, Bhagati combines in itself the art of story-telling and dance. It is something more than a simple musical performance in that it not only entertains but also instructs the mind and elevates the spirit. Not much is known about its antiquity. Some people believe that it has its origin in Chaunki. While Kirtan and Sama are typically Hindu and Muslim affairs respectively. Chaunki is an amalgam of both in which the singers render the Kalam of the Sufi-poets, which is raptly listened to by people of both the communities. However, Nabi Bux Khan Baloch in his *Sindhi Musiqia Ji-Tarikh* states that Bhagati groups came into existence only about a hundred years back.

A Bhagati group consists of the leading Bhagati (Minstrel), one or more supporting Bhagats who may or may not be his disciples, and a few youngsters receiving training from him in music and dance. The accompanists would include at least one harmonium player, one Sarangi player and one percussionist. Some of the Bhagatas were known to perform alone without any supporting Bhagats. Some groups used to have one 'maskhiro' (Jester) also.

The Bhagatu wears a typical dress consisting of a flowing white gown called 'Jamo' or 'Peshwaz,' reaching down to his ankles, a 'bochanu' draped around the shoulders and down to the knees, both loosely held at the waist by a cummerbund. He would don a red 'pagri' on his head, wear 'kundhal' (ear-rings) in his ears and sport a tilak on his forehead. He would also tie 'chher' (bells) around his ankles. This dress with small variations, is compulsory for the leading Bhagatu but optional for the supporting artists. None in the group however, wears any make-up.

The Bhagati performance begins after every one is free from daily chores and the calm of the night descends. The performance is given on the ground level without the use of a raised stage. People gather in an open space and sit on 'dari' (carpets). The instrumentalists sit on one side and the leading Bhagatu takes his position near them. Supporting Bhagats would take position among the audience who would leave pathways for their movement and dance. Supporting Bhagats known as 'Jhellis' (literally meaning supporter) are more popularly called 'Bolriya' or the mouth-pieces which aptly describe their role. They form an ingenious public address system since they repeat each and everything said or sung by the leading Bhagatu, thus carrying it to every part of the gathering. All the artists keep changing their positions.

The performance starts with an invocation to the Lord, followed by a few devotional songs–Bhajan Kafi or Kalam. Thereafter the leading Bhagatu starts narrating some popular tale which is interspersed with music, dance, anecdotes, witticisms as also lively take-offs on the current local, social and on rare occasions even political matters. While singing, the Bhagatu adopts a peculiar stance with the left hand placed over his left ear and the right hand stretched out. The performance continues upto sunrise. The main story may spill over to the next performance or may simply be left incomplete. The performance ends with the 'Palau' when everyone stretches out some cloth–front portion of the shirt or a corner of the headgear–and begs for God Almighty's grace.

The more popular stories narrated by the Bhagats are Rup-Basant, Dodo Chanesar, Umar-Marui, Mumal-Rano, Lila Chanesar and Koel-Deepchand. The dance part of the Bhagatu lacks sophistication, being bereft of 'abhinaya' and 'mudra' but it makes up for it with vigorous rhythmic footwork and 'pheri' (pirouette). The music is based on classical ragas, or 'sur' as these are called in Sindhi. The more popular 'surs' are 'Kohyari', 'Jog', 'Rano', 'Asa', 'Prabhati, 'Sindhi Bhairavi', 'Tilang' and 'Manjh'.

The Bhagati group gives its performance on specific invitation from an individual Panchayat or a religious institution on the occasion of Holi, Baisakhi or Diwali or, to celebrate some worthwhile occasion such as the anniversary of some saint. The audience do not pay any entry fee. Some people however, as a mark of appreciation offer money to the Bhagatu which is gratefully accepted. One such Bhagatu Kanwarram used to get thousands of rupees in this way but he would not keep a single paisa for himself. The money thus collected, would be distributed among the poor and the needy without any discrimination of caste and creed.

He was the best exponent of this art and he is also revered as a saint.

Bhagatu Jararam and Bhagatu Motan are also the Bhagats of renown. Some other better known Bhagats of the recent past were Sobho, Santu, Parso, Lilaram, Tahilyo, Shamman Guddi and others.

Special mention may be made about Naru Bhagat who travelled far to Las Bela State in the South West of Sindh and carried the message and poetry of the great Sindhi poet Shah Abdul Latif through Bhagati sessions. Performing the Bhagat is not a full-time occupation. Every Bhagat is engaged in some other trade for his livelihood.

After the migration of Hindus from Sindh, the institution of Bhagati has been on the wane. However, there are still some Bhagati groups on both sides of the

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border which are trying valiantly to keep the tradition alive.

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H.N.

BHAGAVADAJJUKIYAM (Sanskrit) is the earliest available play-type called prahasana, in which comical situations, harmless humour and wit are dominant. In a couple of manuscripts the author is mentioned as Bodhayana. In the first edition of this text (Jayantamangalam, Kerala. 1925) the anonymous commentator attributes the authorship to Bodhayana Kavi. Subsequent epigraphical research, especially the Mamandur inscription has shown that the *Bhagavadajjukiyam* and *Mattavilasa* are the compositions of King Mahendra Vikrama Pallava of Kanchi in the 7th century. When King Harshavardhana was writing his *Ratnavali* and *Nagananda*, King Mahendra Vikrama was writing his two brilliant plays at Kanchi, the great Sanskrit University–city which gave to India, poets like Dandin and philosophers like Dignaga.

As befitting the title, the play is built round a recluse (Bhagavan) entering by Yogic powers the body of a courtesan (Ajjuka) called Vasantasena. This parakayapravesha by the ascetic was to satisfy the whims of his student Shandilya, a lazy guy given to all sorts of pleasures. The mistake of Yama's emissary in taking the life of a wrong Vasantasena results in the courtesan's life being let into that of the dead Yogi. The dazed Shandilya says at one place–'the ascetic is not the real yogin (naiva bhagavan), nor the courtesan really herself (naivajjuka). A combination of the two has come about (Bhagavadajjukam nama samvritam). The other characters like Ramilaka, the courtesan's lover, and a quack doctor add to the variety and pep in the dramatic action.

Unlike later prahasanas the *Bhagavadajjukiyam* is a dignified comedy rather than a farce. The Parivrajaka is a true ascetic, and not the depraved low type ridiculed in later prahasanas. In *Bhagavadajjukiyam* it is not so much the characters, as the plot and situations, in which the witty and comical element is to be found abundantly. The language is quite simple and breezy; the ideas are refined and expressed beautifully. In presenting the few characters on the stage the dramatist has shown admirable skill. Rightly is *Bhagavadajjukiyam* called the 'Prahasanaratnam'.

S.S.J.

BHAGAVADGITA (Sanskrit), is a book of 18 chapters forming an integral part of the *Mahabharata*. Some scholars, like Winternitz are of the view that it had been written as an independent work and was later incorporated in the *Mahabharata* while others, like Tilak consider it to be an inseparable part of the *Mahabharata* on the ground that there are passages after passages in the rest of the *Mahabharata* which show striking similarity with lines from the *Bhagavadgita* and that a cohesive unity exists between the *Bhagavadgita* and the *Mahabharata*. Traditionally *Bhagavadgita* is regarded as one of the three foundations of the Vedanta system of Indian philosophy (prasthanatraya) and has been commented on by almost all the important thinkers from Shankara and Ramanuja upto M.K. Gandhi, Radhakrishnan, Aurobindo and Vinoba Bhave. But more than a formulation of philosophical ideas about the ultimate reality, it is a song *par excellence*. There might be logical contradictions in it and there might be compression of Upanishadic thought, hard to understand, but primarily *Bhagavadgita* is to quote F. Edgerton 'poetic, mystical and devotional, rather than logical and philosophical.' To think that the very idea of the whole of this book to be literally composed in a battle field is absurd and therefore this could not be a part of the *Mahabharata* is to assume that a poet is a recorder of events. In fact, *Bhagavadgita* is a poem within a larger poem and the very beginning of this poem is fear of Death looming large. It is Death which opens the doors for realisation of life in its totality. *Bhagavadgita* is an embodiment of Krishna's attitude towards life and is an elaboration of the Upanishadic idea of viewing life as if it were different stages of a sacrificial act or continuous process of pressing of the Soma, the life substance for generating an offerable drink to the Universal Being.

Bhagavadgita starts with the unescapable path of action made into a selfless, dispassionate way of life, goes deep into the mystery of life, the whole Life and ends in the propagation of devotion, a path of total surrender, self-negation, guileless love for the Whole Being (sarva bhuta) and an unquenchable thirst for Becoming. The ascent is gradually and aesthetically sound. The description of Arjuna's predicament arising out of fear of Death, of the overpowering presence of the Virat (the Great Being) and of the Tree of Life in chapters 1, 11 and 14 are poetic pieces unexcelled in style and intensity of sublimated experience of life as the ultimate reality.

Bhagavadgita has not only stirred the Indian mind but also has become a part of the Indian ethos, it has had a deep impact on the Western mind. Schlegel, Humboldt, Yeats and E. Fromn have found in *Bhagavadgita* an enduring message for man irrespective of his creed and his national identity.

It has been translated into major languages of India and of Europe, South East and East Asia.

V.M.

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BHAGAVATAPURANA

BHAGAVATAPURANA (Sanskrit), is a work of devotion *par excellence*. A significant interpretation of the term 'Purana' is that "which never becomes out-dated"–(Pura-iti-na). This is specially true of *Bhagavatapurana*, as borne out by the fulfilment of the prophecy in the *Padmapurana* that *Shrimadbhagavatam* is going to sport itself in every home and with every individual. It is further assured that at its sound, all the ills of this dark age will flee away.

This supreme book has inspired the growth of extensive devotional literature, not only in Sanskrit, but also in many other Indian languages and it is revered by important religious movements, as one of the corner-stones of their faith.

To the believers, *Shrimadbhagavatam* is the essence of all the *Vedas*.

It is really a poem to suit different moods and emotions, the mood of adoration or worship, of sorrow or joy, of peace and tranquillity, of discontent with the things of the world and a desire for freedom from its trammels, of humility and regret over wasted opportunities for salvation, of perplexity about the mysteries of the Universe and the ways of God or of passionate yearning for union with God.

The never-ageing mind-born son of Brahma, the personification of devotion and divine melody, Narada, is portrayed as the recurring agency for all world-benefactions. It is to him that we owe Valmiki's *Ramayana* and *Shrimadbhagavatam* of Vyasa.

Vyasa said unto Narada, who came to his hermitage-"Bhagavan, I feel that my soul has been a waste, despite all that I have done for the good of humanity. In sooth, I know not why I am so sad. I seek thine aid." At this Narada advised him to outpour the story of the Lord alone for the redemption of humanity. And so, Vyasa meditated and composed the peerless *Bhagavata* and taught it to his son Shuka a great Brahmajnani. Shuka expounded this to the great King Parikshit in a period of great crisis in his life. The bard-Suta heard this discourse and later recited it to Shaunaka and other sages assembled in Naimisharanya.

The transmission of the teaching is through two channels. The first started with the four-verses imparted by the Lord to Brahma, to energise and prepare him for the talk of creation (*Bhagavatam*–II-9-32-35). Brahma taught this to Narada who in turn communicated it to Vyasa (1-4-6 passim); from whom it passed on to Shuka and Suta as aforesaid.

The teaching had descended also through a different Guruparampara. Shankarshana had imparted the gospel of love to Sanatkumara, who taught it to Shankhyayana. It next passed to Parashara, who taught it to Maitreya. The *Bhagavata* of Vyasa, as expounded by Shuka, incorporates this teaching in its Books III, IV and XI.

This makes for repetition of topics, though not of their content and scope, making the work a Samhita (collection). Of the total number of 12 Books, nos. I,X and XI deal with Shri Krishna's life and doings at Mathura and Dvaraka in the context of the prime mover of the actions in the *Mahabharata*.

Book II deals with the origin of the universe and sacrifice and the incarnations of the Lord in general, besides setting out the topics of the *Bhagavatam* as a whole. Book V covers the stories of patriarchs–Priyavrata, Rishabha, Jada Bharata, etc. Book VI narrates the stories of Ajamila, Daksha, Vrittrasura, Chitraketu and so forth. Book VII is concerned mainly with Hiranyakashipu, Prahlada and the man-lion Avatara. The previous Varahavatara has been dealt with in Book III.

The highlights of Book VIII are Gajendramoksha, the churning of the milky-ocean, Kurmavatara, the Vamanavatara and the Matsyavatara. The Manvantaras are also dealt with here. Book IX narrates, inter-alia, the stories of Ambarisha and Durvasa, Harishchandra, Sagara, Shri Rama, kings of the lunar race, Parashurama, Yayati, Dushyanta, Bharata, the Kauravas and the Pandavas.

Book X (in two parts) is the central part of *Shrimadbhagavatam*, dealing with the life of Shri Krishna including his childhood with the cowherds and cowherdesses. Book XI gives the direct teaching of Krishna to Uddhava. The last Book (XII) refers to the Kali age, the coming Kalki-avatara, Shuka concluding his discourses to Parikshit and the latter's final salvation.

While tradition holds Vyasa as the author of *Bhagavatam* as in the case of other *Puranas*, the moderns engage themselves in controversy about the date and authorship thereof. Having regard to some special references to Tamil Nadu and its peculiar customs and the fact that Shri Shankara and Ramanuja do not cite any verse from this Book in their works, some would assign it to a later date with South Indian origin. But this is not sufficiently proved. In any case, it is clear that this work cannot be later than the 10th century A.D. In fact, its all-India character and earlier date are vouched for by Al-Beruni's reference to it, the correspondence with the *Divyaprabandham* of the Ashvars, and mention of some incidents in earlier Sanskrit works.

There are also innumerable stories of devotees, each charming in its own way and unforgettable.

The story of Rama and Sita is magnificently but briefly retold, with significant and daring variations from Valmiki. Of course, the delineations of Shri Krishna, especially of Balagopala is ever enchanting. The Advaitian Madhusudana Sarasvati declared that he knew of no other 'Tattva' than Krishna (Krishnat param kimapi tattvam aham na jane). Some noteworthy passages : (Items marked with an asterisk (*) are adaptations from the translation by N. Raghunathan. The rest are free renderings by the present contributor).

1. * Book–I opens magnificently :—

"Om-Salutations to the exalted Lord Vasudeva :

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Let us meditate on that transcendent Reality from which proceed the creation, preservation and destruction of the universe, it being invariably present in all objects, which is omniscient and self-luminous, which inspired in the first seer-the knowledge of the *Veda* that baffles even the great sages ....."

2. * Book-I-Chapter VII :—Draupadi to Arjuna, who presented before her bound, the slayer of her children in sleep–Asvatthama–"Free him, free him instantly ; he is a Brahmana, supremely worthy of reverence. This is the venerable Drona himself, reborn in his son, he by whose grace you learnt the science of archery, with all the secret spells and obtained the entire range of weapons. And his wife Kirpi, his very half, still lives-she did not follow him in death, being the mother of a son.... you should not plunge the family of your Guru in sorrow... let not the mother ....weep as I do incessantly with tear-filled face for my dead children".

3. Book-III-Chapter XXIX :– Kapila to His mother, Devahuti–"I am ever present in all creatures as the inner ruler. He who treats Me with contempt there, while pretending to worship Me in an image, makes a farce of worship."

4. * Book-VII-Chapter-X :– Prahlada to the Lord, Nrisimha :–"Please, please do not tempt me with boons. He who seeks of Thee–the fulfilment of his wishes is not Thy servant, but a trader..... but if Thou wouldst still grant me boons, let Thy boon to me be that no desires spring up in my heart....."

5 * iBook VIII-Chapter-VII:–Shiva to His Consort:–"Oh, Bhavani, see the grief caused to all creatures by the Kalakuta poison that has emerged from the churning of the sea of milk . . . . I shall consume this poison. May the world gain all that is auspicious from this act of mine!"

6. Book IX-Chapter XXI:– Rantideva:–"Oh, Lord, I do not ask for the Ashtasiddhis, or even freedom from birth and death. I only pray that I, by dwelling in all beings, be enabled to take upon myself their sufferings and thus afford relief to them."

7. Book-X-Part-I-Chapter VI:– Putana, murderess of the world's children and blood-thirsty fiend attained the goal of the Good by giving Hari her breast, though with the intention of killing Him . . . . She at whose breast the Lord had fed, treading on her body, with the feet that are planted in the hearts of His devotees . . . . . attained a good that was worthy of His mother . . . . . From the pyre on which her body was brunt, a sweet fragrance arose and spread all around.

8. Book-X-Part-I-Chapter-XXV:– (Krishna lifting the hill)–Like a little boy plucking out a mushroom, Krishna uprooted the Govardhana Mount with one hand. He turned the Mount upside down, and held it as a parasol with the tip of a finger, for seven days and nights together, not moving from his place, even an inch!

9. Book-X-Part-II-Chapter LII:– Rukmini's message to Krishna:–"Hearing Thy glorious attributes sung, oh, the fairest in the universe, that through the ear enter the heart, quenching its smart . . . . . my heart, quite shameless, is on the run, Oh Thou firm refuge to all, to lose itself in Thee. And so into Thy keeping is entrusted my soul, Oh Lord . . . . . come here and take me! . . . . . Shouldst Thou, Oh Lotus-eyed One, withhold from me Thy grace . . . . . I will wear this body out and die, to take a myriad births, doing the same again, to secure Thy grace."

10. Book-X-Part-II-Chapter-LXXX:– (The poor comrade of the Lord):–At Dvaraka, Shri Krishna seeing Sudama (Kuchela) from afar, jumped from his cot, leaving aside Rukmini and rushing out, embraced the poor Brahmin. Breaking into a flood of tears, Krishna, then rested His friend of yore on His cot, paid His respect to him, washed his tired feet and sprinkled that water on His own head. Then He anointed the Brahmin's body with fragant sandal, etc., uttering joyful words of welcome all along, while Rukmini stood by fanning him. Sudama allowed all this for the Lord's pleasure! . . . . . Next morning, Krishna bade farewell to his friend. When Sudama reached home, he found it transformed beyond recognition . . . . . Sudama continued to lead a dedicated life, despite his new found riches.

Unmistakably, the central thread of *Shrimadbhagavatam* is devotion to the Supreme God as a Person. But bafflingly here and there, reference is made to the apprehension of the attributeless impersonal Absolute–in tune with the dissonance in the Upanishads.

The Suta ends his narration (Book XII) thus–"Ordain it so, Oh, Ruler of the Gods, that in birth after birth, devotion to Thy lotus-feet may spring in our hearts; for Thou art our sole protector, Oh, Lord! I offer my adoration to Hari, the Supreme, the recital of Whose names destroys all sins, and humble submission to Whom brings all sorrow to an end!"

Among the innumerable works derived from *Shrimadbhagavatam*, special mention may be made of Bhattathiri's *Narayaniyam*, *Krishna Karnamritam* of Lila Shuka, Vedantadeshika's *Yadavabhyudayam* (in Sanskrit) and Potane's *Bhagavatam* in Telugu.

As.C.

BHAGAVAT RAJARAMASHASTRI (Marathi; b. 1851, d. 1908) was in his days accepted as an intellectual force,

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as is evinced by a reference to his greatness as a revolutionary thinker of religious, theological and social ideas by the great poet of Marathi, Govindagraja, in one of his socially conscious poems, saying 'Follow the path chosen by Shri Bhagavata.'

Rajaramashastri hailed from south Konkan. It was his uncle who had initiated him into the philosophical and theological world.

Rajaramashastri passed his entrance examination from the Elphinstone High School and joined the medical college. But soon he was disillusioned and, leaving the medical faculty, he joined the teacher's fraternity. At this stage his father, a rather disappointed person, died, but his uncle was a great source of solace to him. Soon Shastri began his studies in ancient Indian lore through Sanskrit under the expert guidance of a Sanskrit Pundit. Within three years Shastri became a scholar in what is now called Indology. This was truly the beginning of his intellectual career. He acquired knowledge without any sluggishness throughout his life and dispensed it without any selfish motive.

In 1877 Rajaramashastri was appointed Professor of Sanskrit in Bombay's St. Xavier College. There he worked for some thirty years.

Rajaramashastri was especially noted for his love of Marathi. In those days the regional languages were hardly the mode of expression even among his own friends and contemporaries. But Rajaramashastri wrote whatever he thought best putting it down on paper in Marathi. He extensively wrote about the topics of his liking—religion, language and literature, history and ancient heritage. Of course the Bombay University's Wilson Philological Lectures (1902) were of necessity delivered in English. Although he has dwelt on the inter-relationship of Sanskrit, Prakrit (with Apabhramsha) and the modern Indian regional languages, still the focus of his thoughts seems to be Vedic lore especially Rigveda. In these lectures attempt was made to search for the deep underlying roots of Indian culture.

His close association with Justice Ranade and the Prarthana Samaja, a movement which was inspired by the Brahmo Samaja movement in Bengal, was a very significant event in his otherwise uneventful life. His uncle, Bhaskarrao Bhagavat was one of the founders of this Samaja and he introduced Rajaramashastri to the group of the entthusiastic reformers who gathered around this nucleus. He became an ardent reformer. But even then the overwhelming stress of the Samaja on the Westernized ideas to the detriment of our own indigenous roots of culture and civilization, was opposed by him. He became so great a champion of the lowly and the down-trodden castes and classes that his name is remembered as the only out-spoken and forthright advocate of non-Brahmanical cause, after the death of the great thinker and social reformer, Jyotiba Fule.

His writings were prolific, many of them lying unheeded in the pages of periodicals; and others, though in book-form they are almost neglected by the modern scholars. His grand-niece Durga Bhagavat did an exemplary service to his memory by writing a biographical and critical monograph on him in Marathi and in publishing his writings freshly.

FURTHER WORKS : Durga Bhagavat (ed.), *Rajaramashastryanche Sahitya*, Vol. I & II (Collected Edition).

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N.G.J.

BHAGNA BHAVANAM (Malayalam) is a play by N. Krishna Pillai. *Bhagna Bhavanam*, which means a broken home, is a domestic tragedy in five acts. The author adapted the techniques of the Kerala stage and dealt with some of the burning domestic problems of Keralites in his plays. Each of his plays *Kanyaka, Mudakku Muthal, Bhagna Bhavanam* to cite a few, presents such a problem.

The dramatist does not make any conscious attempt to suggest remedies for the ills that afflict human beings. It is as though they are caught in a trap set by fate and by environment and there is no escape from it.

Madhavan Nair, now fifty, living in Trivandrum should have found happiness in life but for the fact that he lost his wife. He has three daughters, Radha, Sumati and Lila, all grown up; the elder ones are married, and the youngest, who is a college student, is in love with a classmate of hers, Ramachandran Nair. Radha's husband Janardanan Nair, though nice, is an asthmatic patient: he is unbearably jealous of his wife. Sumati's husband Kesava Kurup is also rich; but he is a rustic who fails to understand the delicate sentiments of his wife or her goodness. Sumati cannot adjust herself to the rustic ways of her husband in his village house. So she comes away and stays with her father. Kesava Kurup wants to take her back to his village home but Madhavan Nair refuses to send her with her husband. Kesava Kurup alleges that there is illicit relationship between Madhavan Nair and Sumati. He goes home and writes to his wife to commit suicide. The agonised Sumati carries out the order of her husband. The death of Sumati breaks the heart of Madhavan Nair. More than that it drives Radha mad and destroys the joy of the young lovers, Lila and Ramachandran Nair. Madhavan Nair had been the trustee of a minor, Harindran, who was to inherit a lot of wealth on his attaining maturity. Radha and Harindran were in love. Madhavan Nair did not want to exploit the situation to his advantage. He sent Harindran for higher studies and gave his daughter in marriage to Janardanan Nair. Harindran was back. He is sore and terribly depressed that he has lost Radha. He offers to marry Radha; but she

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tries her best to loyal to be her husband Janardanan Nair in spite of her great love for Harindran. It is at this critical moment that Sumati commits suicide. No. wonder that the death drives Radha mad. The foolish Kesava Kurup is also upset. He offers to marry Lila to make amends for his cruel treatment of Sumati. Madhavan Nair grows furious and drives him away from the house.

Radha is sent to Nagercoil for treatment. Her husband follows her there. Against the advice of the doctor, Janardanan Nair wires to Madhavan Nair, Lila and Harindran to go to Nagercoil to see Radha. Janardanan Nair persuades Harindran to marry Lila. But neither Harindran nor Lila can ever dream of such an alliance. Under the loving care of Harindran, Radha apparently seems to recover, although she is sick beyond recovery. Janardanan Nair dies, a bitterly disappointed man. Madhavan Nair sinks into an abyss of despair. Lila does not know what to do with her life nor does Harindran.

In this stark tragedy, the characterisation is convincing though the situations seem to be a little artifical. The dialogue is good, the stichomythia employed by the dramatist is very effective. The action rises out of characters and is inevitable in the given circumstance.

K.M.T.

BHAGVAT DURGA (Marathi; b. 1910) was educated at various places at different stages—primary education at Bombay, middle school education at Nasik, Ahmednagar and Poona, and higher education again at Bombay. She was awarded M.A. degree in 1935 for her thesis *Early Buddhist Jurisprudence* which was published in 1939. 'Synthesis of Hindu and Tribal Culture in Central Provinces' was the subject of her thesis for Ph.D. which she refused to submit to Bombay University due to differences with her research guide. She participated in freedom struggle and discontinued her study in 1929 for sometime.

After leaving the Bombay University in 1940, she joined Asiatic Society of Bombay and decided to work independently. During the past 40 years she has been recognised as one of the leading research scholars in the subjects: Sociology, Anthropology and folk-lore of India. She has been described as "The Scourging Conscience of the 60's and 70's of Maharashtra". She was elected president of All India Marathi Literary Conference at Karad in 1976. She is the recipient of a literary Award from Sahitya Akademi for her work *Pais* in 1971. Though Indology, Sociology and folk-lore are her major interests, her writings have shown a sparkling glimpse of creative imagination. Her early writings comprise of her erudite dissertations in English such as *A Digest of Comparative Philology* (1940), *Romance in Sacred Lore* (1948) and the like. Her creative abilities are at best in *Rituchakra* (1956), *Bhav Mudra* (1960), *Vyasparva* (1962), *Ruparanga* (1967) and *Pais* (1970). Her major research work on folklore, *Loka Sahityachi Ruparekha* has attained a classical stature in its kind and her subtle critical abilities are at best in *Ketkari Kadambari* (1967), a book that ranks Ketkar as one of the original novelists in Marathi literature. *Satyam, Shivam, Sundaram* (1978) is a collection of her speeches on literary philosophy delivered in Tagore Memorial Lecture series at Poona University.

Durga Bhagvat has written a biography of late Rajaramshastri Bhagvat (1947) who was a scholar of original thinking and who happened to be her grandfather. She had edited his entire works. She has written many books in a series of folk-tales of different kinds and regions with remarkable simplicity. Her scholarly book on the Indian bear viz. *Aswal* (1982) is a rare exposition of its kind in Marathi.

She is a fine essayist of an informal style, diversified in subject matter, with prose having emotional and lyrical qualities full of ripe wisdom and insights into human motivations. Her deep sensitivity is revealed when she penetrates into the emotions of Nature. In this regard, *Rituchakra* has no parallel in Marathi literature. Her long standing and sustained research activities have opened many vistas leading to an explication of many a myth and archetype in Indian literature. Her analytical power is reflected in a book *Dharma Ani Lokasahitya* (1975) which has explored the concept of origin and development of religious thought through myths and archetypes.

She has many critical editions to her credit. Prominent among them is a translation of ancient tales concerning Lord Buddha, *Siddhartha Jataka,* in seven volumes (1975-78). Her translation of Bana's *Kadambari* is yet another achivement. *Lokasahitya* (1967) is a translation of Rabindranath Tagore's writings on folk lore. Her *Satyam Shivam, Sundaram* contends that the motto Satyam, Shivam, Sundaram was adopted by Devendranath Tagore from Plato through an English translation of a French book by Victor Cousil (18th century), entitled *Truth. Goodness* and *Beauty*. She has translated some books from English and American literature and some of her major works hare been translated into many Indian languages.

Bh.K.

BHAGWANDAS (Hindi; b. 1869, d. 1958) was born in a very rich and highly respected family of Varanasi (U.P.) which also continued to be the centre of his activity almost till the end of his life. He passed his M.A. at the early age of eighteen years and worked as Deputy Collector for a while. He was a man of many parts. Early in life he came to be associated with the Theosophical

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Society of India and worked as Annie Besant's private secretary for a number of years. Though essentially a student, researcher and author, Bhagwandas could not keep his distance and was drawn into the web of politics by force of circumstances. He actively participated in the Non co-operation movement launched by the Congress and was a member of the Central Assembly for a number of years.

Though not essentially a creative writer, his writings did have far-reaching effects in moulding the thought processes of his readers. Bhagwandas was a voracious reader and a profound thinker. He came to have a deep faith in the tenets of the Theosophical Society which were based on the element of harmony. A refined form of this faith, reflection and contemplation are seen in his *magnum opus, Samanvaya.* To him this harmony formed the essence of the entire universe and all beings—animate and inanimate—were the manifestations of this cosmic harmony.

Bhagwandas was associated with many literary institutions because of his intense patriotism and love for Hindi. He was associated with the Kashi Vidyapith, Nagari Pracharini Sabha, Varanasi and the Hindi Sahitya Sammelan, Allahabad (U.P.). He presided over the Calcutta session of the Sammelan in 1920. He was a scholar of Sanskrit, Arabic, Persian, English and Hindi. His writings bear an imprint of the harmony he established amongst the languages he knew and the variety of the content has given them a richness. His writings on social, political, religious, literary and cultural topics drew the attention of men who mattered and his inmitable style of analysing became a subject of talk for them. *Darshan ka Prayojan, Samanvaya* and *Purushartha* are amongst his more significant works. A philosophical touch forms a characteristic quality of his writings. His writings helped Hindi acquire the faculty of discussing, reflecting upon and analysing philosophical and metaphysical topics besides topics of everyday interest like politics, literature and culture.

Ma.C

BHAGWANDIN 'DIN' LALA (Hindi; b. 1867, d. 1930), son of Munshi Kalikaprasad Srivastava and Srimati Surjan Devi, was the doyen of the Varanasi School of Hindi Textual Criticism, an eminent Hindi poet, critic and an examplary teacher. Starting his formal education with Urdu and Persian, he joined the Kayasth Pathashala, Allahabad as a teacher. After two years he shifted to the Maharaja High School, Chhatarpur as second master. Though he was taught the Hindi alphabet by his father, he acquired intensive knowledge of Hindi literature at Chhatarpur and founded two institutions namely, 'Kavi-Samaj' and 'Kavya-Lata' for the uplift of young Hindi poets and Hindi literature. Gangadhar Vyas used to teach him, along with other poets, lessons in poetics and language by way of suggesting corrections to their composition.

Around 1900, he left Chhatarpur to join the Central Hindu College, Varanasi as a teacher of Persian. At Varanasi, he got the right literary environment he had long looked for and edited many Hindi works of the mediaeval age at Nagari Pracharini Sabha, Varanasi. In 1907, when the Sabha resolved to prepare its celebrated Hindi disctionary *Hindi Shabdasagar* it put him immediately on its Editorial Board where he worked till 1918, when the work was almost complete. The same year he was appointed lecturer in Hindi by the Benaras Hindu University and served there till he retired.

As doyen of Hindi Textual Criticism, he aspired to know and understand the meaning of every reading and maintain the originality of the text along with the author's basic ideas, supported by the literary traditions, the spirit and natural use of the language prevalent in the area at the time of compositon.

As a poet, he wrote in Brajabhasha, Khari Boli and Urdu. His pen name was 'Din' in Hindi, 'Roshan' in Urdu and 'Pritam' in 'kavittas' and 'padas'. He wrote mostly in Brajabhasha. In Khari Boli he propagated Urdu 'bahams' successfully. 'Sharada' metre was his own creation. He excelled in heroic (vir), erotic (shringar), devotional (bhakti) and satirical-humorous (hasya) poetry. His *Virpancharatna, Navin-vin* (Nadime-din), etc. had won laurels for their deep patriotic sentiment.

As a critic, he never hesitated to tell the truth with full confidence. His book *Bihari aur Deva* is well known as a landmark in the history of comparative criticism. He did not favour lengthy critical introductions of books. As a stylist, he ws lucid and concise, and was a master of pun and humour, which showed his absolute command on the language. He supported pure and natural Hindi without inclination either towards Sanskrit or Urdu.

As a teacher, he was very laborious and earned unparalleled reputation in the field. He wrote authentic commentaries on Tulsidas, Keshavdas, etc., and paved the way for higher study of very difficult texts such as Keshavdas's *Kavipriya.* In almost all the texts he edited, he gave elaborate foot-notes to solve ticklish problems. He was greatly respected for his deep learning. His book *Alankarmanjusha, Vyanjyartna-manjusha* etc. brought him into lime-light and established him as a great scholar of poetics.

He edited numerous texts, prominent among them being; *Raj Vilas of* Man Kavi (1912); *Bihari-Satsai* with Bihari-Bodhini commentary (1921); *Ramachandra-Chandrika* with Keshav-Kaumudi commentary (1923); *Dohavali* with commentary (1925); *Ayodhyakand Ramayana* with commentary (1926); *Kishkindha-kand* with commentary (1926); *Sundar-kand* with commentary

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(1926); *Sur-Pancharatna* (1927); *Padamavat* Part I (1924 or 1927); *Anyokti-Kalpadrum* with commentary (1928); *Tulsi-Granthavali* (1928); *Keshav-Pancharatna*.

He was the editor of *Lakshmi*, a monthly journal of Gaya. Some of his poetical works are: *Vir-Pancharatna* (1912); *Bhavanistotra; Ramacharan Kamala; Navin-Vin* or *Nadim-e-Din;*, *Bhakti-Bhavani*, *Shringar-shatak*, etc.

His critical works include: *Swasthya-vidya* (1910); *Bihari aur Dev* (1915); *Alankar-manjusha* (1915); *Vyanjayartha-manjusha* (1926); and *Alankar-chandrika*.

B.K.

BHAGWANLAL INDRAJI (Gujarati; b. 1839, d. 1888) was an archaeologist and scholar of Oriental Science and ancient scripts. He obtained primary education at Junagadh and received from his father knowledge of Sanskrit and scriptures. Even during his childhood days he had undertaken the study of Brahmi script in order to satisfy his curiosity about stone inscription of Ashoka, which was lying at the foot of Mount Girnar in Junagadh. Eventually he was able to decipher this inscription. Following the inspiration and encouragement from Colonel Lang, the then political Agent of Kathiawar, and Bhau Daji, the great archaeologist of Bombay, he went to Bombay in 1861 and presented his translation, or transcription of the Ashoka's stone inscription at Royal Asiatic Society which was approved and accepted by all experts. Largely on account of this, Bhau Daji had made necessary arrangements for Bhagwanlal Indraji to stay at Bombay from 1862 onwards.

He had also prepared a faultless version of the inscriptions of Ajanta caves and had deciphered the inscriptions of other caves such as Nasik, Karla, Nanaghat etc. In the same way, he had also prepared the versions of many volumes preserved in the Jain manuscripts store-house at Jesalmer. He travelled extensively in India. During his travels, he made a deep study of ancient coins, manuscripts and all means and materials of archaeological value, available at various places, and also wrote many research articles. From 1871 to 1874, he had visited almost all leading towns and cities of India and Nepal.

As a natural consequence of all these travels, he was successful in arranging the genealogy of Kshatriyas on the basis of coins. It was he who authentically deciphered the stone inscriptions of Kharwela. He had prepared a detailed record concerning the language, costume, manners and morals, religion and culture in respect of various regions. His contribution is marked by accumulation and interpretation of material at his disposal.

In 1877, Royal Asiatic Society gave him its honorary membership. In 1882, he was appointed a Fellow by the Bombay University. And in 1883, the Royal Institute of Hague conferred upon him the degree of Doctor of Literature.

He gave away all his materials relating to archaeology and ancient arts, such as a old stone inscriptions, copies, coins, manuscripts, study-notes, etc., to Royal Asiatic Society, the British Museum, and the Native General Library of Bombay, as a gift.

B.J.

BHAI GURUDAS (Punjabi; b. 1551, d. 1637) was the son of Ishar Das, the younger brother of the third Sikh Guru, Amardas. When guru Amardas moved to Goindwal, Gurudas also went there and studied under his patronage, when Ramdas became the Guru, Bhai Gurudas was sent to Agra and other places for the propagation of the new faith. Guru Arjan Dev, the fifth Sikh Guru gave him the significant duty to scribe the *Adi Granth*, the Sikh scripture. He also received the blessings of the sixth sikh Guru, Guru Hargobind Singh. He is known as the first Giani of the Sikhs, because having been fortunate in attaining the nearness of the four Sikh Gurus, he was considered the most erudite and learned of the Sikhs. His poetic compositions have been considered as the key to the profound thoughts of the *Adi Granth*.

Besides being a preacher of the Sikh faith, a theologian of a high order, he was a great poet and elucidator of Sikh philosophy. He composed 556 'kavitt and swayyas' in 'Braj' bhasha and 39 verses (some say 40) in Gurmukhi. Because of the nearness of his time to that of Guru Nanak, he is considered to be the most authentic biographer of Guru Nanak in his first Var, popularly known as *Gian Ratanavali*. His compositions are a treasure of the mediaeval Indian culture. The ethos, the beliefs, the mythology and the life of people of his age have been depicted artistically. There is a great poverbial lore in his poetry which impresses with its expression and richness of thought.

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S.S.K.

BHAI KAHN SINGH (Punjabi; b. 1861, d. 1936) was a scholar, writer and anthologist born in a family of slender means in a village called Sabz Banera in the erstwhile princely state of Patiala (Punjab) and held highly responsible jobs, those of Deputy Commissioner (1896) Foreign Minister (1911) and Judge of the High Court (1912) in the then state of Nabha. But all this did not deter him from participating in the revivalist, and reformative politics of his co-religionists and the Sikhs. To establish the separate religious and political identity of Sikhism and to rid it of

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undesirable accretions, was his life long passion. His literary output includes the mounmental works, *Encyclopaedia of Sikh Literature* (1930), also called *Gursabdavatnakar Mahan Kosh* and a two-volume *Gurmat Martand* (1962) published posthumously which incorporated two of his earlier published works, *Gurmat Prabhakar* (1898) and *Gurmat Sudhakar* (1898) and an unpublished work *Gurgirakasauti*. In these two volumes he has tried to define and codify all Sikh theological concepts and practice with the help of references called from authentic sources. Some of his other works are *Hum Hindu Nahin* (1898), *Tika Vishnu Purana* (1903), *Sarab Nisedh* (1907), *Gurchand Divakar* (1924), *Gursabdalankar* (1924), *Anekarth Kosh* (ed; 1925), *Rupadipa Pingal* (ed., 1925), *Chandi di var Shatika* (1935), *Naam Mala Kosh* (ed., 1938) and *Gurmehmaratnavali* which is being brought out by Guru Nanak Dev University, Amritsar (Punjab).

Pr.S.

BHAI MANI SINGH (Punjabi; b. 1669, d. 1739) was an encyclopaedic–minded man and was also a martyr, and one of the forefathers of Punjabi prose. His prominent works include *Bhagat Ratnavali*, and *Gian Ratnavali*, or better known as *Sikhan di Bhagatmala* (Saga of the Sikh Saints) and *Janam Sakhi Guru Nanak Devji* (Biography of Guru Nanak Devji, 1947). *Sakhian Bhai Gurudas Jidi Var Yarwhin* (References in Bhai Gurudas, Var Eleventh) is another interpretative work to his credit. His diction is more modern than that of any other contemporary prose writer. He came under the direct gurdianship of Guru Tegh Bahadur (the 9th Guru of the Sikhs) when he was hardly five. After the Guru's martyrdom, he took 'Amrit' from Guru Gobind Singh (the 10th Guru), and became his close associate. On his exhortion, he re-wrote the *Adi Granth* (the holy book of the Sikhs) with certain additions (1604-05). He also edited *Dasam Granth* (writings of Guru Gobind Singh) and was appointed by the Guru's wife as 'Granthi' (the priest) of 'Harimandir', Amritsar (1721). For his humanitarian and progressive activities, he was tortured mercilessly, torn joint by joint, by Zakria Khan and he died a martyr to a great cause.

S.S.So.

BHAI VIR SINGH (Punjabi; b. 1872, d. 1957). With a distinguished ancestory of scholarship and public service, it was easy enough for the youthful poet to realise at an early stage the need for a vision of the location and symbols. It was historically speaking a period of twilight for the Sikh sensibility, and the dominant mood of despair and nostalgia had almost undermined its pristine energy and earned strength. The man, the moment and the milieu converged, as of necessity, to produce the poet. A sullen and prostrate Punjab needed to orchestrate her agony, her dream of a vanished Empire, and her ordeal of resuscitation. Bhai Vir Singh trained in Sikh pieties and discipline and the Gurubani took upon himself the task of ushering in the Sikh renaissance.

Though he wrote a number of tender lyrics when young, Bhai Vir Singh's earlier life was chiefly devoted to journalism and pamphleteering. Clearly, three distinct impluses were at work even then, and they were: (a) an abiding and worshipful interest in the thought and poetics of Gurubani or the Guru word, (b) a deep and loving concern for the human race, and (c) a lover's passion for the Punjabi language. Added to these concerns was the modern outlook which coming from the west around the turn of the century could not but affect his humanistic world-view.

From the start, Bhai Vir Singh cultivated an air and disarming humility in the tradition and manner of Sikh saints, and many an early poem veers round the themes of renunciation and sacrifice. In poem after poem, he longs for a life of anonymity of simple pieties and prayers. The elimination of the ego is an overwhelming necessity.

The greatest early poem to emerge from his sustained labours is 'Rana Surat Singh.'

D.S.M.

BHAIRAPPA, S.L. (Bhyrappa, kannada, b. 1934). In a brilliant academic career, Bhairappa secured the first place and gold medals both at the B.A. (Honours) and M.A. examinations of Mysore University and got his Ph.D. from Baroda University for his thesis on "Truth and beauty: A Study in Correlation." Bhairappa entered the teaching profession. At present he is a Reader in Philosophy of Education in the Regional College of Education in Mysore.

Bhairappa is in the front rank of novelists in Kannada. His first novel *Dharmasri* appeared in 1961; but with his *Vamsavriksha* he stepped into the first line of novelists. He received the Sahitya Akademi Award in 1975 for his *Datu*. His sixteenth and latest novel is *Parva* (1979)–based on the *Mahabharata*.

Vamsavriksha (1965) which won exceptional popularity and provoked a sharp controversy, centres round Srinivasa Srotri, a revered scholar who embodies the best in Indian culture. The desire of his young widowed daughter-in-law (who was a child) to marry again introduces complications. The novel portrays the conflict between the values cherished and practised by Srotri and those of a new age. Srotri wins our admiration by his loftiness and integrity. Bhairappa's next important novel was *Tabbaliyu Ninade Magane* (You Have Become an Orphan, Child 1968). This too presents the spectacle of the conflict between the old and the new. But traditional wisdom is here represented by villagers, and the new

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values are manifest in the life of a rustic lad who later gets education in the city and goes abroad and returns to the village with an American woman he has married. *Grihabhanga* (The Breaking of the Home), which appeared two years later, is one of the best novels in Kannada and often considered to the best novel of Bhairappa. Most of the characters here are illiterate rustics, their language is often vulgar. The protagonist is Nanjamma, who is married to a man who is really sub-human. Her mother-in-law is foul-tongued, stupid and domineering. The novel portrays Nanjamma's grim and life-long fight against stupidity, rancour, slander, disease and death for the survival of her children. *Datu* (1973) was followed by *Anvesana* (1976) which marked a departure from the Bhairappa tradition of the representation of the conflict between clear-cut ways and values of life. The central character Viswanatha, does not himself appear in the novel; we hear his voice in the last pages, in the extracts from his diary. The technique is determined by the theme of the work, which is the quest of an elusive personality. Viswanatha himself is engaged in the quest of his identity, even as others are struggling to find and understand him.

Parva is one of the most significant works in modern Kannada fiction. It is Bhairappa's most ambitious attempt to date. Here through the mythical characters of the *Mahabharata* the imagination of the novelist seeks to reconstruct an age of the disintegration of a vast and mighty community which draws into its eddies the people of a whole sub-continent. Human relations are probed in the context of a changing society and the conflicts and complications resulting from the coming together of the Aryans and the non-Aryans. Sex is a powerful force in the lives of the individuals here. A vast sub-continent in crisis—political, social, cultural–and in turmoil that is the picture the novel presents. It is a magnificent attempt, fascinating and worth studying; but its success is limited by its failure to create characters which are close to their originals. We get an impression of tired men and women, because of the failure to visualize Krishna more clearly, and the absence of an insight into the working of the forces of decay and disintegration. But it is a re-creation of the world of the *Mahabharata* which compels admiration.

Bhairappa sailed against the high tide of the Navya School. His characters faced life; they had clear-cut attitudes and values, and sought to live, to act and to take decisions and make something of their lives. This is what drew an astonishingly large circle of readers to his novels straightaway. He has been greatly admired and strongly condemned. But it cannot be denied that he has always an absorbing story to tell and that his characters are alive. He has been accused of indulging in sleights of hand to enable the traditional values of Hinduism to triumph. But they do stand for integrity of character and acceptance of life. There is melodrama in almost all his novels. But the density of experience and the conflict of values and the courage with which the characters face life make his novels absorbing to the common reader and challenging to the critic.

Bhairappa has also written, stimulatingly and with insight, on aesthetics and poetics. His other novels are *Dharmasri* (1961), *Dura Sarisdaru* (1962), *Matadana* (1965), *Vamsavriksha* (1966), *Jalapata* (1967), *Nayi Neralu* (1968), *Tabbaliyu Ninade Magane* (1968), *Grihabhanga* (1970), *Nirakarana* (1971), *Grahana* (1972), *Datu* (1973), and *Anwesana* (1976), *Purva* (1979); Aesthetics and Poetics: *Sahitya mattu Pratika* (1967), *Satya mattu Saundarya, Kathe mattu Kathavastu* (1969); his English works are *Truth and Beauty* (Ph.D. Thesis); *Values in Modern Indian Educational Thought; and Equality of Educational Opportunities.*

L.S.S.R.

BHAJAN (Gujarati). In Gujarati there is a rich tradition of Bhajan literature. Bhajan like Psalm is a poetic form, which was in vogue for expression of devotional sentiments. As a poetic form, it developed during religious upheaval in 15th century. Saint Ramanand evolved this poetic form, in which the language of the people was used instead of sophisticated language of elites. Besides the followers of Ramanand and Kabir sects, 'Nijiya' sect of Ramdepeer have produced profound variety in Bhajans. In it we find different tunes of classical as well as folk music. Because of this, poetic form of Bhajan has attained a special status.

Bhajan is a poem to be sung. Brevity is the soul of Bhajan. There is ample scope for suggestion in Bhajan.

Usually Bhajan is sung in accompaniment with musical instruments at night. It begins with a couplet eulogising the guru (teacher), Ganapati (elephant headed god) or Sharada (goddess of learning). After the eulogy, Sanja type of Bhajans start in the early part of the night. These Bhajans tell about the transitoriness of the material world. As the time passes second type of Bhajans known as Chalti are sung. These Bhajans are ironical on the ways of the world and indulge in light surmonising. These first two types of Bhajans have an eye on the material world, depicting its transitoriness, the importance of human life which offers an opportunity of realising the utimate and the importance of spiritual leader. After midnight, the tone of Bhajans shifts from the world to the vast universe and ultimate reality. This type of Bhajans are known as Aradh. When the night is ending Prabhati types of Bhajans are sung, which describe the state of realisation.

As Bhajans are sung in groups, so much of their beauty is lost when they are read or printed.

Most of the Bhajans contain the names of the

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persons, who treaded the path of realisation. The form seems to have evolved in the 15th century, and in 18th and 19th centures it reached its zenith. During this time great composers of Bhajans like Sant Mekan from Kutch, Dhiro and Bhojo from Gujarat mainland, Bhan saheb, Sant Devidas from Saurastra have enriched the Bhajan form.

Bhajan is still in vogue. Many renowned poets of 19th and 20th centuries like Manilal Nabhubhai, Nanalal, Khabardar, Lalit, Sagar Kavi Kag, Sunderam, Makrand Dave, have successfully used the Bhajan form of devotional poetry.

No. P.

BHAJAN (Marathi) primarily means 'Singing the praises of God'. Incidentally it is the art of praising a particular deity by the devotees forming a group of like-minded individuals. The praise of the diety is invariably in the form of songs, sung tunefully with the accompaniment of Ektari Veena, Mridanga or Dholaka, Tala and Zanja i.e. Manjira. The talas are hollow, cup-shaped moulds of bronze. In Maharashtra, this Bhajan performance falls broadly under two types: (1) The Warakari Bhajan and (2) The Baithakiche Bhajan. The Warakaris are the devotees of Lord Bitthal of Pandharpur. The greatest of the Marathi saints, Jnaneshwar is credited with laying the foundation of the sect. These Warakaris chant the songs in praise of their beloved God Vitthal or Vithoba, standing in two rows facing each other. The tumultuous chorus of mingling high-pitched voices, the metallic clang of the beating cymbals, and the rhythmic beats of the Mridanga or Dholaka are simultaneous with the backward and forward moving steps of the singers. All this does have a spectacular effect. The devotional songs are generally from the Gatha collections of the great Warkari saints, headed by Jnaneshwar. The Abhangas and other numerous kinds of devotional 'padas' or songs of other saints like Namadev, Ekanath, Tukaram, and Niloba along with Jnaneshwar form the main repertoire of these Bhajanas. Songs of scores of other Warakari saints also find a place in these Bhajan performances, ending in some fast paced Bhajan 'dhuna' like 'Jaya Jaya Vitthal-Rakhumai'.

The second type of Bhajan is the Baithe Bhajan. Devoted people gather in a temple on some auspicious days like a Guruvara (Thursday) or the Ekadashi day and chant the praise of their beloved diety in a trance like abandon. But here they sit down on the ground and chant the praises of the Lord to the accompaniment of Dholaka or a Tabala, with Tala and Zanja cymbals to keep time with the theka. These Bhajana generally start with Ganesh Namana. 'Padas' written by Ekanath, Tukaram, Ramadas and others are also sung. The Ganesh song of Ekanath 'Lambodara Girijanandana' set to Raga Bhupa, traditionally is the initial song in a musical concert as also in a Kirtan or a Bhajan performance. Then follow the various types of devotional songs, also ending in some suitable quick paced 'dhuna'.

This brings us to Bhajans as songs. As a matter of fact, a song in praise of god is hardly referred to as a 'Bhajan' in Marathi usage. It is a recent commutation, acquired by this term 'Bhajan', perhaps as a result of closer contact with other regional languages through the popular media of communication. Thus a 'Bhajan' has come to be an equivalent of a 'Bhakti Geeta'–a term made almost a current coin by its constant use by the radio announcers. Formerly, such devotional songs of some saintly poet were collected together and titled as 'Abhanganchi (or Abhangancha) Gatha'. In this way not only Abhangas but other padas and even Gaulana songs in the saint's Gatha were all Bhajans, i.e., Bhajanigeetas.

The popularity of Bhajan as a group activity is, in a way, still extant. Every town has to own Bhajan Mandals. In the late 19th and early 20th centuries some saintly persons revived this Bhajan activity. Dasa Ganu, Gadage Maharaj and others gave a fillip to its revival. The famous modern saint patriot Tukadoji composed scores of new Bhajan songs and visited villages, towns and occasionally even cities with his celebrated Bhajan troupe. Thus the Bhajan songs of Tukadya Dasa, as Tukadoji called himself in his compositions, had become a source of social and patriotic inspiration to hundreds of the inhabitants of Maharashtra.

N.G.J.

BHAJAN (Oriya) The word Bhajan is derived from the root 'bhaj' which originally meant to serve. But later on it came to mean repetition of God's name with ardent love and devotion. The word in this sense was used profusely in Sanskrit literature. It is used as a synonym of stuti, stotra, prarthana and janana i.e. informing the Lord of one's sufferings. In the *Gita*, Sri Krishna says that whoever with ardent love completely surrenders himself to Him, is especially dear to Him. The Bhajan can be taken as the expression of pure devotion, love and complete surrender to God.

The Bhajans were and continue to be popular all over the country. Saint-poets from the Alvars to Kabir, Nanak, Tulsi, Sur, etc. were famous for their Bhajans.

In Oriya literature the Pancha Sakhas (Five Friends) were the forerunners of the Bhajan literature. From 16th century to the Ist part of the 20th, thousands of Bhajans have been written by Oriya poets. Almost all the famous poets of medieval Oriya literature had Bhajans to their credit.

The Bhajans in Oriya were written not for any particular god, but for all the gods and goddesses, of whom the most important were Jagannath, Rama, Krishna, Shiva, Durga, Ganesh as well as Nirakar Brahma

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(God without form).

The Directorate of Cultural Affairs, Orissa, collected and published 858 Bhajans addressed to different gods and goddesses, in three volumes, including six Bhajans in tribal languages. This is the largest collection of Bhajans published so far in Oriya. In this collection there are 148 poets who have mentioned their names. While some of these Bhajan-writers like Achyuta, Balaram, Upendra and Dinakrishna were otherwise famous as poets, there are many who have been known only for their Bhajans. Also there are some Bhajans which are anonymous. Out of 852 Oriya Bhajans, 183 are for Sri Krishna including seven for Sri Krishna Chaitanya, 17 for Durga, one for Laxmi, one for Tulasi Devi, 2 for Rama, 6 for Shiva, 2 for Ganesh, one for Hanuman, 191 for Sri Jagannath and the rest for Nirakara Brahma. From this analysis it is clear that the writers had composed Bhajans on the puranic 'pan-chadevatas' namely, Surya, Ganesh, Devi, Shiva and Vishnu (in His Krishna form, as well as in His Jagannath form). With them come some of their adjuncts such as Laxmi, Saraswati, Hanuman, Tulasi, and the various forms of Devis like Bimala. On the numerical criterion the puranic gods like Surya, Shiva, Devi and Gananatha do not appear to have enjoyed much popularity with the Bhajan writers. Instead, Nirakara Bramha was the most popular of the gods. The next in importance were Jagannatha and Sri Krishna. Sri Rama who was very much popular in the Kavyas had only two Bhajans addressed to him.

Some of the Bhajans for Nirakara Brahma are among the best songs in Oriya literature. There the poets have carefully expressed their spiritual experiences, where we come across the different stages of spiritual attainment of a devotee. At times they describe the relationship of the devotee to his god and try to explain the characteristics of saints. Sometimes they also dwell upon the nature and function of the Guru, and instruct people to follow certain rules in order to prepare themselves for the life of a mystic. They are also primarily motivated towards new directions for God-realisation, which were not present in the stotra-tradition of Sanskrit literature. Bhajan writers sang mostly of man's ultimate destiny. Some of these are examined below.

For example, in his Bhajana 'Bhulamana Bhulu' Kanhiki, Uduchhi Kala Sanchana mane nanhiki?' (Oh, careless mind, why do you forget that the Death-Bird is flying over your head?), Jagannath Das advises the mind to take resort to Nirakara Brahma in order to escape the flying of the Death-Bird. This idea is also present in the poetry of Lachhaman Das and Brindabana Das. They also begin the poem with a line similar to Jagannath Das's but in the second line they ask 'Marijibu boli jana nanhiki' (Don't you know that you may die?). It may be seen that the same question is also there in a song of Kabir, 'Re dil gaphalat matkan ek din jama awega' (Do not forget, oh careless mind, that death shall come one day). Jnaneshwar, the Maratha mystic poet, also writes in the same vein–'Ya lagi satajanajara nave, rigoni kevi nischirita loave' (You are sitting in a worn-out boat with a hundred holes. How can you hope to be without anxiety in this perilous journey?). These parallelisms reveal how the concept of the Nirakara Brahma was more or less current in the entire country.

In another class of Nirakara Bhajans the God is likened to a child. In Bhajans like 'Bohu chalinajanai go' (The child daughter-in-law does not know how to walk) by Raghunatha Das, 'Bahu Bala Akalana' (The daughter-in-law is a helpless child), 'Bohu mo naba taruni' (My daughter-in-law is a new woman) by Dinahari, 'Bohu more bala abala' (My daughter-in-law is a little helpless child) by Ananta Das, and 'Bohu mora bala taruna' (My daughter-in-law is a child-woman) by Lohinatha Das are very famous, and in all these poems, the poets have visualised God in the form of a child. This idea has also been present in other Indian writers. For example, Purandar Das, the Kannada poet, in his famous poem 'Kusanu Karidira' and Tukaram, the Marathi poet, in his poem, 'ta kripalu mauli ali bala verse javali' (Thou, my God, who act like a loving mother to us come near me in the form of a child) have compared God with a child. For a mystic, though the child has a form, yet it is formless and the real nature of a child cannot be determined by anybody. This characteristic nature of a child has attracted the poets to surrender themselves to him or her.

The Bhajan writers have given much stress on the idea that a seeker of Brahma should surrender himself to a Guru first. This is a favourite idea among all the Indian writers and the Bhajan writers of Orissa like Achyuta, Bhima Bhoi and Shyamasundar have written separate poems on this theme.

In a number of Bhajans the poets have sought to describe the nature of God and point out that God appears to those who surrender themselves to Him, and that God is formless but can also assume a form. He neither appears nor disappears. He has neither any beginning nor any end. Like the Upanishads, the Bhajana-writers also speak of Brahma as that which has no sound, no touch, no form and that which is beyond decay. But for devotees, it appears with a form and hence the poets describe His sweet smile, His ornaments and the charm of His divine self.

The Bhajan writers, while describing the nature of God, and the methodology of meditation have used interesting metaphors. Yashobanta Das in one of his Bhajans, 'Duti go jiba hansa ku dekhi' (On maid, let us go to see the swan) has compared Brahma with a peculiar swan, which has hidden his feathers within his beak. It has three legs. One of the legs has covered the entire universe,

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the other leg is in the hairs and the third leg is hidden in the Shunya or Void. It is a male swan but it lays an egg, only one, which covers the entire universe. The poet, Yashobanta Das surrenders himself under the feet of this unique swan. Yashobanta Das, in another song, has compared the mind with a cow which has five calves. Though the cow takes rest in a cowshed situated in the void or shunya, it always destroys crops as there is no cowherd-boy to control it. This cow gives milk and of butter comes out the milk and from butter ghee is prepared. If one takes this ghee then his body gets enchanted with the power of God. Hence Yashobanta says, if you can keep such a cow (mind) under your control then you will not be afraid of anybody. The other similes like house without any support, a broken boat, a mouse, a flower, a bee and a market place are very familiar with these Bhajan writers.

The description of the shape (Swarupa) of Brahma neither satisfies them nor the yoga practices like Sadachakra Sadhana. They always ask the devotees (Sadhakas) to control their senses and to use them not for worldly pleasure but for the service of God, so that they may taste the sweetness of God's name or the grace of God, or the ambrosial juice from the name of God. Hence they maintain that as no father, no mother, no son or daughter, and nothing in this world can save them from death. In order to become free from the bondage of illusion (Maya) one should begin spiritual practices immediately. Achyuta, in one of his famous songs, has instructed the mind to repeat the name of Krishna which alone can destroy all the sorrows of the world.

There is another very important section of Oriya Bhajans, in which Lord Jagannath is the object of devotion. Lord Jagannath is the most important deity of the Oriyas. Though Jagannath is identified occasionally with the incarnations of Vishnu, like Sri Ram, Narasingha and Vamana, he is generally regarded as Vishnu Himself by the Bhajan writers.

The important point to note in these Bhajans is that the spiritual experiences inherent in these poems begin with the vision of Sri Jagannatha. The Lord's round eyes like discs which form a circle within a circle attract the devotees most. They are also enchanted with the black colour of His body. The ornaments (Makara Kundala) of his ears as well as the Suna Chita and Chandana Bindu (the drop of sandal paste), the Kasturi Tilaka and the Tripundraka in His forehead, make Him so attractive that the devotee finds no other way but to take shelter under His feet. Dinakrishna, the famous poet of 18th century, in his poem 'Ahe Nilachala nayaka, dina akinchana sukha dayaka' (Oh the Lord of Nilachala, the bestower of happiness to the depressed and the poor) gives in beautiful words, his sensuous experiences of a union with Jagannath. The same idea has also been expressed by many Bhajan writers like Nityananda, Salbeg (Chala sakhi ame darshana kariba Nilagiri Kaliaku–Let us go my lady, today, to have vision of the black God of Nilagiri), Kalpalata Jema (Jagabandhu nathnku je murchhi nuhai Jeniki chanhile tene Sri Mukha disai–It is not possible to forget Jagabandhu Natha, you can see him in all the directions), and Harekrishna Singh.

The second point of interest in these Bhajans lies in the accounts given about the festivals of Sri Jagannatha, like Ratha Yatra, Chandan Yatra and Snana Yatra. In these yatras the God comes out of his temple to see and mix with his devotees.

In the third category of poems to Jagannatha, He is seen as a protector of His devotees like Prahlad, Dhruba, the Elephant, the female-deer, Bhusanda crow, Bibhishana, Draupadi, Ahalya, Bharati, Shabari, Ajamila, Chakrabaka, Sudama, Gopi and Bali. The Bhajan writers make references to some of these devotees in their songs and desire to have similar favours from the God to put an end to their anxiety and worries. In order to get favour from the God all the eminent devotees have stressed on the idea that the repetition of God's name is the only adequate means to secure the highest spiritual experience in life. In the songs 'Sri Krishna namaku bhaja' by Vinod, 'Radha Krishna, Radha Krishna' by Shyamasundar as well as in other songs written by Gourachandra, Kishor, Lochana the poets urge that the repetition of God's name is the only means to salvation (moksha).

The fourth category of Bhajans for Jagannatha repeats the different epithets of Vishnu. These poems do not have much poetic merit except that the devotees surrender themselves completely to God, and repeat His name incessantly in full faith, with the hope of attaining the highest realization of God.

The Neo-Vaishnava sect was concerned with Krishna, especially the youthful Krishna. The *Shrimad Bhagavata*, the great Vaishnava scripture inspired the Bhajan writers to a great extent. The romantic love-stories of Radha and Gopi, the beauty of Vrindavana, the adventures of Sri Krishna in his Vrindavana Lila, the glory of Sri Krishna's name and his unique beauty, have been described in highly emotional and sensuous terms. There are also Bhajans like 'Jaya jaya Ramakrishna purna shobhakara' by Ramachandra Chhotray which prays both Rama (son of Dasharatha) and Krishna, and there are some Bhajans like 'Mote sehi rupa dekha hari' and 'Jaya Sri Radha Radhe boli dake Kishori' by one Jayadeva, in which there are references to the incarnation of Vamana, Sri Rama and Krishna, one after the other. In these Bhajans the writers do not make any difference among Rama and Krishna and Vamana and they describe the episodes related to Rama, Krishna and Vamana with equal emphasis. In some Bhajans of Sri Krishna, we do not find any episode related to Krishna, but the writer requests the readers to only repeat the name of Sri Krishna or Radhakrishna, which can make them free from the

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bondage of the world.

In some Bhajans of Gopal Krishna like 'Ede bhagya mora hebaki, hebi Brindabaneswari sebaki, Galabele mo jiba Sri Radha das jiba, mo dina jiba para eka ehipari je', the poet imagines himself as a maid servant (sebaki) of Radha and prays for a vision of the erotic sports of Radha and Krishna. This form of worship and adoration of Radha is a predominant motif in all his poems and especially in his Bhajans.

On the model of Govinda-birudabali of Rupa Goswami, nearly eleven Bhajans were composed by Shyamkishore and other poets, where the main aim was to string together a series of birudas or epithets about Krishna. Though there have been melodious repetitions of syllables, they were more the artifice than art.

There are some Bhajans ascribed to Bhagavata where the main aim of the poets has been to give accounts of the subject matter of the twelve Skandhas of *Srimad Bhagavata*. We come across another set of Bhajans, where the poets have prayed to the different forms of Vishnu in Satya, Treta, Dwapara and Kali yugas.

Though there are hundreds of Bhajan writers in Orissa, the Bhajans of Achyuta, Ananta, Balarama, Yashobanta and Jagannath of 16th century, Bhima Bhoi of 18th century and Hari Das of 19th century are very popular, and these are often sung by devotees in the villages in the evenings with the accompaniment of Khanjani (small drum) and Gini (small cymbals) with rapt attention and whole-hearted devotion.

K.C.S.

BHAJAN (Rajasthani). What is popularly known and understood by this nomenclature, is a devotional song usually recited musically in a specific "raga". It has its near equivalent, and not an exact synonym, in another popular form known as Harajasa, meaning what is described in the praise of God 'Hari'. The latter word is typically Rajasthani in its form and character and, coined by the common masses and stands in composite harmony with the folk culture, having no distinct personality of its own. As seen in actual practice, the Harajasas are mostly sung by the women folk and are largely their own creation. The Bhajana on the other hand commands a wider appeal in devotional congregations, big or small, and covers the entire field of religious faiths, crossing all barriers of sectarian fragmentation. Thus, all 'Nirguni' and 'Saguni' branches of the Hindu faith, together with those of the Budhha, the Jaina, the Sikh, and even the Christians for that matter, may be included in its vast ambit. Speaking etymologically, though the word 'Bhaj', being a verb carries a limited sense of devoting oneself to God, the Bhajana has gained the conventional meaning of a devotional song.

Bhajans include 'Padas' of famous Indian saints, such as, Kabir, Surdas, Tulsidas, Dadudayal, Miran, Raidas and a host of others of more or less importance. The text of all these Bhajanas has been so moulded as to suit the mood and texture of the colloquial dialects of Rajasthani language. Instances have come to notice when the entire text has been fabricated and not a single word is original except the stamp of the saint poet's name, such as, 'Kahat Kabir suno bhai Sadho' (Kabir thus addresses the Sadhus). Songs known by the titles of 'Sakhi', 'Sabada', 'Pada', 'Vani', 'Sabadai', etc. all find their places in this category. The authorship of the 'bhajans' is unusually well established, but cases of anonymity are always there.

The field of folk literature is so replete with devotional songs that it becomes wellnigh impossible to categorise them under different heads of Bhajans, 'Harajasas', 'Devi Devata Ra Gita' (Songs of gods and goddesses), 'Dhamals', (Songs sung during the Holi festival), 'Aratis', 'Charjass' and 'Chanwalis' (prayers sung at the time of daily ritual worship) and a host of others of unknown names sung in the 'Jagaranas' (Keeping awake in the night while singing in the praise of gods) and 'Tirthajataras' (pilgrimages), etc.

The Bhajanas by whatsoever names they might be known, were mostly composed by the initiators and devotees of various faiths, prominent amongst them being the 'Natha', 'Ramavata', 'Vishnoi', 'Jasanathi', 'Niranjani', 'Nimbarka', Dadu, Laladasi, Charandasi, Alakhiya, Ramasnehi, Gudadapanthi, Ai and Karani, besides the Digambara and Swetambara Jainas. The local deities have also been linked with one or more of these faiths.

It has been a general practice with the devotees of these faiths and also other persons of religious leanings, to collect the 'bhajanas' of their choice and copy them in a 'gutaka' (a manuscript of pocket size containing miscellaneous writings of one's choice). Such 'gutakas' are still available in large numbers in religious institutions and private possession. The practice has been largely responsible for the preservation of innumerable 'bhajanas' from oral traditions. Unfortunately no attempts have so far been made to publish anthologies of this vast literature. Extraneous sectarian considerations have weighed heavier, and compliations relating to Dadu, Mira, Jambhoji, Jasanatha, Ramasnehi, Nimbarka, Jaina, etc. have been separately brought out, leaving the rest to their oral form. There has been a long standing tradition of Bhajanas in the Jaina literature also.

The first ever compendium of miscellaneous 'bhajans' was brought out by late Raghunath Prasad Singhania from Bombay Pustaka Bhandara, Calcutta, under the title *Marawadi Bhajana Sagara* (1970). It contains 1125 'bhajans'. The only draw-back in this otherwise laudable attempt, is that it has made no distinction of languages and freely inter-mixed non-Rajasthani 'padas'. Mention of the

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'raga' has been made on almost all entries, barring those that were not known to the compiler. It seems that a number of contemporary authors have got their own compositions included in the anthology, thus depriving it of the intrinsic worth it could have attained by publishing standard and established poets.

Ganapati Swami of Pilani has brought out two collections of 'Harajasa's (*Harajasa Mala Nos. 122, Pilani, 1977-78*). He has taken much pains to search out real folk songs of the devotional kind from rather inaccessible rural areas, and rescued them from rich oral traditions. These 'Harjasas' of unknown origin may be termed as competent emissaries of the culture of this land. H.L. Maheshwari has edited *Sabadavani* of Jambhoji (16th century), Swami Mangaladas has published *Haridas ki vani* (1962) and Harinarayana Purohit and K.S. Sekhawat have compiled *Miran Brhat Padavali* (1968, 1975). There have been dozens of small and big collections of Miran. Despite all this, no systematic approach was ever made to deal with the 'bhajans' in general.

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Raw.S

BHAJAN (Sindhi) in Sindhi means a devotional song, generally pertaining to the Hindu religion. A good many devout poets have composed bhajans which although do not strictly follow prosodic rules, are yet based upon rhythm and musical melody. No doubt, various poems of Sufi saints and poets having mainly devotional or spiritual thought content are sung in religious gatherings and have got their place in the anthologies of bhajans. Thus, a considerable number of stanzas from the poetry of Shah Abdul Latif (1689–1752), Sachal (1739–1829), Sami (1743–1850) and Dalpat (1769–1849) are popular as bhajans and are sung in religious congregations.

Nihalchand (1798–1865), also known as 'Nihal Lal' perhaps, is the first poet in Sindh who used the word 'Bhajan' for some of his poetic compositions written in Hindi as well as in Sindhi. His Bhajans are collected in the book *Ratan Jote* (1958, Karachi) compiled by Motiram S. Ramvani. These poetic compositions are named according to different molodies of Indian music, for instance, 'Bhajan Tilanga', 'Bhajan Asa', 'Bhajan Kalyan.'

The tradition of composing Bhajans was followed up by devout descendants of Nihalchand, who were also good singers and connoisseurs of Indian music. They were Vishindas (1843–1929), Shrichand (1874–1932) and Udhavdas (1879–1926). These songs became more popular with saint poets of 'Vaishnava cult' who sang Bhajans daily in religious and spiritual assemblies. They were known as 'Bhagata' (Devout persons) and the religious congregations became popular as 'Bhagati'. Bhagat Kanwarram was one of the famous singers of Bhajan .

Among the devout poets of Sindh who have composed and sung Bhajans, the names worth mentioning are Gangaram (1860–1950), Kalachand (1867–1911), Thakurdas Sharma (1868–1906), Basantram Sharma (1869–1907), Teunram (1887–1942), Gvalanand (1897–1941). Pahilajram (1900–1968) was the most prolific composer and singer of Bhajans in Sindh. His poetry is collected in *Shri Prahlada Prema Vani* in fifteen volumes, *Krishna Vilasa, Kanvara-Vilasa, Prahlad Pushpanjali, Guru Nanik Vilasa, Mira Vilasa, Savitri Vilasa.* Swami Shanti Prakasha's (b. 1907) Bhajans are collected in a book *Bhajan Bahar.*

Besides, there are a few Sindhi poets who have composed a number of devotional songs. For instances, Hundraj Dukhayal (1910), well known for his patrotic poems, has collected his devotional songs in two volumes, viz. *Krishna Bhajanavali* (1923) and *Bhajanvali* (1926). There is a good number of devotional songs in Sindhi sung in worship of Uderolal, an incarnation of God Varuna (e.g. *Jhulelal Bhajanmala* by Atmaram Memnani, published during the eightees, *Amar-Ustuti* by Thakur Isardas). Recently, a large number of Bhajans have been composed in Sindhi in worship of Rama Pir, a heroic saint of West Rajasthan, who has gained popularity among Sindhis also.

M.K.J.

BHAJAN (Telugu) is a branch of people's literature. People sing devotional songs in praise of their deities. This process is called 'bhajan'. This is a divine service which is expressed musically. Bhakti is the basis for 'bhajan'. The bhajan consists of service, (of sixteen types), praise of the deity and appeal to God for Moksha.

Pandits have begun singing songs, following 'ashta padis' and 'tarangas' in Sanskrit. Time was when the learned sang these songs to the accompaniment of drums and discs, while the unlettered ones sat listening. Slowly bhajans were written in the spoken language: It was as follows:

"Appannoy-ari billoy"
"Ramanna Ramudoy–Ram bhajana
Ramudosthunnadu–Ram bhajana"
"Sandulanta gondulanta–Ram bhajana
Ramudosthunnadu–Ram bhajana
"Chukka Chukka leedi–Ram bhajana
Soodi Kommula eedi–Ram bhajana
"Kittamma–Gopala bala Kittamma!
Vraja nanda kumara Bala Kittama"

You invite the god-head by offering ankle bells to His feet, rings to His fingers and henna to his tapering nails.

Thus started bhajans in the past, well-defined and within the reach of all. The singers shout together

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'Srimad Rama Ramana Govinda Hari' both at the beginning and the end of a kirtan or bhajan. Some used to pick out this kirtan from devotional books like *Gutthin divi Ramayana* and *Dharmapuri Ramayana*. Later some composers wrote books of Bhajans. Many have published *Ramayana* in story form and dramatic form. Likewise they wrote 'Krishna Leelalu' from the *Bhagavatam* in both the forms. Thus the bhajans have branched off into several styles in course of time.

By the first quarter of the 20th century, bhajans spread to the four corners of Andhra. Presently the following are the types of bhajans followed in India: 1) 'Pandita bhajan', 2) 'Tharangala bhajan', 3) 'Sevamoli bhajan', 4) 'Chidathala bhajan', 5) 'Hari bhajan', 6) 'Thurupu' (thalala) bhajan', 7) 'Kolala bhajan', 8) 'Sapta talala bhajan', 9) 'Thappidi kundala bhajan', 10) 'Kolala bhajan', 11) 'Pandari bhajan' and 12) 'Jandala bhajan'. Each has a distinct style and so many teachers have sprung up.

During the Independence movement a book *Swarajya bhajana kirthanas* was published. The authorship is unknown. Propaganda is no aim of these bhajans. The writer exhorted all Indians of all religious to stand united as brothers in the struggle for independence.

Today we have Jesus Christ bhajans and Satya Sai bhajans. Gandhi started this type of bhajans in praise of godlike persons.

V.S.K.A.

BHAKTI RASA (Sanskrit) Bhakti or devotion is integral to any religion; this is true of the Hindu religion also. However, a speciality with Hinduism is that it is a particular way of life, closely associated with theology, metaphysics, aesthetics, fine arts and other related fields.

The ninefold classification in the *Bhagavatapurana* about the grades of Bhakti arising from the different activities in which the devotee is involved, and the attitude in such involvement, is well known. These nine types are—Listening (to the Lord's greatness) (Shravana), glorifying, and remembering Him (kirtana/smarana), attending, worshipping and saluting Him (padasevana, archana, vandana) and adopting a servile attitude (dasya), or friendship (sakhya) or complete surrender (atmanivedana) to Him. The early *Bhagavatapurana*, as also the *Bhaktisutras* (Aphorism on Bhakti) by Narada and Shandilya, describe and refer also to the phases of devotional fervour known as Kanta-Shakti such as the Gopis had for the Lord, and which was cultivated in some later school of Krishna-bhakti as Madhurabhava.

Illustrations for the above phases and types of bhakti are available even in the pre-historic Vedic hymns; this tendency has continued with full vigour in the beautiful stotras of great acharyas who hailed from different regions of India.

In the older works bhakti is an ethical and mystical passion of an intensely personal character, rather than an impesonal intellectual conviction adduced by mere knowledge. In these cases the term is interchangeable with priti, bhava, raga or sneha, as expressions of ardent love and yearning. Knowledge or belief is indeed acknowledged as a preliminary, and selfless action is not excluded, but they are not identical with it. The medieval expressions of the passion however dispense with jnana (ulterior knowledge) and karma (action) in the orthodox sense and take their stand exclusively upon mystical emotional realisation (rasa). But it also borders definitely upon sense devotion and leans towards the erotic passions. It was Bopadeva and Hemadri, who in their *Bhagavatamuktaphala* and its commentary Kaivalyadipika developed this idea of bhakti as the main rasa.

Following these two writers came the Bengal school of Vaishnavism. Especially Gosvamin, one of the chief disciples of Shri Krishna Chaitanya, elaborated fully the bhaktirasa theory in all its ramifications, in his *Bhaktirasamritasindhu* (Printed Murshidabad, 1924) and *Ujjvalanilamani* (Navadvipa, 1926). According to the Vaishnava alamkarikas there are twelve rasas—Bharata's eight rasas (omitting shringara and including shanta) along with vatsalya, Preyan, sakhya and dasya. A new orientation to the whole scheme is given in recognising the old shringara as the chief rasa. It is rati for their God, and is also called madhura and ujjvala.

Madhusudana Sarasvati, the famous Advaitic dialectician and devotee of Krishna, gives some new ideas on Bhakti rasa in his *Bhagavadbhaktirasayana* (Benares, 1927). In this unique work there are two noteworthy aspects. Firstly bhakti is, according to him, the chitta taking the form of the Lord. Secondly bhakti is considered a purushartha, which is defined by him in a comprehensive way as "bliss untailed by sorrow" (duhkha–asamsprishta-sukha). He separates jnana from bhakti and so does not include bhakti in the fourth purushartha moksha. It is noteworthy that among the earlier alamkarikas Abhinavagupta proposed to bring bhakti under shanta rasa that is related to moksha.

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S.S.J

BHALAN (Gujarati; 15th century) was a poet of Patan in North Gujarat who was according to some scholars a predecessor, according to some a contemporary and according to others a successor of Narsinh Mehata (1414–1480). Popular belief has it that a devotee of

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Shakti, he transferred his devotion to Lord Rama in later life and took to asceticism. He rendered into Gujarati the tenth canto of *Bhagavata* not in the form of Puranic narrative but mostly in lyrics. He has made the varied childhood pranks of Rama and Krishna the subject of two bunches of lyrics with the fervour of an ardent devotional poet. He is equally remembered for his judiciously abridged Gujarati version of Banabhatta's *Kadambari* in verse. To him, again, goes the credit of contributing to the growth and development of the narrative Akhyana form of medieval Gujarati poetry, through his renderings of the stories from the Puranas, which he termed Akhyanas and to which he gave a fixed Kadavam pattern which was to be perfected by Premanand in the seventeenth century. In his Akhyanas on Nala, Durvasa, Mrigi, Dhruva, and Julundhara, he runs close to the original Purana stories and is generally averse to taking the liberty to amplify and modify them as his successors later did. He has been rightly called the father of Akhyana. An adept writer in lyrical as well as narrative poetry, he wields a facile pen and his diction is simple, chaste and dignified.

An.R.

BHAMAHA (Sanskrit), author of the *Kavyalamkara*, is one of the earliest writers on poetics in Sanskrit. Very little is known about him except that he was the son of Rakrilagomin. Some scholars have taken him to be a Buddhist on the basis of the term Gomin given to his father's name, and his salutation to Sarvajna in the beginning. But his scathing criticism of the Buddhist theory of apoha and the reverence shown by him to the Hindu pantheon suggest that he was a Hindu. There has been a controversy regarding the relative priority of Bhamaha and Dandin; but with the discovery of Dandin's *Avantisundarikatha* it is now clear that Dandin is later than Bhamaha. The date of Bhamaha can be fixed definitely; he refutes the sphota theory of Bhartrihari (500 A.D.) and the apoha theory promulgated by Dignaga (in the beginning of the 6th century); he refers to the definitions of perception as given by Dignaga and Vasubandhu; but he is not familiar with the views of Dharmakirti (600 A.D.). Hence he may be assigned to the middle of the 6th century. Bhamaha is praised as an ancient authoritative writer on poetics by Anandavardhana (850 A.D.); Udbhata in the beginning of the 9th century wrote his Vivarana commentary on Bhamaha's work.

Bhamaha is considered as the founder of the Alamkara School in Sanskrit poetics; to him all alamkaras or figures of speech are based on Vakrokti, or exaggerated and twisted form of expression with embellishments. According to him the body of poetry consisted of expression and meaning; he advised poets to avoid defect (doshas) and attain excellences (gunas) and described the poetical embellishments (alamkaras) which would enhance the beauty of the expression. He was very particular about the grammatical correctness of expressions and the absence of flaws in logical arguments. He did not distinguish clearly between gunas and alamkaras.

While the *Natyashastra* gives only four figures of speech (simile, metaphor, dipaka and yamaka), Bhamaha recognizes about three dozens of them. The characteristics (lakshanas) of poetry enumerated in the *Natyashastra* are now merged in the figures of speech. Rasa is accepted but as a figure of speech (rasavat), svabhavokti (natural description) is mentioned, but not recognised as a figure of speech. Bhamaha attaches little importance to the gunas or to the styles based on them; instead of the ten gunas enumerated in the *Natyashastra*, he accepts three: madhurya (sweetness), ojas (strength) and prasada (clarity). He casually refers to the two schools Vaidarbha and Gauda. Among prose kavyas he distinguishes between the novel (katha) and the historical romance (akhyayika).

Bhamaha gives equal importance to natural poetic genius (pratibha) and careful study (vyutpatti) as the proper equipment of a poet; the purpose of poetry is said to be giving fame and wealth to the poet and delight, as well as the attainment of the four purusharthas, to the readers. Bhamaha's influence on later poeticians has been very great; even while differing from him on certain points, they refer to him with respect.

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K.K.R.

BHAMBHANI, NARAINDAS MEWARAM (Sindhi, b. 1912) is a eminent Sindhi author. He taught at D.J. Sindh College, Karachi and later, after migrating to India in the wake of partition, at the Government College, Ajmer. His first book entitled *Pap Ain Pakizgi* (Sin and Purity, 1940), an adaptation of Thomas Hardy's novel *Tess of the D'Urbervilles*, fails to fit the social conditions obtaining in Hardy's England to the ones in Sindh of his day. Hence, the characters adapted in Sindhi look unreal and lifeless. His second novel, an original work, *Malhini* (Woman gardener, 1942) is written in a cumbersome, pedantic style and strings together the sensational incidents in which deaths and suicides occur frequently. It was with his second original novel *Vidhava* (Widow, 1943) that he was acclaimed as a significant Sindhi novelist. Etched in the Sindhi ethos, the novel deftly delineates a young, educated widow, Sona by name, who is caught in the tangle of social mores and individual aspirations. She emerges bold enough to defy the social barriers and marries the young man of her choice. The year 1945 saw the publication of *Adabi Ghuncho* (A literary bud), a collection of essays jointly by Ram Panjwani and Bhambhani on various subjects of socio-cultural and literary interest. Bhambha-

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ni's *Faqiran Lai Qaido* (Law for the beggars), an oft-anthologised essay for the students of Sindhi prose, sympathetically looks at the problems of beggars in our society, and makes a forceful plea for the amelioration of their lot. His critical work *Shah Jun Surmyun* (The heroines of Shah, 1944) is, perhaps, the best known work by him. He rightly observes in it that Shah 'Abdul Latif objectifies his 'bhavas' (emotions) through the vibhavas (objective correlatives) of his heroines' life stories. He also wrote *B'arani Jun Akhanyun* (Stories for children) in 1946.

Mo.J.

BHANA (Sanskrit) is an one-Act, one-character monologue type of Sanskrit play. One-act implies action lasting for not more than one day; plot, imagined, has only two Sandhis (junctures), mukha and nirvahana. The only character, the hero (or heroine, may be), is the gay Vita (parasite, man about town). He goes out on some paramour's amorous errand, and on his way, carries on talks with imaginary characters through akashabhashita. Hence monologue, consisting mostly of speech, Bharativritti. He describes his or others' adventures, amorous or heroic. Incidentally he also narrates and laughs at follies and vices of all sorts of persons; sometimes mimics them too. Hence it is satirical and formally it is the simplest, probably and most primitive, popular in nature and origin, meant to amuse commoners, instruct even the princes. Amorous plot justifies inclusion of ten *lasyangas*.

R.N.

BHANDARI, MANNOO (Hindi, b. 1931) was born at Bhanpura in Madhya Pradesh. She received her M.A. degree in Hindi, from the Benaras Hindu Unviersity. She taught at Balika Shiksha Sadan and Rani Birla College in Calcutta. At present she teaches Hindi at the Miranda House, Delhi University. She is married to the well-known novelist and short story writer Rajendra Yadav.

Mannoo Bhandari has written both short-stories and novels. Her short stories like 'Yehi Sach Hai' and 'Main Haar Gai' attracted immediate critical acclaim on publication. Of her novels *Mahabhoj* and *Aapka Banti* are the best known. Both these novels deal with questions that rock the traditional life in India. *Aapka Banti* is a psychological portrayal of the plight of a young child of divorced parents; while *Mahabhoj* goes further and probes the reality behind the public and political outcries against atrocities heaped on the poor, Harijans in the rural areas. *Mahabhoj* has also been adapted into a play by the author and staged successfully. It has been translated into English, Marathi, Bengali and Gujarati. Several of Mannoo Bhandari's short stories have been translated into English, Kannada, Marathi and Gujarati and three of them, have been made into films. Her *Ek Inch Muskan* is an interesting attempt at collaborative novel writing. She has written it with her writer husband, Rajendra Yadav.

Although initially associated with the 'Nai Kahani' movement of the fifties, which sought to break new ground for short story in Hindi, Mannoo Bhandari's work has matured and ventured beyond the movement. Her work shows an openness of approach, and a simple and direct analysis of vital personal and social questions of our times. Her diction is simple and direct too. She has dealt wiith familiar problems of urban families in stories like Ek Plate Sailab' the trauma of a broken marriage (*Aapka Banti*) the convolutions in the soul of a single working girl (Yehi Sach Hai) and corruption in politics and bureaucracy which results in untold sufferings to the innocent and the weak (*Mahabhoj*). She is known for her subtle and sympathetic protrayal of the educated Indian woman from the middle classes, whose upbringing pulls her one way, and her liberal education another. While they subscribe rigidly to no man-made ideology, her stories and novels demand of the reader a more intensive kind of reading and a need for introspection and re-examination of traditional values. In fine, she is one of the most sensitive fiction writers of Hindi today. Whatever the point of view, she writes with a deep concern for the problems of a changing society in which, the man-woman relationship has assumed for obvious reasons, are importance which it never assumed in the past. Her treatment of human relationship is marked by artistic power and insight. She has already published quite a few collections of her stories and novels. A list of these works is given below.

Collections of short stories: *Main Haar Gayi, Tin Nigahon ki Ek Tasvir, Yehi Sach Hai, Priya Kahaniyan, Sreshtha Kahaniyan, Trishanku, Ankhon Dekha Jhooth* (Stories for Children) Novels: *Ek Inch Muskan* (in collaboration with Rajendra Yadav), *Aapka Banti*, Kalwa (for young teenages), *Mahabhoj* Plays: *Bina Divaron ke Ghar*.

M.P.

BHANGI PANDURANGA RAJARAMA (Konkani; b. 1923) is essentially a poet. He wrote short stories during initial stages and his stories were known not so much for

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the theme or the technique they used but for their poetic style. The influence of Vamana Varde Valavalikar is intensely evident in his prose writings.

He was educated in the Portuguese language (seven years of Licium-Curso Complementar de Letras) and his love for Portuguese literature has indeed had some influence on his writings. But his themes are essentially local. His choice of words enables the reader to single out his writings from others, although *Distavo* (Manifestation 1972) is the only collection of poems he has so far published. He has translated Oscar Wilde's *Salome* from English into Konkani (1975).

Perhaps the political conditions and absence of freedom of expression during the Portuguese regime under whom he was employed is responsible for his introvert nature. His poetry is a reflection of his nature, which at least by implication is inclined to the dark side of the life. Critics call him a pessimist; but his admirers find a silver lining in the dark cloud of life he has portrayed.

BHANGU, RATTAN SINGH (Punjabi; d. 1846) His father Rai Singh, was an active member of the Buddha Dal, and had taken part in many a clash with the local rulers and the Afghan invaders. He was the grandson of Bhai Mehtab Singh Mirankotia, who beheaded Massa Rangad (1740) for sacrilege of Harimandir Sahib, Mehtab Singh was later tortured to death by being put on the rack (1745) by the orders of the Governor. Belonging to a family of martyrs, Bhangu also took his family name 'Sahid'. While concluding his great work *Prachin Panth Prakash* Bhangu casually makes a mention of his lineage and nativity. (He was a native of village Bhadi, Ludhana. of Mahan Kosh, pp. 2376-77). Bhangu's maternal grandfather was the famous Jathedar Sam Singh, founder of Karod Singhia Missal. Bhangu's only available work is *Prachin Panth Prakash* which traces the Sikh History right from Guru Nanak Dev to Sikh Missals. In the few introductory pages, he gives a short description of the ten Sikh Gurus, but in the main work he deals in detail with the Sikh Missals. Most of the episodes of Sikh history which he describes in the *Prachin panth Prakash* relate to his own family, and can be regarded as first hand information and contemporary evidence of the facts. He undertook to write this book on the basis of information received from his father and other contemporary eyewitnesses. He had himself also seen some of the events recorded by him. His book, therefore, is one of the most important and useful sources on the Afghan-Sikh struggle for supermacy in the Punjab, during the 18th century. Though some dates are disputable, yet his work is a solid contribution towards the major happenings of the Sikh history of the 18th century. During those days, Ludhiana was the seat of Missionaries and the centre of Studies. Bhangu was acting as a source about the incidents of Sikh history which related to his family and was, in this way, assisting Captain Hugh Murray (author, History of British India, T. Nelson & Sons, London, 1856) in his research regarding Sikh history. Murray, the renowned historian, was the political Agent of the East India Company at Ludhiana, and inspired by Sir David Ochterloney, was working on a history of British India. Bhangu incorporated in his *Mss* of *Prachin Panth Prakash* (1809) most of the incidents which he narrated to Murray. The *Prachin Panth Prakash* is a store-house of contemproary information regarding 'Panthak' happenings of the time in the same way as *Suraj Prakash* (of Bhai Santokh Singh) is for Sikh Guru's lives. For this very reason, most of the book re-narrating these episodes, tap this source. Though in the literary field it is only a versification of the facts, yet a land-mark in Panthak history e.g., Bute Shah in *Tarikh-e-Punjab* (IV) quotes that Sam Singh took 'Pahul' from Kapun Singh, but according to Bhangu he took it from Mastan Singh, who was a close companion of Banda Singh. When Giani Gian Singh of Longowal found *Prachin Panth Prakash* a poor poetic narrtion, he added some more incidents to it and in 1887 re-shapped a new book which was published in 1937. Nihal Singh, a poet of Lahore, also made further additions to it.

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S.S.So.

BHANITA (Maithili). We have almost all forms of traditional Indian poetry represented in Maithili, but the distinguishing feature of the Maithili lyric is that it is extraordinarily musical, direct and spontaneous with its length invariably suited to the expression of one mood or the other. With wide and unlimited range, it draws its main inspiration from the events and experiences of every day life, the Sanskrit poetic and erotic conventions providing background to its imagery and colour. In fact, Bhanita is the most common feature of Maithili lyric.

It is a literary form that appears to have been practised in the early and medieval periods throughout the length and breadth of upper India and its chief characteristic lies in the insertion of the poet's name or any other names he chooses (whether a *nom de plume* for himself or the name of his guru). It seems to have been a development of the practice of earlier Sanskrit poets to insert in the poem or a stanza the name of the metre in which it is written. In some of the Bhanitas we have the name of the king who happened to be the patron of the poet, or any other person (sometimes along with his consort) whom the poet wishes to compliment or oblige as his benefactor or

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friend. Vidyapati was the master Bhanita writer whose Bhanitas portray a vivid picture of conflict between propriety and enjoyment, passionate and pathetic sentiments, sensuous and respectful moods, remorse and longing.

In a recent study of the existing works on Vidyapati a very lucid analysis of his Bhanita has been given against the background of new source material from Bengali literature which throws light on the various aspects of this popular lyric form. Poet Jayananda was another great writer, and if the Bhanitas are removed from his songs it would be difficult to distinguish his imageries from those of Vidyapati.

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U.T.

BHANJA, DHANANJAYA (Oriya; b. 1611, d. 1701) Born in the Bhanja royal dynasty of Ghumusar, Dhananjaya wrote poetry in the traditional pattern of Sanskrit kavya in Oriya literature. In the 17th century, medieval Oriya literature was characterised by its adoption of Sanskirt poetics, rhetoric and depiction of erotic sentiments. The royal court of Ghumusar was then the flourishing seat of traditional learning, literary cultivation and culture, which Sanskrit pundits used to adorn under royal patronage. The literary practices of the Bhanja rulers ushered in a new pattern of erotic Kavya literature in Oriya, a new form and a new technique. Music also played an important role in literature.

Dhananjaya was the son of Banamali Bhanja and he was the king of Ghumusar for a long period of 65 years. Dhananjaya had more than one wife and from them twelve children and among them Gangadhar was the eldest. Dhananjaya was not only a great poet of ornate versification but he played his part as a great patron of learning and culture. His important works are *Ichhabati, Ananga Rekha, Tribura Mohini, Madan Manjari* and his *Raghunath Vilas* written in ornate style on the theme of *Ramayana* is still quite popular.

G.M.

BHANJA, GHANA (Oriya). The poet Ghana Bhanja, author of *Govinda Vilasa* was the ruler of Ghumusar, a Zamindari in Ganjam district in southern Orissa between 1707 and 1754. The Bhanjas of Ghumusar were traditionally patrons of literature, and many of them were writers themselves and composed poetical kavyas. In addition to Ghana some other leading Bhanja writers were, Dhananjaya, Trivikram and Upendra, the last being the most famous of all. Dhananjaya, Ghana and Upendra wrote 'Kalasa kavyas' following the well known Apabhramsha traditon. In *Govinda Vilasa* Ghana Bhanja had composed a kavya based on Radha-Krishna Lila. He was influenced by the Riti school of poetry which was dominant at the time and embellished his poetry with many rhetorical as well as alankar devices and elaborated his poetical account with descriptions of nature, and details about the beauty of the heroine, Radha. In fact Radha and Krishna met each other for the first time in the forest of Brindavan. It was spring and as it was a case of love at first sight, the poet describes the natural beauty of Brindavan which adds to the beauty of love. The lover and the beloved feel attracted towards each other, and intensely desire each other's company; the poet makes them suffer the pangs of separation, though finally they achieve their desired union through a woman-messenger of Sri Krishna.

The poet describes Radha's beauty as an Abhisharika, when in response to Sri Krishna's invitation through the woman-messenger, she proceeds to meet her lover, also in the groves of Brindavan.

Though politically Ghana Bhanja was an enemy of Upendra Bhanja whose uncle he was and had occupied the throne of Ghumusar by driving away Upendra's father, the legitimate heir, yet in liteature and particularly in writing kavyas he followed Upendra Bhanja and was largely influenced by him. The two kavyas with fictional love story that he wrote, entitled *Trailokya Mohini* (She who charms the Three Worlds) and *Rasanidhi* (The Treasure of Beauty) were done on the model of *Labanyavati*, the famous kavya of Upendra Bhanja. All his writings, as was usual at the time, were musically-structured units and employed raga, tala, etc., so that they could be sung. In 1739 he got the title of 'Kshatriyabar' from Birakeshari Deb, King of Puri (Khurdha), which he extensively used in his writings and at times called himself 'Kshatriyabirabar Bhanja'. He was a minor poet, but an interesting representative poet of the time.

K.C.S.

BHANJA, UPENDRA (Oriya, 17th century) One of the most celebrated poets in medieval Oriya literature, Upendra Bhanja in many respects was a pioneer of romantic and ornate poetry of power and vitality. Born in the royal family of Bhanja dynasty of Ghumusar, a Taluk in Ganjam District in Orissa, Upendra Bhanja is believed to have lived between 1680 and 1720 although scholars differ regarding his exact date. The ruling Bhanja of Ghumusar pursued a tradition of literary culture, characterised by ornate poetry. His grand father Dhananjaya Bhanja was a poet of repute in his days. Upendra received a traditional education and was trained in Sanskrit scholarship. Upendra Bhanja was a symbol of ornate poetry, inheriting the Sanskrit Kavya tradition. He is also an interpreter of the contemporary court life. His literary practice ushered in a new style of Oriya narrative poetry

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and his numerous compositions became brilliant specimens of art, neatly executed with a precision of words. He is credited with nearly 100 books, half of which are still unpublished. The entire skill and excellence of his poetry lie in the much laboured arrangement of words responding to alliterations, ornate versificaiton, artificial pedantries, and jugglery of words, each capable of interpreting the meaning in more than one ways. Romanticism, eroticism, the description of the hero and heroine, who are princes and princesses, their love and romance are the chief subjects of Upendra's poetry. Being a man of high contemplative vision his poetry embraced a vast canvas of imagination, emotion and artistic embellishment. Among his most subtle work of poetic art, *Labanyavati Baidehishavilasa, Premsudhanidhi, Kotibrahmandasundari, Raspanchak, Subhadra Parinaya, and Rasika Harabali* are noteworthy. His themes are drawn from myths and court life. He has adopted alliteration, rhetoric and music to create an abiding appeal in the minds of the readers. His characters are magnificient and pathos, romance and poetic sensibility play a powerful role in his poetry.

His *Labanyavati, Kotibrahmandasundari, Baidehishavilasa* give a profound romantic experience. *Rasika Haravali* has for its theme the story of Vidyadhar, cursed and born in Purushottam, and his daughter Rasika Haravali, a paragon of beauty. Being attracted by her exquisite beauty and charm, the prince of Koshal reached Purushottam in search of her and ultimately they were united in marriage. The work has characteristic descriptions of nature, cities, court life and social festivals including marriage. The festival performed in honour of Lord Jagannath of Puri is narrated with a great devotion. *Subarna Rekha*, another narrative Kavya of Upendra Bhanja, is designed in the mould of *Rasika Haravali. Baidehishavilasa* and *Lavanyavati* are the most celebrated among Bhanja's works. The theme of *Baidehishavilasa* which carries the 'B' initial throughout the Kavya is drawn from the *Ramayana. Labanyavati* has for its theme the passionate romance of Chandra Bhanu the prince of Karnatak and Labanyavati, the royal daughter of Simhala. Similarly *Kotibrahmandasundari* has for its theme the love and romance of prince Pushpaketu and the princess Koti Brahmanda Sundari, the much sought-after beauty. *Subhadra Parinaya* is based on the *Mahabharata*. His *Chitra Kavya Bandhosaya* is modelled on the same kind of literary art of Sanskrit poetics showing therein the interplay of words, each offering various meanings and interpretations.

Though erotic love is predominant in his Kavya, he has deeply pondered over the social and religious aspects of human life. He was a great worshipper of Rama. With deep love for life and society his writings conjure for his readers the universal image of a love-lorn romantic soul. An artist of deep contemplation and delicate sensitivity, Upendra Bhanja occupies a very significant position in Oriya literature.

G.M.

BHANKAR (Gujarati), the first collection of poems of Balvantrai Kalyanrai Thakore published in 1917, was a big event in the history of Gujarati poetry. The poetic mood and mode of expression in it deviate from earlier poetry. Thakore's coarse style and reflective lyricism paved a new path in Gujarati poetry and provided fresh models to his followers.

It includes sonnets, songs and a long poem named 'Arohan', wherein the Gujarati poet and critic Sundaram sees the ascension (Arohan) of Gujarati poetry. In *Bhankar*, Thakore has evolved a new style of expression and form of verse which he had modelled on blank verse. He called it 'Agey Pravahi Padya'. He tried to divorce poetry from music which is exemplified in the *Bhankar*. The poems of *Bhankar* may seem rough in style but are rich in emotion.

The second part of *Bhankar* was published in 1927 under the title *Bhankar-dhara* 2. In 1942 Thakore published the further edition of *Bhankar* which includes his previous three collections of poems namely (i) *Bhankar*, (ii) *Bhankar-dhara* 2 (iii) *Mharan sonnet. Bhankar* edition of 1942 also includes some other poems which were not collected in a book form. In 1951 Thakore published the enlarged edition of *Bhankar*, wherein he included some new poems. The latest edition of *Bhankar*, posthumously published in 1962, includes the remaining poems of Thakore.

D.P.

BHAN, PUSHKAR (Kashmiri; b. 1926) belongs to a middle class Kashmiri pandit family. After passing his B.A. from Punjab University, he started his career as Assistant Accountant, Modern Mills, Bombay. During his stay in Bombay he used to write in *Inqlab*. During the tribal raid on Kashmir in 1947, Pushkar joined the Cultural Wing of patriotic forces and participated in the revival of cultural movement launched by the Cultural Front as a stage actor. He joined Radio Kashmir in 1951 and is at present working on its staff as a Selection Grade Producer.

Pushkar started his famous satirical Radio *Machama* in fifties and till date 54 instalments of this serial have been broadcast by the Srinagar Station of All India Radio. This Drama serial brought Pushkar both name and fame and its characters 'Machama', 'Sula Gota', 'Rehman Dada', 'Khatiq', 'Kak' and 'Kak Ded' are the house hold names in Kashmiri families. A selection of this serial was published in book form in 1977 under the caption *Machama*. This book contains the stage version of some of his *Machama* series plays. *Machama* brought Sahitya

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Akademi Award to Pushkar in 1978.

His famous family serial 'Zonadab' in which he was assisted for some time by his friend and collegue (late) S.N. Sadhu fetched him the distinction of Padma Sri in 1974. This family serial is considered a land mark in the history of All India Radio and is being broadcast almost daily for the last eighteen years.

Pushkar has acted in two Kashmiri films 'Manzi Rat' and 'Mehjoora' and has delivered his goods to perfection. Pushkar is a homourist and satirist and both these elements are evident in his prose, plays and poetry.

The famous counter propaganda serial *Wutal Buji* which was broadcast by Srinagar Station of A.I.R. in 1965 was a joint venture of Pushkar and Sadhu. Besides producing plays for Radio, he has successfuly produced plays on stage also. He is a polished radio voice and a stage actor of standing.

In collaboration with (late) Som Nath Sadhu he wrote a number of stage plays. One such play *Gr-and rehearsal* was given first prize in play script competition in 1967 by the State Cultural Academy.

Pushkar has written a number of popular series for Radio Kashmir which include A Asun Ta Gindun and Posha Gund.

Besides Kashmiri Pushkar has a good command over Urdu, Hindi and English. He has written a book in Urdu for the Publication Division of Government of India which was published in 1970 under the caption *Zari Taraqi kay naiyuofuq*.

Pushkar's contribution to Kashmiri language and literature is in every respect worth praising.

Pushkar has written a lot but most of it is still in the archives of Radio Kashmir, Srinagar.

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Mo.S.

BHANSAHEB (Gujarati; b. 1698, d. 1755) was a follower, of Kabir sect. As all the followers of the sect applied the suffix 'Saheb' to their names, Bhandas also changed his name to Bhansaheb. He was a philosophical poet who preached the doctrine of monism through his poetry. His two philosophical works *Hastamalak* (name of a character) and *Ajgar-Avadhut Samvad* (dialogue between a Saint and the Cobra) depicts in a dialogue form the philosophical concept of oneness of the individual and universal being. Both the works preach the Vedantic doctrine of monism, and in order that the doctrine can be easily grasped by common man, he has given a number of illustrations. The dialogues in these two poems are of the types of dialogues between Yama (God of Death) and Nachiketa in *Kathopanishad*.

Bhansaheb is the first poet in the medieval period who has given the name of Garbh and Garbis to a type of songs sung while dancing, and he has also composed Hamchis (a dance poem in which the participants clasp each others hands). His *Hanumanni Hamchi* (Hamchi of Hanuman) and *Nrisinghjini Hamchi* are well known. He has also composed *Prahladakhyan* (The story of devotee Prahlad) in which he has narrated the incident of Prahlad who incurred the wrath of his father for reciting the name of Lord Vishnu.

Bhansaheb will be remembered for his seventy one Garbas and Garbis. He is the first medieval Gujarati poet who has used the words Garbas and Garbis for his dance poems. In one of his famous poems he has described how the universal mother performs the Garba dance. His vision is cosmic. He says in the poem:

'The circumference of the sky is the pot, with which the month Bharani performs the dance. Sun is the lamp in which moon is the light. Earth is the earthen vessel in which the light is lit and mountain Meru is the wick. The seven seas are the oil.'

Thus his imagination covers the whole universe. Bhansaheb will be remembered as pioneer of Garba and Garbis in medieval Gujarati poetry.

C.M.

BHANU, JAGANNATH PRASAD (Hindi; b. 1859, d. 1945) was born on 8 August at Nagpur. Jagannath Prasad had his early education at Nagpur itself. Having a keen devotion to learning, he acquired an adequate knowledge of Hindi, Sanskrit, Urdu, English, Marathi and Oriya languages, through self-study. Having had an occasion to work as a teacher in early life, he developed interest in poetic composition and adopted 'Bhanu' as his pen-name to write poetry. He was later transferred to the department of settlement where he retired as an Asstt. Settlement Officer.

Having a profound interest in Hindi language and literature, Bhanu developed an attitude for the study of works on 'Riti' (Rhetorics). After a thorough study of various works on prosody, he penned a work on the subject entitled *Chhand Prabhakar* in 1894. Turning thereafter to the study of different works on Poetics, Rhetorics, traditional classification of heroine 'Guna', 'Riti' etc; he published his *Kavya Prabhakar* in 1905. The two works were very well-received, were prescribed in various courses of study and formed the basis of 'Bhanu's' name and fame in literary circles.

Bhanu's' tastes were varied. Along with the different aspects of literature. 'Bhanu' also interpreted the tale of the *Ramayana* and the *Mahabharata* in simple language.

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He published about a dozen books—the latest edition of *Kavya Prabhakar*, being published as recently as 1981. Herein he has rather systematically compiled the choicest of the poetry of the poets of the past–including his own. No other such compilation is available in Hindi.

He was honoured by the Hindi Sahitya Sammelan, Allahabad (U.P.) when it bestowed on him the degree of 'Sahitya Vachaspati'. The citation establishes him as a great connoisseur of Rhetorics and Poetics in the modern age. His own poetry is embellished with the same type of grace and poetic excellence as we find in the poetry of the poet of the 'Ritikal'. Some of his passages are so well written and so well-phrased that they could be favourably compared with the best of the 'Riti' period and it is difficult to distinguish between the two.

Vi.S.

BHANU SINGHER PADAVALI (Bengali) is a collection of Bengali lyrics, by Rabindranath Tagore under the pseudonym Bhanu Singha. The poems were first published in *Bharati*, a literary journal published by the Tagore family, in 1877 and in 1884 they were published as a book. In Tagore's autobiography *Jiban Smriti* (1912), we find a detailed and amusing account of how these lyrics were composed. Rabindranath from his early age was attracted to Vaishnava lyrics, the most popular poems of Bengal, depicting the love of Radha and Krishna. He found in the Vaishnava poets, lyrical movement, startling and new images, verse-melodies and fluid language. Since the age of fourteen he was very fond of a collection of Vaishnava lyrics, *Prachin Kabya Sangraha* by Saradacharan Mitra and Akshay Sarkar. The young poet had also read about the young English poet Thomas Chatterton (1752–70), who deceived the public by forging medieval poems purporting to be by Thomas Rowley, a non-existent 15th century monk. This story had exercised a natural fascination, and Rabindranath made himself a poetical incarnation in a supposed old Vaishnava singer Bhanu Singha. He gave some of these lyrics to Probodhchandra Ghosh, who was much older to him. Tagore told him that he had copied these lyrics from a tattered manuscript which he had found in the library. According to Tagore, these lyrics had deceived Vaishnava enthusiasts, and Nishikanta Chatterjee was awarded a German Ph.D. for a treatise on ancient Vaishnava poetry in which Bhanu Singha was lauded. When the book *Bhanu Singher Padavali* was published, Rabindranath had posed himself as the publisher. In the same year he had written an unsigned satirical essay where he had hinted that he himself was Bhanu Singha. In his mature years Tagore had said about these lyrics, 'Any attempt to test Bhanu Singha's poetry by its ring would have shown up the base metal; it had none of the ravishing melody of ancient pipes, but only the tinkle of a modern foreign barrel organ'. Again he had condemned them as an intrusion in the world of literature. Still, it cannot be denied that these lyrics were of a special value to the poet. Tagore had discarded most of his writings published before he was twenty except the lyrics of Bhanu Singha. When the lyrics were first published, they were sixteen in number; later the poet wrote four more, and the last one first appeared in the first edition of *Kari-o-Kamal*, another of his book of poems in 1887. At present, there are twenty lyrics in the book. They are not continuous, but still can be grouped into three parts. In the first six lyrics we can find a development of incidents. They can be arranged as:–(1) Radha's longing for Krishna on a beautiful spring-day; (2) the futile search of Sakhi for Krishna; (3) Radha's pining for Krishna; (4) Sakhi goes to Mathura and tells Krishna of Radha's sufferings; (5) Sakhi returns to Radha and requests her to dress up for Krishna's arrival; (6) union of Radha and Krishna. No continuity has been maintained in the next twelve lyrics. We find lyrics of Radha and Krishna, their union, separation, Radha's complaint and sorrow, Krishna's indifference, but no particular order has been followed in these lyrics. In short, the young poet had tried to arrange in as many ways as he could think of the old themes of the Vaishnava singers; the apparent unkindness and neglect of Krishna, painful sorrow of deserted Radha, dark winter full of rains, rippling Jamuna river, melodious sound of flute,—everything was according to Vaishnava conventions. In every lyric, in compliance with the Vaishnava tradition Bhanu Singha chides or consoles or advises the disconsolate Radha. These lyrics can be considered at best as a young poet's adventurous expedition into the medieval poetry. But the 19th lyric is much superior to these in poetic value and has surpassed the boundaries of a particular religious doctrine. Deserted by Krishna, afflicted Radha addresses death as her beloved Shyam and welcomes it: "moronore tuhu mama Shyam saman". This poem in its beauty of expression and diction, is the forerunner of Tagore's many mature poems on death. The language of Bhanu Singha's lyrics is Brajabuli, an artificial poetic language devised by the Vaishnava poets of the middle ages. Three of these lyrics have been translated into English: Death, O Death like my Syam art thou: *Sheaves* (1932), Nagendranath Gupta; The Coming of Krishna : Ibid; Dense Clouds are massed: *Anthology of One Hundred Songs of Rabindranath* (Vol. I, 1962).

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Ja.C.

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BHANUBHAKTAKO BHASHA RAMAYANA (Nepali) is the *magnum opus* of Bhanubhakta Acharya (1814–69) who is regarded as the 'Adikavi' (First Poet) of Nepali literature. The complete *Bhanubhaktako Bhasha Ramayana* was first published in 1885 from Benaras by Pandit Damaruvallabh and his co-workers.

Bhanubhakta's *Ramayana* is mainly grounded on the *Adhyatma Ramayana*. He, however, created a great literary work while *Adhyatma Ramayana* had virtually remained a religious text to preach the cult of Bhakti (devotion). Nowhere has Bhanubhakta deviated widely from the *Adhyatma Ramayana*, yet the Nepalese milieu and mores have been ingeniously assimilated by him in the telling of Ram's ayan (story). An instance should suffice. In *Adhyatma Ramayana*, when Hanuman succeeds in finding out Sita in Lanka and bringing message from her, Ram, by way of expressing his thankfulness draws him closer and holds Hanuman in embrace (*Adhyatma Ramayana*, Sundarkanda, Canto V, verse 61). Bhanubhakta recreates it to accord with Nepalese reverence of Ram who is Vishnu. In *Bhanubhaktako Bhasha Ramayana*, Ram bestows Hanuman his divine lap (Sundar-Kanda, 151–153), a blessed favour that Dhruva was deprived of. And never to be missed is the highly praised fact that Bhanubhakta has written his *Ramayana* with a natural mastery of narrative art. Bhanubhakta was not a seer or saint, he was a layman and a great poet and narrator.

Bhanubhakta had his predecessors (Basant Sharma and others) in using 'bhasha' (which later came to be called Nepali bhasha) and Sanskritic metres with versatility. But he excelled them all (and none has surpassed him yet) in varying with ambidexterity the metres, some eight only in number, in the narration. In modern terminology, in *Bhanubhaktako Bhasha Ramayana*, there is a perfect unison of form and subject, the form is greatly a component of the poetical content as the book is primarily meant to be recited and not only to be read.

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B.R.

BHANUDATTA (Sanskrit), referred to by some of the commentators as Bhanukara, was a popular writer on rhetorics. From his works it is known that he was a native of Videha country and that the name of his father was Ganapati. The pedigree of the family is given as Ratneshvara - Sureshvara - Vishvanatha - Ravinatha - Bhavanatha-Mahadeva-Ganapati-Bhanudatta. Ganapati, the father appears to have been a poet of considerable merit, whose stanzas are quoted by the son in his several works. He was also the uncle of Chandeshvara, the minister of a king of Mithila. Bhanudatta married a sister of the Smriti writer Misaru Mishra, author of *Vivadachandra* who flourished in the middle of the 15th century. Hence he is assigned to a period between 1450 and 1500.

Though he is credited with the authorship of several works, he is renowned for his two popular works on the subject of Nayaka-Nayika and Rasas called *Rasamanjari* and *Rasatarangini*. The first is a small work dealing with illustrations of the topics of Nayaka-Nayika, their adjuncts and excellences, the two varieties of shringara and the ten stages of love in separation. The *Rasatarangini* divided into eight chapters called Tarangas deals with sthayibhava, vibhava, anubhava, sattvikabhava, vyabhicharibhava, Shringara, other rasas and three kinds of drishti in relation to sthayibhava, etc. Both the works are commented upon by many writers. *Shringaradipika* ascribed to him is not available though the *Alamkaratilaka* in five cantos has seen the light of day. The illustrations are his own and those of his father. It deals succinctly with some of the major topics of rhetorics. His anthology *Rasaparijata* contains about a thousand verses composed by himself and by his father Ganapati. It is divided into ten sections called Pallavas. A lyrical poem entitled Gitagaurisha or Gitagauripati is also attributed to his authorship and it is modelled on the *Gitagovinda* of Jayadeva. Other works attributed to him are *Kumarabhargaviya* and *Chitrachandrika*.

Bhanudatta shows some originality in his classification of rasa as laukika and alaukika, subdividing the latter into svapnika (enjoyed in a dream), manorathika (fanciful like a castle in the air) and aupanayika (as depicted in poetry). He gives a three-fold arrangement of rasa from the point of view of manifestation as: abhimukha, vimukha and paramukha. Besides giving principal position to shringara among the rasas, Bhanudatta admits maya under the category. Among the later writers on rasa he holds an important position by his originality of conception.

N.U.

BHANUMATI (Assamese) a novel (1890–91) by Padmanath Gohain Barua, is the first of the genre in modern Assamese literature. The author's intention in writing this book was to remove the want of a regular novel and he published it serially in the monthly journal *Bijuli*. The theme is the love-story of Bhanumati and Charugohain, a ward of her father. The maiden's father had decided to marry her daughter to the King's son, the heir apparent. Charugohain, her lover, felt helpless and submitted to his guardian's heartless arrangement. On the eve of the marriage Bhanumati left home stealthily in the guise of a

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youth. The king held Charugohain responsible for the flight of the bride and put him in prison. The maiden, however, could not conceal herself for long; she had to return to her father. With the help of Tara, her rival in love, Bhanumati managed to meet Charugohain in prison and offered to help his safe escape; but he refused to accept such aid. Condemned to death, Charugohain was killed by lightning while he was being led to the gallows by hangmen. Bhanumati, love-lorn and desperate, drowned herself in a pond and her rival Tara, a crazy young woman, took to a life of vagrant nun.

Charugohain is a passive hero. He has neither courage nor initiation to save Bhanumati from a marriage, inhumanly forced on her. For her, love is the whole existence and nothing is left for her but self immolation. Her rival Tara is exceptionally friendly and free from usual jealousy and rancour.

The author called it a domestic novel. Except for a reference to the Moumaria insurrection, there is nothing in the book that relates it to any historical event.

The disguise device handed down from Elizabethan romance and the divine machinery of death by lightning rather jar on the reader. The author is concerned with outer events rather than with the inner mind. The story, except for the last chapter, is put in the mouth of the heroine, thereby adopting the autobiographical method.

Bhanumati stands on the threshold of modern Assamese novel. Work of an author executed in his teens and with no example before him in the language, it has also historical importance. Some of the passages are examples of fine Assamese prose.

Jo.S.

BHANUMATI RAMAKRISHNA, PALUVAYI (Telugu; b. 1925) is an outstanding Telugu short story writer. She is one of the top stars of the Telugu silver screen and a well known singer. She started writing since 1940. Some of her short stories were published in *Yuva*, a Telugu monthly brought out from Hyderabad. She has a wonderful grasp of characters and a flair of her own. Her narrative sparkles with wit and human understanding. She is a recipient of the 1965 Andhra Pradesh Sahitya Award for her collection of stories *Attagari Kathalu*, literally Mother-in-law's stories. The short stories included in the work deal with everyday life in middle class homes with the gentle mother-in-law as the central character. This book has won for her a secure position as a humorist in the contemporary Telugu literature. The title of Padmashri was conferred upon her in the year 1966. Andhra University, Waltair, honoured her with the title of 'Kalaprapurna', an *honoris causa* in recognition of her contribution to Telugu literature and performing art. Her *Attagaru Naksalaitlu*, (literally Mother-in-law and Naxalites), a collection of short stories published in 1971, is full of humour. Her other work is: *Bhanumati Kathanikalu*, published in 1965.

M.C.

BHARADVAJ, PASHUPATI (Assamese; b. 1918) is the pseudonym taken by Umakanta Sarma, a renowned Assamese novelist of the sixties of the 20th century. The author wrote the novels under a pen-name, not out of a fashion in vogue, but for freedom of expression (as the author says) which he did not have as a Government Officer. A first class M.A. in Philosophy from the Calcutta University and M.Ed. from the Illinios University of the U.S.A., Umakanta Sarma started his career as a college teacher and retired as the Director of Public Instruction, Assam in 1973. Since his school days he has a knack of writing short-stories, social plays and critical discourses on literary topics, which have attained maturity in course of time. Umakanta appeared as a writer of short story, drama and a history of aesthetics in the forties when he was serving as a college teacher. Later on, when he joined the Education Department of the Government of Assam as an Officer-in-Charge of Primary Education, there was a setback in his literary pursuits, although his urge for creative writings could not be eclipsed by the humdrum routine life of a top Government Officer. In course of time he gained the maturity of experience by mixing with the cross sections of the people, seeing the climax of India's struggle for freedom in 1942 and coming in contact with hundreds of refugees from East Pakistan after the partition of the country in 1947. As a Government Officer staying in Shillong he had to visit the border of the Garo Hills through which the river Chimchang flows and to see the unfortunate refugees, taking shelter in the Indian camps and to hear their harrowing tales of inhuman sufferings. Born of a poor Brahmin family and endowed with a philosophical insight into life, Umakanta was moved by the sufferings of the unfortunate people. But to narrate the sufferings he had seen he did not have the freedom of a creative artist, and consequently he appeared as Pashupati Bharadvaj to write his novels.

The first of his novels *Uranta Meghar Cha* (1960) is the tale of the lower class of men, struggling relentlessly for existence in the unhealthy social surroundings, exciting pity and terror. His second, *Chimchangar Duta Par* (1965) deals with the tale of the tragic exodus of the Garo tribal people from the erstwhile East Pakistan into India in 1964. The author narrated the tale with his eye on the inhumanly tortured refugees. His third, *Ranga Ranga Tej* (1968) may be called literary photographs of the people's participation in the great Indian struggle for freedom in 1942. In all the novels the struggle of the laity either for a healthy social existence or for a political emancipation or for an escape from the socio-political injustices, is narrated in simple story-telling manner, using at times the

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colloquial language of the people. Though small in number, the great human appeal of the novels has made Pasupati one of the highly popular novelists in Assamese.

FURTHER WORKS: Ghuraniya Prthivir Beka Path (1947) and *Uka Eti Mon* (1978)–both collections of short stories, *Kavya Bhumi* (1950)– a critique on aesthetics, *Sesh Pataka*—a historical drama and *Rajarshi*—an Assamese rendering of Rabindranath's work of the same name.

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Pu.S.

BHARADWAJA RAVURI (Telugu, b. 1929) is a well known writer in Telugu for the last four decades. He is a short story writer, novelist, playwright, writer on popular science and also a very good feature writer. He mastered the language of the lower middle class and the poor. He presents various aspects of their life through his writings. Bharadwaja was born in a poor family. He studied only upto the high school level and entered a hard life. In his childhood Bharadwaja spent his time in the fields and observed the hard life of agricultural workers. He noted their slangs, anger, laughter, depression, love and philosophy and other moods. He used them in his later day life to portray the real world of the village people. In this field Bharadwaja excels many writers.

In his early youth Bharadwaja reached Tenali and he lived his life as a press-worker. After some years he became a sub-editor of a magazine. He resigned the job when his self respect was put to test. He worked in a fountain-pen company as a salesman. Even there he could not tolerate the inhuman behaviour of the proprietor. He resigned this job also and was at loose ends for some time. At present he is working as a spoken word producer in AIR Hyderabad.

Bharadwaja wrote his first short story at the age of sixteen. He called it 'Okappudu' (once upon a time). It was a story in the folk style. Bharadwaja was very much influenced by Chalam. He wrote many sex stories imitating Chalam. Soon Bharadwaja became an established writer of sex stories. Magazines encouraged him to write many more. He wrote them without any inhibitions or fear and earned his livelihood.

Bharadwaja wrote hundreds of short stories, a handful of novels, many plays for production and broadcast many books of popular science in quick succession. Writing for magazines and earning his livelihood was his main occupation for sometime.

Bharadwaja was influenced by the famous social reformers and revolutionaries, Tripurameni Ramaswamy Choudari and Gora. 'Karunyam' (Pity), 'Chitragraham', 'Swarthaparulu' (Selfish people), 'Palapunta' (Milky way), 'Vargadrishti' (Class conflict), 'Paristitula Varasulu' (Heirs of circumstances), 'Naku Devunni chudalani Undi' (I want to see God) and 'Jaligunde' (Kind heart) are some of his best stories.

In *Swartha parulu'* Bharadwaja depicted the politics in heaven. He fancies that our gods are very selfish people. He described the space travel and the experiences of astronauts long before the space expedition of Yuri Gagarin in 'Chitragraham'. In 'Palapunta' he portayed the peculiar life of a stage artist. From all angles 'Paristhitula Varasulu' is a very good story. He described a night in winter in this story. Four people-a beggar, a thief, a prostitute and a pseudo social reformer meet at a fire place on the road. Of all these people, the author tells us. the pseudo social reformer is the most dangerous and that he is a menace to society.

Bharadwaja sighted God in the hard life of a rickshaw puller. He described his own experience in 'Naku Devunni Chudalani Undi'.

Pakundu Rallu (Slippery stones), an outstanding novel in Telugu is Bharadwaja's major work. *Kadambari Idam Jagat* (This is life) and *Karimingina Velagapandu* (Much ado about nothing) are his other novels. All his novels are popular. *Pakundu Rallu* is the story of Manjari, a drama actor and a woman of loose words. One enterprising drama contractor took her to the movie land. There she had many bitter experiences in the beginning. With sheer will power and intelligence she overcame the adverse circumstances. She shrewdly manipulated men and matters and became a big film star. She earned huge sums of money and fame. But she was not happy with all the worldly possessions. She gambled with life and lost and ultimately she committed suicide. Bharadwaja's mastery over the narration and description makes a reader complete this novel in one sitting.

'Karimingina Velagapandu' is a very good fantasy. A husband and wife want to transform into each other's body. Gods permitted them. One fine morning their sexes were changed. On that day they realised the other's difficulty and wished to return to their own self. Gods again permitted them to be their own selves.

Bharadwaja won the people's applause and praise for his feature *Jivana Samaram*. He interviewed different people belonging to different professions and recorded their experiences in artistic form. As one critic remarked Bharadwaja can read the fear in the eyes of an ant. So his attempt to portray the lives of daily labourers is a big success. He won the State and Central Sahitya Akademi Awards for this book.

R.M.R.

BHARANI SONGS (Tamil). The genre is named after the second nakshatra (star, Skt. Bharani) which is part of

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Aries. The term Bharani particularly indicates the class of literature in Tamil produced in celebration of war-like achievements. Though it was through *Kalingattu Bharani*, describing the victory of Kulottunga I over the north Kalingas in 1105 that this mode of poetry was ushered into limelight, literary evidences are extant for a greater antiquity, as old as the Sangam period. On the day of the constellation Bharani, dwarfish malformed devils enjoy the feast of gruel cooked with the flesh of the dead on the battlefield, with goddess Kali blessing her attendant spirits. The constellation has as its deities Kali and Yama and is associated with the elephant. As a rule, a Bharani poem bears the name of the vanquished and is composed in the metre, 'Kali-t-tazhisai'. One born on the day of Bharani will rule over the land, 'Bharani kontavan taraniyalvan' is a popular saying. Grammatical treatises prescribe that a hero scoring victory over an elephant in the battlefield deserves a Bharani song. It is also said that the poem is sung in praise of one who has overcome a thousand elephants on the battlefields. The poetical norm used with a judicious mixture of the real and the unreal in Bharani poems is peculiarly Dravidian, as there does not appear to exist a poem corresponding to this type in Sanskrit literature.

A Bharani poem begins with invocation. Then follows the request for opening the portals to the spouses of warriors in slumber, communicating the news of victory in the war, known as 'katai tirappu'. The nature and avocation of the spirits, 'peykalaip-patiyatu', is described next. The sacred temple of Kali forms another section. The demons ventilating their grievances to the goddess expressing their woes of perennial hunger is narrated in another chapter known as 'Pyemuraipatu'. Kali commands the demon from the battlefield to render an account of the happenings there. In one more section, the devil's naration to the goddess 'Kalikku-kuli kuriyatu' gives a preface to the historical back-ground and the victory in the war. The goddess with her attendant spirits visits the battle-field which is told in one canto under the heading 'Kalam Kattutal'. In the concluding portion entitled 'Kulatutal, cooking of the Bharani gruel, its distribution and feasting among the spirits and benediction of the goddess are described. The order narrated is the normal order, but the arrangement may also vary. Except for the devil's narration, the other constituents are common to all Bharani poems. In some, Indrajalam or witchcraft is invoked.

Bharani poems can be classified under different heads. *Kalingattu-Bharani* and the now extinct one in honour of Vikrama Cholan (1118-1133) are poems of eulogy. To this category may also belong, *Kamsavatai Bharani*, *Iraniyavatai Bharani* and *Suranvatai Bharani* dealing with the slaying of Kamsa, Hiranya and Suran respectively. *Annavatai Bharani*, *Mokavatai Bharani* and *Pasavatai Bharani* (17th century), Bharanis about the slaying of ignorance, lust and attachment respectively, are in honour of the preceptors of religion, and allegorical in content. Pursuit of the study of philosophy forms the basis of such works. Of these, *Takkayaka-Bharani* and *Pasavatai-Bharani* deserve a closer look.

Ottakkuttar, on whom the title of 'Emperor of poetry' was conferred, was the author of *Takkayaka-Bharani*, Bharani of Takkan's sacrifice. The conduct of sacrifice by Dakshan (Tamil Takkan) with the malafide intention of degrading Shiva was thwarted by Virabhadra on Shiva's command. A historian by instinct, Ottakkuttar refers to the construction of chariot at Tillai by Rajarajan II (1146-1163), planning of a seven-tier tower by Kulottungan II (1133-1150) and the building of the Rajarajesvaram by Rajarajan I in the poem. Unlike in other Bharanis, in this song of praise, the poet gives the pride of place to the monarch Rajarajan II, instead of god Virabhadra.

Pasavatai-Bharani is a poem that deals with the fight against attachment and also of the conferment of knowledge by Shiva and victory thereafter. The allegories employed are: Attachment is the king. The internal enemies of lust, anger, miserliness, infatuation, egoism and envy are the king's deputies. Little knowledge is the minister of bad counsel. Wisdom is the preceptor's chief-in-command carrying out his orders. Annihilation of attachment is the destruction of the king. Such types of writing are found in Sanskrit works such as Prabodha-Chandrodaya.

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K.C.K.

BHARATA (Sanskrit), is a legendary sage to whom the *Natyashastra* is traditionaly ascribed. According to the account of the birth of dramaturgy given in the *Natyashastra* itself, the creator Brahma, being requested by gods for an entertainment for the eyes and ears of all people, created the *Natya-veda* selecting recitation from the *Rigveda*, acting from the *Yajurveda*, music from the *Samaveda* and the sentiments from the *Atharvaveda*, and instructed it to the sage Bharata who in turn taught it to his hundred sons and popularized it in the world. Kalidasa refers to sage Bharata, and the abhinaya technique founded by him consisting of eight rasas; he is also referred to as the dance-teacher of the divine nymphs of Indra's court and the choreographer of a drama on Lakshmisvayamvara. Some scholars have taken Bharata as a non-historic symbolical personage like the sages Manu and Vyasa. Bharata is known as a Vedic tribe; and some have explained the term as referring to bhava, raga and tala, the three main elements in natya and music.

The *Natyashastra*, ascribed to Bharata, is known in

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more than one version, and there has been no really critical edition of the text. Abhinavagupta's commentary (Abbhinavabharati) gives one version, but in that commentary itself there are references to variant readings and interpolations. The present text of the *Natyashastra* may belong to the 2nd century A.D., though it may contain some earlier matter also. Panini's reference to the *Natasutras* of Shilalin and Krishashvan (IV. 3 110-11) shows that there were some works on dramaturgy even before the 5th century B.C., but the earliest available text is the *Natyashastra*.

Though nothing is known about Bharata, the term is generally used to the author or compiler of the present text of *Natyashastra*. There are references to two different versions of the *Natyashastra* - *Shatsahasri* and *Dvadashasahasri* (containing 6000 and 12000 verses respectively); the available text of the *Natyashastra* is in two versions, one containing 37 chapters and the other 36 chapters; Abhinavagupta follows the text with 37 chapters. The *Natyashastra* is the basic source of information on the intricacies of the Indian theatre - the mythical origin of dramatic art, the construction of play houses, the detailed preliminaries, the treatment of rasa and bhavas, the different types of abhinaya-aharya (costume and make up), vachika (verbal), angika (gestures and dance movements) and sattvika (indicating mental reactions)-dances, foot-steps, songs, modes of address, classification of the story (itivritta) which form the body of the theatre, the Sandhi-sandhyanga division of the plot, the four vrittis like kaishiki and arabhati, siddhi or the success of the play on the stage, etc. The text is an encyclopaedia on theatre, and is intended as a manual for the actors.

Bharata's aphorism on rasa realization is well known : Rasa is experienced through the union of the vibhavas, anubhavas and vyabhichari bhavas.' This enigmatic statement is accepted by all, but explained in different ways. According to Bharata there are eight basic emotional states or sthayibhavas with their corresponding rasas. Later writers added shanta to the list. Besides these, there are 33 minor fleeting feelings like bashfulness, anxiety and indignation. Vibhavas are the basic stimuli, dependent and excitant are its two varieties. Anubhavas are the effects of the emotional excitement on the hero or heroine and can be indicated through speech, gestures or facial expression. Spontaneous and involuntary reactions called sattvikabhavas, like perspiration, tears, etc., are also to be indicated. Bharata's definition is interpreted in different ways by different scholars like Lollata, Shankuka, Bhattanayaka and Abhinavagupta.

Bharata's *Natyashastra* also contains detailed treatment of prosody and Prakrits to be used on the stage.

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K.K.R

BHARATA NATYA PADAMS (Tamil). The padam is a unique type of composition which plays an important role in the present-day Bharata Natyam recitals, the other musical forms used being the Alarippu, Jatisvaram, Sabdam, Varnam, Javali, Tillana, Svarajati and the Ragamalika. The *Natya Sastra* of Bharata mentions the padam as an indispensable constituent of the Gandharva. Bharata has used the word padam in the sense of sahitya or songs to be used in a drama for abhinaya. The dramatic performance or visual representation by gestures being an invariable feature of drama, padams were always accompanied by abhinaya. The characteristics of a padam are that it is intended for Nritya or dance with gesticulations. A padam should be full of 'bhava' an aesthetically emotional appeal and is generally intended for dance though it can be also sung without such an accompaniment. The music may appear repetitive but the motif is generally expanded in the charanas culminating in a climax in the last charana.

In the earlier stages, the term padam had a slightly different connotation. Kalidasa in the sloka 'Utsanga va malina vasana' in his kavya *Meghaduta* mentions a 'geyam padam' which the wife of the banished Yaksha, languishing in separation in Alaka, tries to compose on her husband. Mallinatha, the commentator, gives a long description of what a 'geyam padam' is.

Jayadeva in his *Gita Govinda* describes his work as a 'padavali' in one place and as a 'prabandha' in another. Following the example set by Jayadeva, later poets like Vidyapati and Chandidas composed their 'padavalis' in local dialects.

After the 13th century, the term padam came to be loosely used in the parlance of music. The kirtanas of Purandara Dasa came to be called padam and Tyagaraja, in one of his songs, calls his kirtanas padams.

But when padams came to be increasingly adopted for abhinaya in Bharata Natyam recitals, their import was established to mean a musical composition in a slow tempo, saturated with the Sringara rasa and having the Nayaka-Nayika bhava as the main motif. The composers of these padams draw their inspiration from poetic works like the *Sringara Tilaka* and the *Amaru Sataka* and alankara works like the *Rasamanjari* of Bhanu Dutta Misra. Many new types of Nayikas or heroines were added to the conventional number of eight and a few types of Nayakas or heroes were also depicted.

The Alvars and Nayannars of Tamilnadu, the Vaishnavite and Saivite saint-composers in Tamil (5th-8th centuries), depicted the Nayaka-Nayika motif but in the form of verse. The earliest specimens of padams in their musical garb are the Sringara sankirtanas of Tallapakkam Annamacharya (1408-1503), the Telugu music composer of Tirupati. The literary tradition of writing such lyrics continued in the Andhra Pradesh area and it later produced brilliant composers of 'padam' like Kshetrajna

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(17th century) and Sarangapani (17th-18th century) and a host of composers who handled the new type of composition with varying degrees of success.

Kshetrajna is the uncrowned king in the field of padam composition and leaves others far behind in his expertise. With an uncommon command over the Telugu idiom, he was an adept in employing it in the most telling and felicitous manner possible. He was a master of the Alankara Shastra and portrays faithfully the characteristics of the heroes and heroines as laid down in works on Rasa. He was patronized by several ruling princes of his time and wrote nearly 5,000 padams of exquisite beauty. His padams are highly appreciated by singers and also by dancers who find the songs eminently suitable for abhinaya.

Next in rank comes Sarangapani who was patronized by the ruler of a small state called Karvetnagar. Several Telugu composers settled in Tamilnadu for generations produced padams highly suitable for Bharata Natyam.

It is noteworthy that the princes of South India were not merely patrons of music but were competent composers as well. Maharaja Swati Tirunal of Travancore (1813-1847) wrote 67 padams in Sanskrit, Telugu, Kannada and Malayalam and he introduced them in Bharata Natyam performance by artistes patronized by him in his own state. His padams have a rare literary flavour and the padams of this royal composer are becoming increasingly popular in the Bharata Natyam field, gradually replacing those which are of inferior literary quality.

Raja Serfoji II (1798-1832), the Maratha ruler of Thanjavur, rendered a unique service to Bharata Natyam from a different angle. Thanjavur is considered to be the home of Bharata Natyam and the art was at its peak during his time. The temples in Tamilnadu had several hundreds of Devadasis who performed dance as part of the temple rituals. Serfoji wrote chain compositions in Marathi for use in dance dramas in the Bharata Natyam style and many of these padams and abhinaya padams are intended for choreography.

There was no tradition of writing padams in Tamil for being adopted for Bharata Natyam but during the Nayak rulers' reign at Thanjavur, a number of Tamil music composers were inspired to compose padams following the Telugu pattern. Tamil composers of padam include Muthu Tandavar, Marimuthu Pillai, Papavinasa Mudaliar, Ghanam Krishna Iyer, and Subbarama Iyer. Krishna Iyer, who was a contemporary of Tyagaraja, ranks as the best composer of Tamil padams and maintains a level of excellence throughout. Subbarama Iyer lived till the first decade of this century and modelled his padams on those of the Telugu composers.

Padams are also suitable for being sung in concerts but they shine best when they are taken up for abhinaya in a dance recital. Varnam is the acid test of a dancer's ability in Nritya while the padam is a challenge to her skill in abhinaya.

T.S.P.

BHARATAM KILIPATTU (Malayalam) is the second and more mature of the two works whose author is undoubtedly Tunchathu Ezhuthacchan. Like the other work, the *Mahabharata* is also a translation and a Kilipattu. It is intensely devotional.

The poet has taken the original *Mahabharata* as the basic material for his work, and all the twentyone parvas - Pouloma, Astika, Sambhava, Sabha, Aranya, Virata, Udyoga, Bhishma, Drona, Karna, Salya, Souptika, Asika, Stri, Santi, Anusasnika, Aswamedhika, Asramavasa, Mousala, Mahaprasthana and Swargarohana have been adopted in his work also. He has made use of the central theme, but modified it with deletions and additions. For example, the content of the whole *Bhagavadgita* has been summarised into two lines in Ezuttacchan's *Mahabharata*. But the poet has elaborated and added many things. The narrations, descriptions and devotional hymns reflect the poetic beauty as well as the wealth of vocabulary. The imagery, the eloquence and the power of diction are evident everywhere. The expression of sentiments and the musical quality of each portion are distinct aspects of this poem. Besides, the vedantic thought is supramental. The devotional ambience and the power of description are reflected throughout the work.

The poet integrates the literary effects with objectivity. The Gandharivilapa is a fine example of the poet's remarkable power to depict feelings according to the context.

'My child, my son, Duryodhana.
Why have you thrown away
Your golden crown and jewels
And the pomp and pride of the king of the Gods
And all the show of splendour and prowess
Thus deserting me and your dear father
All so suddenly: my heart breaks at this sight.

Ezhuttacchan shows the highest veneration for Rama in the *Adhyatma Ramayana* while his devotion is concentrated on Krishna in his *Mahabharata* and *Srimad Bhagavata*.

The profound poetic quality is noticed in each portion of the text. Kerala of the 15th century is said to have been morally degraded to the core. The trio-Melpattur, Ezhuttacchan and Puntanam-gave concrete leadership to the Bhakti movement and all the works of Ezhuthacchan represent that cultural regeneration. And his *Bharatam Kilippattu*, being a devotional rendering and a masterly work of artistic beauty, is a classic. This work in Malayalam stands as a monument of the cultural transition in Kerala.

BIBLIOGRAPHY: K.M. George (ed.), *Sahitya Charitram Prasthanangalilute*., P.K. Narayana Pillai, *Ezhuttacchan*., Ulloor S. Parameswara Iyer, *Kerala Sahitya Charitram*.

V.S.S.

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BHARATAP ARYATANAM (Malayalam) is a work by Kuttikrishna Marar. (Explorations into the *Mahabharata*, 1950). It comprises a series of brilliant and highly original interpretative studies of the episodes and characters of the *Mahabharata*, unmatched in the whole of Malayalam literature for the brilliance of its interpretations as well as style. It combines two things in the best manner possible: Kuttikrishna Marar's high regard for Vyasa and his life-long acquaintance with and deep scholarship in the puranic lore. To this is added an independent turn of mind which, at times, becomes quite irreverential when it offers new interpretation of the episodes and characters. What makes the book unique is its challenging but refreshing originality and a consistent refusal to compromise his reason in favour of blind devotion.

The book is not a continuous or sequential narration. It consists of eighteen sections as follows:
1. Bhishma's pledge 2. Amba 3. The debut of Karna 4. The arsenal of war 5. Bhishma's decision on dharma 6. Treading the wrong path 7. The hunter God 8. Vyasa's laughter 9. Procession 10. Partha's charioteer 11. Lord's mediation 12. Two greetings 13. Between brothers 14. The evolution of the war 15. The impartial Balarama 16. Arjuna's grief 17. The exit of Dhritarashtra 18. Tests of righteousness.

In the first article the context of Bhishma's fierce pledge and his unflinching adherence to it in spite of the most valid arguments to the contrary is discussed. The filial love that motivates Rama and Bhishma is contrasted and Bhishma is shown in a better light. He further observes that the extenuating circumstances that offer themselves to alter one's pledge are but temptations and only the most sublime human will can resist them. Of all the women characters in the great epic Amba seems to have appealed to the writer's imagination more than any other. He devotes an entire article to tell her story, while Gandhari, Kunti, Draupadi and others get only incidental mention. If Bhishma is unrelenting as far as his pledge goes, it is matched only by the inveterate hatred Amba holds for him. She would not be appeased by anything other than the blood of Bhishma. She is reborn as Shikhandi and kills Bhishma. The article on Karna justifiably, points out the nobility and magnanimity of that great tragic hero. 'The arsenal of war' describes at length the conflicting interests of the two sides and underscrores the point that a war is a war and there is nothing righteous about it. How difficult it is to arbitrate on what is right and what is wrong is exemplified in the next article with reference to the episode of Yudhishthira losing in the deceitful game of chess and surrendering everything including his Kingdom and his wife to Duryodhana. In 'Vyasa's laughter', Marar examines the episode of the seduction of Rishyasringa and sees in it a lofty example of the highest form of humour that is, humour that evokes understanding and sympathy rather than ridicule. This incidentally, is Marar's view of humour. The article on Krishna as Arjuna's charioteer attempts a rational explanation of Krishna's acceptance of Arjuna's plea to be his charioteer. Equally insightful is the account of Krishna's mediation to avert the internecine war. Contrary to the popular belief fully shared by the devout, that Krishna's mission was to see the Kauravas and all the others except the Pandavas annihilated, Marar argues quite convicingly, that Krishna did want to avert the war, if he could. 'The two greetings' subject to a close scrutiny, the meetings Yudhishthira and Karna had with the fallen patriarch, Bhishma. Marar, through a close reading of the text, argues that while the former was more demonstrative, the latter was utterly honest and sincere.

Marar was a true Gandhian. On several occasions he cites Gandhian parallels while interpreting the episodes and characters. The humanist and pacifist in him comes to the fore in the article on the evolution of the war. When the war begins both the parties agree on righteous conduct. As it progresses they throw all thoughts of righteous conduct to the winds and resort to all kinds of deception. The epic poet's thesis, Marar asserts, is that hatred breeds hatred and that enmity cannot be contained by enmity.

Marar's place as a literary critic is pre-eminent and this treatise on the *Mahabharata* has stood the test of time.

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S.Ve.

BHARATA SHAKTI MAHAKAVYAM (The epic of Godmen-Tamil), the master piece of Suddhananda Bharati (b. 1890, Sivagangai) was written by him during a 25 year long silent meditation. This unique and pioneering spiritual allegory in Tamil was first published in 1948. A second revised and enlarged edition was published in 1969 by Suddhananda Nulagam, Madras, in 50,000 lines and 1015 pages. Though an English version was announced for publication in 1970, it is not available in print form.

In this ambitious spiritual work, the poet sings of the evolution of mankind, the continuing struggle of truth against falsehood, good against evil and light against darkness. Canto 1 begins with a deluge, the resulting void, and the beginning of human life in Bharat. Manu and Mati and Bharata establish the race of spiritual supermen conquering evil forces. Shuddha, son of Satyan and Indira, is trained in Yoga by Bharatamuni and in politics by Siddiman, a wise premier. Shuddha and Bharatamuni travel to Panchavati and meet Sage Shanta. During the travel, the premier tells Shuddha of the heroism of Shivaji. Sage Shanta warns Shuddha against Kali, brother of Satyan. Upon winning Kali by Yoga, Shuddha leaves for Siddhinagar. In Canto 2 Satyan marries Suddha to

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Gowri, foster daughter of Sage Shanta and crowns him the king of Siddhinagar and devotes himself to spiritual service, to humanity and Yoga. In his coronation speech, Shuddha wants one government, one militia, and one harmonious family of nations. Shanta gives a speech on Krishna and his gospel, Bhishma and the *Mahabharata* and leaves for the Himalayas to set up a spirititual centre for Shuddha. Satyan repels an attack on Siddhinagar by Kali and chases him to Danavam ruled by Mavali, an Asura. In Canto 3, Shuddha renounces his throne, vests the kingdom's governance with a council of wise men and goes in search of truth and peace that will bring bliss to mankind. Trials and ordeals trouble him in his quest. He meets the hedonists of Kamapuri, sees tantric orgies and escapes the clutches of Kami and Vami. He learns true Shakti worship, reforms the vamacharins, builds a Shakti temple and goes to Buddhapuri to study the life and teachings of Gautama Buddha, and unites in Dhamma the divided Bhuddists. He then proceeds to Jainapuri, studies the life and teachings of Mahavira, unites all Jains in pure meditation, moves to Christupuri, admires the constructive work of missionaries, studies the *Bible*, mediates and unites inter-divisons, goes to Masudipuri, studies *Quran*, admires the life of the Rasul, stops Hindu-Muslim quarrels and unites them in friendship and mutual respect. Later, he goes to Sikhpuri, studies *Guru Granthasahib* and the work of Guru Nanak. Then Shuddha lives with Zoroastrians in the Temple of Fire and studies the Gathas and finds Vedic ideas in them and then goes to Vedapuri. He meets Vaikuntamuni who proclaims himself as the incarnation of God, conquers revisionists, divisive elements, superstitutions, personality cults and reestablishes the truth of the Vedas, the God in man, one universe and one family of living beings. Then he goes to Sivagiri, meets Jnana-Siddha and learns from him pure Siddhanta Yoga. On their way to the Himalayas, Sage Shanta and Shuddha meet Ramana and Aurobindo, study their philosophical concepts, stay in the Ramalinga Temple where a new light dawns upon Shuddha. Then they visit Kangri Gurukul, Sivananda Ashram, Gita Bhavan, go to Uttarakashi, Badri, Kedar, Kailash and meditate there, attain God's grace and then go to Shuddha Yoga Samaj, where 400 sages have gathered to meet them. Shuddha trains them in Sama Yoga.

Canto 4 begins with the origin of Asuras, offsprings of Bhoga Rishi and Maya, the female demon. Mavali and Analan are the rulers of Danavam and Anavam, two Asura kingdoms. Mavali steals Sundari, daughter of Srikaram and marries her. His sister Mohi marries Kali, brother of Satyan. Mohi induces Mavali to conquer Bharat, a spiritual centre of humanity, as the first step to the domination of earth by the Asuras. Mavali is the terror of humanity. Sukra, a master scientist, invents atomic missiles to assist Mavali in his mass killings. Analan excels him in the manufacture of space ships to dominate the planets. Satyan and Bhoga enter Danavam as artists. With the help of Sundari, they meet Shakti, reincarnation of Gowri, and set up a Kala Mandir near the Diamond River, flowing from the Golden Hill. A radio contact is established with Shuddha doing tapasya in the Sama Yoga Samaj. He sends his yogic force to Shakti, Sundari, Satyan, Bhoga. The Kala Mandir radiates moral rearmament and spiritual awakening. The Kala Mandir gets the patronage of Analan too. The tyranny of Mavali is put down by the moralists of Kala Mandir and a people's government is established. Danavam declares independence under the leadership of Satyan and Sundari. Anavam too follows Danavam.

Canto 5 elaborates the spiritual conquest of Shuddha and the establishment of spiritual socialism all over the world. The Yogins of Shuddha lead an exemplary life according to Yoga Siddhi. They travel all over the country in batches to transform the life of humanity, infuse faith in God, teach Dharma, educate the masses in Yoga and sciences, unite mankind in psychic love, build right conduct and character, conduct marriages between well chosen couples, organize domestic life, provide work and living for families, administer people's welfare, teach Yoga, hold mass meditation and prayer, and organize Sama Yoga Samaj. A new life is born and a new energy generated in the nation. This spreads to Kalinagar, now renamed Satyapuri. Danavam and Anavam also join Siddhinagar and Satyapuri to establish spiritual socialism for the entire world, unite all nations under one administration and raise one world militia for the maintenance of peace everywhere, to bring about a heaven on earth and divinize human life.

The work, with its stupendous dimension (15,000 stanzas in 5 cantos) hovers between allegory and epic. The author has intended a fine story of the war of the divine and demonic forces in the modern world, and has made his muse sing the victory of the higher powers. It portrays India's supreme achievement in the past, its travails of the present, and its great and inevitable future as the queen of beauty, romance and spiritual splendour.

It brings within its scope the entire achievement of the human intellect, from the Vedic Age to the Atomic age; it manifests the immortal spirit in the collective life of humanity, and endeavours to build a spiritual socialism in which all live in yoga with the divine.

The hero of the epic Shuddha, is pure divine spirit personified. After a series of trials in life, and after practising all yogas and religions, he discovers the Divine Force (Bharata Shakti) and trains an assembly of yogins up in the Himalayas and makes them, through a course of mystic sadhana, power-houses and centres of that divine energy. These yogins meditate along with the hero and each of them realises a universal truth. All these truths are collected into a new Gospel of Pefect Life called Yoga

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Siddhi. They live the truths and radiate them by modern means.

These trained yogins go out as messengers of love, peace and harmony, serve humanity under the direction of Shuddha, and achieve great things. The hostile, undivine forces trouble them for a while but vanish before the Bharata Shakti radiating through the yogins. Gradually, these perfect yogins establish a new socialised spiritual life on earth. Thus, the whole theme is the history of the inner spirit expressed in a dynamic life. It envisages the planes of human evolution. It does not follow any chronological order, for the hero is the immortal sporit itself which is beyond the limits of time and space. The work is composed in simple yet chaste Tamil, effectively expressing a whole gamut of thoughts and situations. The verses flow one after the other with grace and power and the work is a testimony to the spiritual and scholarly attainments of the author.

This epic of new humanity, an extended narrative poem on Utopia, is a library of great thoughts and yogic intuitions, and an omnibus biography of prophets and heroes. It was hailed as another *Mahabharata* by Mahatma Gandhi and as Voice of India by Sri Aurobindo. Madhu S. Vimalanandan, the Tamil literary historian and critic in his *Tamil Ilakkiya Varalaru*, hails this as the finest work in epic traditions. Here then is a fine example of Utopia as literature, which builds up a world picture rich in ideas characteristic for India's great cultural heritage.

S.S.
V.K.S.

BHARATA SINDHU RASHMI (Kannada). Modern Kannada literature has, during the last fifty years, twice falsified the uncritical assumption that the days for the composition of epic poems are long past, that modern life is too vast and complex to be comprehensively grasped and creatively interpreted in a single epic narrative. Kuvempu's epic, *Ramayanadarsanam* which appeared during the early forties has now been followed by V.K. Gokak's *Bharata Sindhu Rashmi*. The former retells the Ramayana story with only a few changes but with a difference in emphasis and philosophical implications. V.K. Gokak however, reaches out for a much wider canvas and more inclusive significance. Instead of depending upon the *Mahabharata* or the *Ramayana* for the story frame of his epic, he goes back to the dim Vedic times when the seers who sang the Vedas could see into the heart of things and symbolically express their deeper perception about life's processes and purposes. The present epic in twelve cantos, running into nearly twenty-four thousand lines, enunciates and illustrates the principle that beyond man's hopes and aspirations, beyond his struggles and achievements, there operates a self-fulfilling principle, a universal soul which in its own process works towards elevating and refining man's consciousness. It sublimates his egoism so that he is transformed into a channel and a medium for the universal will to fructify. *Bharata Sindhu Rashmi* is thus a philosophical poem exhibiting symbolically mankind's struggle seeking to evolve into a richer state of being in perfect harmony with the universal will and purpose.

The story of Visvamitra is used to elaborate this message of the potentialities of spiritual evolution. In recounting the story of his fights and frustrations, a large number of other characters, nearly two hundred, with their own backgrounds and relationship to the main narrative get devetailed so that the epic poem as it progresses unfolds an ancient and complex civilisation with all its secular and spiritual institutions, its social codes and cultural values. The main outline of the story however, stands out clear. Visvamitra, the son of Gadhi, fights in vain for the celestial calf and suffers humiliation at the hands of Vasistha; his attempt to raise Trisanku to heaven in human form is foiled by Indra; his effort to create another universe and another Indra is similarly frustrated; but in the end there is the dawn of a new consciousness, which his very frustrations bring about, that whatever power his penance brought him had to be used not in opposition to but in harmony with the larger divine will and purpose. Only when his ego is thus sublimated and he surrenders and identifies his will with the universal scheme of things does he achieve his fulfilment under the benign guidance of Vamadeva.

But the dimensions of the epic's significance are not limited to the personal fortunes of Visvamitra, the individual sage, however courageous and spectacular his fights and frustrations may be. Much more than an individual, Viswamitra in the present epic symbolises the emerging spiritual aspirations of mankind down from the Vedic times. His final fulfilment represents the realisation of the potentialities of human civilisation. Visvamitra, like the innumerable others that figure in the poem, is not a single individual but all of them represent the inchoate spiritual urges of the human race, the complex of the irresistible forces of history emerging and manifesting as the many faces of the divine will in action. The ups and downs in the lives of the seven sages, of Vasistha and Visvamitra, of Sudasa and Satyavrata (Trishanku), yield no meaning unless they are viewed in the larger perspective as varied expressions of an evolving consciousness. The story of Viswamitra thus becomes in the hands of the poet the story of man's spiritual evolution, the story of the rebirth of the individual through a total purification of all channels of perception, knowledge and understanding which is what the institution of the "yajna" (sacrifice) stands for.

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Bharata Sindhu Rashmi is an epic poem that delineates the evolution of the spiritual urges of mankind, its upward aspirations for a higher and ever higher state of being, the efforts, failure and frustrations and the dawn of a new consciousness that holds the hope of final fulfilment. It is an extensive re-interpretation of the Visvamitra story, supported not only by the author's long study and contemplation of our spiritual lore but also by his personal experience as a devout pilgrim on the path of realisation.

V.M.I.

BHARATAVAKYA(Sanskrit) is the benedictory song at the end of the play, by the main character. It is a compound word formed of Bharata, an actor and vakya, a speech, literally the speech of an actor.

In Sanskrit plays Bharatavakya is the concluding stanza of benediction, recited by the chief actor, as a member of the dramatic party but not in his dramatic role. Generally the Bharatavakya invokes peace, happiness, and prosperity on the ruling king, the learned Brahmanas, the people, and sacred cattle.

Bharata means a member of the dramatic party. The word is actually used in this sense by Bhavabhuti (*Malatimadhava*).

The phrase is not found in the fragments of Ashvaghosha's *Shariputraprakarana*, but the concluding verse uttered by the Buddha can be easily recognized as a Bharatavakya of the traditional type. In some of the plays of Bhasa (e.g. *Svapnavasavadatta, Pratijnayaugandharayana*, etc.) the phrase is present while in others (e.g. *Madhyamavyayoga, Dutaghatotkacha*, etc.) it is not.

Curiously enough, though the phrase Bharatavakya has been invariably used by all the Sanskrit playwrights right from Kalidasa, it is not found in the *Natyashastra* of Bharata or in any other classical work on Sanskrit dramaturgy. The phrase, popular with the playwrights, has been substituted there by a technical term, Prashasti, literally a praise, with exactly the same connotation. The *Natyashastra* defines a Prashasti as 'praise of a king or of a deity' Nripadevaprashastishcha prashastirabhidhiyate as the last of sixtyfour angas 'literally limbs' of a play. The definition of Bharata has further been elucidated by Sagaranandin as: "The conclusion of a poem (i.e. a play) drawn by saying 'let the king, the Brahmanas, the cattle, etc., be prosperous' is called a prashasti." (*Natakalakshanaratnakosha*, ch. 8). This elucidation fully suits the Bharatavakyas of majority of the Sanskrit plays.

S.M.

BHARATESHA VAIBHAVA (Kannada). Bharatesha Vaibhava is one of the classics of Kannada poetry by Ratnakaravarni, a Jaina poet of the later 16th century. It is a lengthy narrative in eighty cantos running into ten thousand verses. The poem, as the title implies, celebrates the royal grandeur and spiritual eminence of its hero, Bharatesha or Bharata, the elder son of the first Tirthankara, who even while he enjoyed the many-splendoured luxuries of monarchy never got so involved in them as to forget even for a moment his deeper spiritual urges towards sainthood. The way to sainthood according to the Jaina teaching is paved with renunciation and a total denial of life's pleasures; but Bharatesha by his example enunciates a doctrine of synthesis in which life's enjoyment is reconciled with renunciation. It is the principle of non-attachment in practice *par excellence*.

There is not much of a story to tell. Bharata sets out on his expedition of conquest, conquers everywhere, and in the final stage, encounters his own brother Bahubali. Contrary to all traditional versions of the story, the poet does not engage the brothers in a fight but, consistent with the design and purpose of his work, which was to elucidate the greatness of his hero, he makes him persuade and convert the other to perceive the futility of all fight and violence and the meaninglessness of temporal glory. He is thus made to achieve a victory far greater than victory in a fight. The deficiency in action is made good by descriptive detail which, without sacrificing propriety, builds up a picture of royal magnificence and reveals both the hero's outward life and inner self in a variety of contexts and relationships, as a brave monarch, a loving husband, a dutiful son, an affectionate friend and a humble disciple. It is a life lived on an exalted level of spiritual awareness which guides every single action and determines every single attitude of his. At no moment does he show himself as less than great so that what emerges from the meticulous and many-sided detail that gets into the portrait is a personality that could be nothing less than a dream realised of an ideal human being. Portraits of ideal kings like Rama, Krishna and Janaka are not rare in ancient writings but it is Ratnakaravarni's special achievement that he incorporates his concept of an ideal human being within the framework of Jaina religious teaching.

Apart from the synthesis and fusion of enjoyment and renunciation which the poem expounds and enunciates, *Bharatesha Vaibhava* as a poetic achievement is characterised by a few unique features. Since the work aimed at a full-fledged portrait of its hero, details of his early life as a youthful ruler, which no traditional account provides, had to be imagined and described. This the poet does with inimitable vividness. It is this quality of vividness which, at every stage, provides fresh views and insights into the hero's character and covers up the paucity of action. The descriptions sustain the length of the narrative–which is in essence nothing more than an elaborately painted portrait–and even the other characters that figure in the story serve only to highlight the traits of the central character. No other work of Kannada poetry relies so completely on vivid descriptive detail and by virtue of it

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succeeds in holding the reader captive. Another unique feature of the work is that it employs the sangatya metre, which is essentially a folk measure intended to be sung. It is the first and the only work of this length to have employed this metrical form and by doing so, ensured to it a literary status and dignity worthy of being the medium of epic poetry. He did for this form what Harihara had done for the ragale and Kumaravyasa for the satpadi. All in all, *Bharatesha Vaibhava* is undoubtedly a great work by a great poet who can claim a place in the company of the undisputed masters of an earlier age.

V.M.I.

BHARATESWARA BAHUBALI GHORA (Rajasthani) is claimed to be the first known Rajasthani work composed about in 1168 by Vajrasena Suri. It is a small poem of 48 verses describing the battle fought between two brothers, Bharata and Bahubali, and appears to have been used as a musical piece for Jaina temples. While discussing the date and merits of the work, various scholars have published the text in full as well as in parts in magazines. Nahata has opined that *Ghora* is a kind of word like 'Rasa', 'Phagu', 'Charachari', etc. But this should not be so, as the word stands for a battle as a synonym of 'Yuddha'. The text of this small but important literary work is very helpful in following the development of early Rajasthani word form derived from Apabhramsa. The story of the famous battle fought between Bharata and Bahubali has been variously described by poets in Sanskrit, Prakrita, Apabhramsa and other modern Indian languages. The present work states it in brief, mentioning the following facts–King Risabhadeva having installed Bharata on his seat of Ayodhya and after feudal land-grants to all other sons, retired from public life for meditiation and penance. He got the knowledge of salvation after a long period and Bharata got 'Chakraratna'.

Bharata returned after a victory-campaign, and finding that the 'Chakraratna' refused to enter the armoury, deputed a messenger to his brother, Bahubali, on the advice of his councillors, asking him to pay obesiance. He however, threw a challenge and preferred to fight. Both set on with their armies. At the beginning Bharata had to fight with a Vidyadhara, Anilavega, and kill him. It was then decided to finalise the issue by a duel between Bharata and Bahubali. The latter emerged victorious. Enraged at this Bharata attacked with his 'Chakraratna' but that was not effective. The incidence made such an impact on Bahubali that he renounced all worldly affairs and turned an ascetic. The poet has rightly described it as a mark of victory for Bahubali. The poem is a simple narrative devoid of poetic excellence. Its linguistic importance, however, is unquestioned. The story of Bharata and Bhubali has been Located diversely by different writers in the different parts of the country. Vayrasana Suri gives a new twist to the story which may appear to be a characteristic of the Rajasthani Jainism. Form this point of view also the work might appear to be interesting.

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Raw.S

BHARATESWARA BAHUBALIRAS (Gujarati) composed by Jain monk Salibhadra Suri is the oldest poem (1185) in Rasa genre. It portrays the struggle for power between two brother Bharata and Bahubali, two sons of Rishabhdeva, first Tirthankar of Jains. Bahubali the younger son, because of his physical strength and higher intellectual power,claimed that he was fitter than his elder brother Bharat. Bahubali's claim is upheld and Bharat out of jealousy gives him a deadly blow. Bahubali goes to the forest and practices penance and in the end attains complete bliss.

The poem is written with the object of depicting the futility of violence and pinpointing the advantages of a non-violent approach for obtaining absolute knowledge. The form of the poem is Raso, a narrative poem of song and dance. It is the first poem in Gujarati of the genre of Raso or Rasa, which is a peculiar form of mediaeval Jain poetry written with the object of preaching Jain religious concepts.

C.M.

BHARATESWARA BAHUBALI RASA (Rajasthani), happens to be the first known 'Rasa' poem and one of the earliest specimens of Rajasthani poetry. It was composed in 1184 by Salibhadra Suri, a Jain poet and religious preacher. It consists of 203 stanzas composed in various metres, the main being 'Rasa', 'Vastu', 'Soratha', 'Dhavala', 'Trutaka' and Chupai. These are all from the Apabhramsa tradition. The mention of the word 'thavani', at several places denotes the change of metre. The Sanskrit root of this word is 'Sthapani'. The 'Rasa' tells the well known story of Bharata and Bahubali, two sons of king Risabhadeva of Ayodhya, from two stepmothers. Bharata and Bahubali were separately installed at Ayodhya and Taxila by the king on his retirement. Bharata encourged by the presence of 'Chakraratna' in his armoury started on a victory campaign and asked Bahubali also to pay homage to him. Bahubali was an extra-ordinarily brave person and a great warrior. On his refusal to do so, a battle took place between them which ended in repentance and subse-

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quent renunciation by Bahubali, though he had gained victory over Bharata in a duel. Though the work is meant to serve as a Jaina religious text, it can nevertheless be taken as a fine specimen of early Rajasthani heroic poetry of the 12th century. It also indicates the long standing tradition of such poems in Rajasthani during the post-Apabharamsa period which stands amply proved by the maturity and variety of description and the flow and appropriateness of diction. There are rich descriptions of elephants, horses and horsemen, army and the omens. All these formed essential ingredients of early medieval warfare and continued mostly till the 10th century.

The language is enriched by idioms, phrases and proverbs which may be traced out in later works as well as in common parlance. The display of rehtorics and prosodical mastery speak for the poet's worth. Such simple yet powerful poems are not to be judged vis-a-vis the voluminous works heavily laden with traditional poetic conventions produced during the late medieval period. The wortk was edited by Muni Jinavijaya and Laladasa Gandhi separately and published. It has also been published in full in *Ras Aur Rasavai Kavya* (Nagari Pracharini Sabha, Varanasi 1959).

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Raw.S.

BHARATIDASAN (Tamil; b. 1891, d. 1964) was an eminent Tamil poet whose real name was Kanaka Subburatnam (Cuppurattinam). Hailed as the poet of revolt (Puraticikkavijnar), Bharatidasan has played a notable role in the development of modern Tamil poetry. He is one of the great Tamil poets of this century, next only to C. Subramanya Bharati. He was born to Kanakasabapati, (a merchant in Pondicherry) and Lakshmiammal. He had his education in Pondicherry. Bangaru Pattar, Tiruppulisami, and Periyasami were his teachers in Tamil. In 1908, he stood first in the Tamil Vidwan Examination. He knew English and French. He worked as a teacher in the Calve College at Pondicherry.

He met poet Bharati in 1908 and was very much attracted towards him and this led to his calling himself 'Bharatidasan' (the disciple of Bharati). In the year 1919, while he was a Tamil teacher in the Tirupuvanai Commune, he was imprisoned for fifteen months for acting against the then French Government. In the year 1921, he married Palaniyammal.

Starting his career as a nationalist and a believer in God, he brought out a booklet *Sri Mayilam Subramaniyar Tutiyamutu* (a hymn on Lord Subrmaniya of Mayilam, 1926) and *Kadar irattinap pattu* (a poetic piece on khadi and charka, 1930). Under the influence of Periyar E.V.R. Bharatidasan was soon converted into atheism.

Bharatidasan dominated the field of Tamil poetry for well over three decades since 1930. He was the editor of a poetry journal *Sri Subramaniya Bharati Kavita Mandalam* which was started in 1935, and later *Kuyil* (The Cuckoo, 1946) through which he gave vent to his ideas and feelings on various topics.

The first collection of his poems entitled '*Bharatidasan Kavitaikal* was published in the year 1938, which was an immediate success.

Bharatidasan was the first and formost among the Tamil poets who portrayed the evils of society and the greatness of rationalism. Taking the cue from Bharati, Bharatidasan wrote in a simple and rhythmic style. He has more than fifty titles to his credit, which include poetry and drama.

Important among his poetic collections are: '*Bharatidasan* Kavitaikal' (The poems of Bharatidasan Vol. I 1938, Vol. II 1949. Vol. III. 1955 and Vol. IV 1977), *Azhakin Sirippu* (The Smile of Beauty, 1944) *Katal Ninaivukal* (The Recollections of Love, 1944) and *Tamil Iyakkam* (The Tamil Movement, 1945).

Bharatidasan had taken keen interest in the development of Tamil music and propagated that Tamil songs alone should be rendered in the concerts of Tamil Nadu. '*Isai Amutu*' (the Nectar of Music Vol. I 1942, Vol. II 1952) and *Ten Aruvi* (The Honey Falls, 1956) contain musical compositions in Tamil.

Apart from the collection of poems, Bharatidasan has written many short epics, story poems and plays. Among his short epics, *Etirparata Muttam* (The Unexpected Kiss, 1941) *Kutumpa Vilakku* (The Light of the Family in 5 parts, 1942) *Paniyan Parisu* (The Gift of Paniyan, 1943) are worth mentioning. In these and other short epics, Bharatidasan brings out the greatness of Tamil language and culture. Most of his characters are revolutionary; the themes are novel, the structure simple and the verses captivating. The ancient twin epics *Silappadikaram* and *Manimekalai* of the 2nd century A.D. were rewritten by Bharatidasan with a new and rationalist outlook under the titles *Kannaki Puratci kappiyam* (The Epic of Kannaki's Revolt, 1962) and *Manimekalai Venpa* (Manimekalai in venpa metre, 1962).

Bharatidasan was attracted to the stage and screen even as early as 1934. His first play '*Iraniyan*' was staged in the V.P. Hall at Madras on 9.9.1934. At a time when plays of devotion like *Prahalada* were enacted on the Tamil stage, Bharatidasan depicted Iraniyan as the hero and Prahalada as a stooge to the Brahmins. This play was

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published in a book form under the title '*Iraniyan allatu Inaiyarra Viran*' (Iraniyan or The Unparalleled Hero, 1939). Later Bharatidasan wrote many plays most of which were for reading. They include '*Nalla Tirppu*' (Right Verdict, 1944), '*Patitta Penkal*' (Educated Girls, 1948), *Sera Tandavam* (The Dance of Sera, 1949), *Kazhâikkuttiyin Katal* (The Love of a Bamboo Danseuse, 1951) and *Pisirantaiyar* (a play of Sankam poet Pisirantaiyar, 1967). Bharatidasan was posthumously awarded the Sahitya akademi Award for the play *Pisirantaiyar* in 1969.

Balamani allatu Pakkat tiruan' (1937), *Valaiyapati* (1952), 'Ponmuti' (1950) are some of the films for which he has written story, dialogues and lyrics. Even after his death some of his well known lyrics were used for film sequences.

Bharatidasan was also active in Pondicherry politics and was elected as a Member of the Legislative Assembly in 1954. He stands as a towering personality among the contemporary poets, by the imagination in his nature poems, the emotions in the songs on Tamil and the revolutonary ideas envisaged in his epics. There is a school of poets which follows the principles and guidelines initiated by Bharatidasan.

The poet was honoured by the successive Governments of Tamil Nadu. During the Second World Tamil Conference a life size statue was erected on the Marina in Madras. Every year a poet who belongs to the school of Bharatidasan is felicitated and presented with an award of Rs. 10,000 at the Bharatidasan Day Celebrations conducted by the Government of Tamil Nadu.

Bharatidasan has in all written more than 40,000 lines of poetry, most of which will echo in the ears of the Tamils for many generations to come.

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R.K.

BHARATI, DHARMAVIR (Hindi. b. 1926) is one of the leading modern Hindi poets, novelists and playwrights. He sprang into limelight with his novel *Gunahon Ke Devata* (The God of Sins) in which he has shown the progressive development of a man who fights his way through great odds. Here idealism is shown as a counterpart of realism.

Another novel of his *Suraj Ka Satvan Ghora* (The Seventh Horse of the Sun) is an experimental novel with a purpose. He exposes the existentialist view of the universe which has become so much a part of the thinking of the Hindi literary world. He has been an eminent short story writer too. His short stories lay bare the social inequalities and anomalies that stalk our every day life and make living a Herculean task, especially for one with modest means. Honesty and fairness have been first casualties in the present social set-up. In the field of poetry his *Kanupriya* (the beloved of Krishna) with its emotional intensity and symbolic use of imagery gave him a separate identity in 'Nai Kavita' movement. He is capable of exquisite tenderness of emotion and sensitivity.

His verse play *Andhayug* (The Blind Age, 1945) is the most outstanding of his literary creations. It is a powerful verse play which starts on the eve of the last days of the great ancient Indian battle of the *Mahabharata* and ends with the death of Krishna which leaves the universe totally dark and desolate, This is the effect of the war on the individual as well as on the society leaving behind an atmosphere of moral turpitude, hatred, greed, lust for power, false vanity and hypocrisy. It, thereby, projects the dehumanizing effect of war, which has its own relevance for the present time; war does not spare anybody, including Krishna, who loses his godly virtues by becoming a party to the violation of human principles of justice and fairplay. Though Dharmavir Bharati has designed it to be a 'tale of light through the actions of the blind', yet it ends with total collapse of all values with the death of Krishna. This duel role assigned to Krishna who fails as a god and yet remains a precursor of the dawn provides the play with its basic dramatic tension. Bharati gives to his play an effective dramatic setting making use of many techniques and devices of the old Indian drama. The use of several pairs of narrators and listeners at a time for exposition of the argument, linking together of different episodes, simultaneous and parallel action, constant yet smooth change of locale and several other devices are exploited quite imaginatively by the author. Its language has an unusually evocative quality combining poetic intensity with the spontaneity of the spoken word. It recreates the past without losing hold on its modern dimensions.

Bharati, after his Ph.D. (*Siddha Sahitya*) and a short start as teacher at the university of Allahabad, has been the editor of the leading Hindi Journal *Dharmayug* for nearly three decades.

I.C.

BHARATI, HRIDAY KOUL (Kashmiri; b. 1937), a well known Kashmiri short story writer, had his schooling in Sopore and received his college education in Srinagar; joined A.I.R. as a news reader in 1963 and resigned in 1974. A freelancer, he writes short stories, Radio and T.V. plays. Though he has earned a place for himself among the first rankers of language, he has yet to publish a collection of his short stories. His stories have appeared in different periodicals, mostly in *Shiraza* the journal brought out by

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the J & K Academy of Art and languages and Culture. Influenced by 'Nadim', Dina Nath, the doyen of contemporary Kashmiri poets, he had been a promising teenage writer during the golden age of progressivism in early fifties, when a lot of literary and cultural activities were carried on under the aegis of an organisation, the Cultural conference. But, he could not stay there long and the seeds of disillusionment had started germinating when he wrote the story 'Shikast' (The Defeat) and earned the displeasure of his seniors in the movement. The story is an avowal of the emptiness of life and the protagonist of the story defies life by accepting death. Beginning with this nihilistic attitude, Bharati graduated into modernism with his story 'Abnwsuk Ruler (The Ebonite ruler-*Shiraza*, 1967). The narrator-cum-protagonist of the story feels choked in the stifling atmosphere of the city, where multitudes live so close that there is no privacy left, yet so far away that they rarely communicate or come to know one another. If the jet black and smooth ruler is a symbol of the innocent beauty of the South Indian girl living next door, it also stands for the bleakness of the human existence. When 'Hamzad' (*Shiraza* Vol-3 No. 12) was published, Bharati had established himself as a writer, with a truly modern sensibility, capable of using his craftsmanship to give expression to this sensibility. The pigeon that pecks at the glass pane of the ventilator of the bank that is housed in the building opposite the bus stop, is his own self trying to peck at the reality of this world. The inner voice confronts him and its silence is followed by the death of the pigeon.

Bharati's art lies in the juxtaposition of images that are poetic in nature and interspersing them with bits of common place conversation. For his motifs, he draws on varied sources which range from Hindu mythology to world history of even world literature. For his symbols he can use anything, a lifeless object like a tennis racquet or a creature like a spider or even a scorpion. In 'Chakra Vehu' (The Wheel) *Shiraza*-Short Story Number, Ahmed Bin Isaq, the Nigerian architect's struggle in Biafara and his ultimate death at the hands of the mercenaries, is made lucid by a reference to *Abhimanyu* (one of the heroes of the *Mahabharata*) who is shown with the broken wheel, the only weapon left with him, trying to defend himself against his powerful enemies. With the advancement of Bharati's career as a writer, he has become more obscure which sometimes verges on the abstract. Sometimes, he creates a 'Kafkesian' atmosphere and merges sub-conscious with the conscious, 'Main Lash Te Cohpi Hund Sadre' (My corpse and and Sea of Silence-*Shiraza*-Vol. 13 No. I, 1976). The threat of a nuclear holocaust may be expressed by visualizing a world without the sun 'Sriyirus pagah' (The Sunless Tomorrow-*Shiraza* Vol. 14 No. 1877). His obsession with mirrors indicates his relentless search for identity in a world that is by no means rational. Scorpions and spiders frequent the stories, only to produce an element of grotesqueness and that is deliberate. Bharati's language is captivating and much is expected of this writer. A collection of short stories of the author is shortly being published.

R.L.R.

BHARATI PADALKAL (Tamil), is a collection of songs by Subramania Bharati, a patriot and a lyricist who has made a permanent impact not only on the literature of the Tamils but on the Tamil society and the social, economic, political and religious thought-patterns of the tradition-loving Tamils. A part of this impact is certainly traceable to the incidents of his amazing life, his total indifference to wealth, his feeling of brotherliness towards all creation and his abundant charm. But the greater part of his impact is certainly due to the songs composed by him, to the lyrics and serious epics which he found the time to compose during the course of his short and eventful life.

Bharati's poems are remarkable primarily for their genuine emotional content and the simplicity of their diction. Now in both these aspects, he was unique and was even regarded as a rebel; for poets before him and contemporaneous with him wrote poetry that was type-cast, poetry in which conformity to a traditional pattern was far more important than sentiment or message; and their diction was obscure and so pedantic that their works could not be understood without detailed commentaries. Bharati sang in the people's idiom using the objects of everyday life as the basis of his metaphor; and his work was wholly inspired by emotion-centred experience and was therefore demonstrated and rendered significant by genuine sentiment.

His songs on the national movement for liberation were the spontaneous outpourings of a generous soul triggered by the sufferings of a subject people at the hands of an insolent master; related organically to them are the poems on the condition of Tamil labour in the tea plantations of Ceylon and the sugar-cane plantations of Fiji and Mauritius. These poems are fiery, but being spontaneous without the poet consciously striving after effect, they constitute genuine poetry and can be read and enjoyed even today, though the issues they deal with may have become unreal.

Bharati's lyrics were composed on various subjects some of which were the charm of children, women's liberation, the glory of the Tamil language and literature, the advantages of industrialisation and educational reform. They are marked by Bharati's own characteristic fervour and felicity of expression. This class of poems is widely read and quoted in public meetings.

Bharati was deeply pious and in later years developed into a mystic, a yogi, a siddha purusha who loved to consort with gurus; he sang a large number of songs on various gods and goddesses and a few in a philosophical

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vein. His favourite gods were Lord Muruga and Krishna and his favourite goddess Kali, on whom he composed the most ecstatic poetry he ever wrote. There is more than one reference in these to the possibility of the earth taking on the hue of heaven through men upgrading themselves morally. There is less emphasis on orthodox rituals and more stress is placed on devotion and total surrender; his was the religion of the strong-minded devotee who saw himself as the junior partner in all endeavours working under the guidance of the wiser senior, god. He had no use of fear as the motivating factor used by the weak to instil piety in the field of religion. As everywhere else, Bharati operated with courage, a fiery self-confidence and a pervasive altruism.

A.V.S.

BHARATIYA KAVYAMIMAMSE (Kannada). T.N. Srikantiah's *Bharatiya Kavyamimamse* attempts to elucidate in outline the principal concepts of Indian poetics as they evolved from the earliest times. The first part of the book describes the historical development of these concepts and in doing this the main contributions of the principal schools of thought have been summarised. In a brief but inclusive survey of thought from Bharata to Bhoja, extending over more than a thousand years, from Rasa to Dhwani through Riti and Alamkara, the main developments and the specific contributions of individual rhetoricians have been elucidated. That the works of writers referred to in this historical survey are all in Sanskrit is no accident. Indian poetics is essentially Sanskrit poetics and though writings on the subject in regional languages could have added a few points of detail, their mainstay has been the writings of Sanskrit rhetoricians.

The present work however, does not content itself with the historical development of Indian (Sanskrit) poetics. It pinpoints its essential contribution to comparative poetics. Rasa (aesthetic experience), Dhwani (suggestion) and Auchitya (propriety) are the three seminal concepts of Indian poetics and these the author discusses in detail with remarkable clarity and precision and explains them with appropriate illustrations. What matters in a work of literary art is the elevating experience, the use of the suggestive power of the language in communicating this experience and a sense of propriety operating at every level from conception to creation. Though at different periods and in the opinion of different schools, definitions have varied and emphasis has shifted from one ingredient of poetry to another, the idea of a unified experience of delightful elevation has persisted all through the history of Indian poetics and found expression in different forms. Differences such as there were existed only on the question of how this experience is or could be achieved. The present work, instead of beating about the bush, goes straight to the heart of the matter and discusses the three concepts that enter into the making of all aesthetic experience.

Indian poetics has, by and large, dealt less with the process of literary creation and more with the created work itself but a number of perceptive observations by different writers on various aspects of the literary activity are available. The present work devotes a whole section covering nearly a third of the book to collecting these scattered observations and presenting a consistent account of the Indian point of view about the materials and the motivations of poetry, the principle of being attuned to reader response and the purpose which the whole endeavour seeks to serve.

The contribution of rhetoricians in Kannada has been added in an appendix. No other work on the subject in Kannada is so comprehensive and yet concise. On the evidence of the precise scholarship, insight, sensitivity and clarity of understanding which the writing reveals, it is possible to claim that no other book in other languages including English is comparable to the present work in giving an authoritative, sensitive and faithful interpretation of the main concepts of Indian poetics in a style that is dignified and delightful and with illustrations and appreciations that can be exemplary lessons in practical criticism. By any standard, *Bharatiya Kavyamimamse* is a masterly disquisition on the subject by one who combined in himself the meticulousness of precise scholarship with a capacity to respond sensitively to the subtler nuances of poetry.

V.M.I

BHARATIYA SAHITYA CHARITRAM (Malayalam) is a comprehensive study of Indian literature relating to twentytwo languages, in two volumes, edited and published by K.M. George, under the auspices of Kerala Sahitya Akademi, as part of its Silver Jubilee Celebrations. All the articles included in this book were first written in English by experts in each subject. The editor got the essays translated into Malayalam with the assistance of a team of scholars well versed in both the languages.

'Bharatiya Sahitya Charitram' means History of Indian Literature, but the English version is named *Comparative Indian Literature,* The works on Indian literature published prior to the present book dealt mainly with Sanskrit literature or were partial accounts of only certain aspects of Indian Literature. So the publication of this voluminous work as an integrated comprehensive history has fulfilled a long-felt need in the field of literary criticism. Here a generic approach to literary division has been accepted and within each genre or literary form, chronological surveys have been incorporated. The surveys give a continuity of literary evolution providing excerpts from great works and the gists of plots.

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With the help of the exhaustive index, readers can get access to all important authors of Indian literature and some outstanding topics of cultual importance. Being a special history of all Indian languages and their literatures, designed and prepared to conduct comparative studies and research, this work seeks to discover a medium of national identity and cultural unity. Another speciality of the work is its readability and usefulness for laymen as well as for scholars. Unlike other common reference books and encyclopaedias which contain piece-meal accounts in a stereotyped manner, *Bharatiya Sahitya Charitram* is meant for continuous reading in addition to reference and critical studies.

There are over two hundred articles contributed by over a hundred and seventy scholars of international repute. In the first volume, after a brief section on the languages of India, there are sections on folk literature, traditional poetry, modern poetry, drama and novel. Under each such section surveys of literary achievements in the various languages have been presented. Each section commences with a general introduction to the topic giving pointers to the common areas and distinctive features of the various literatures. Care has been taken not to overplay the claims of individual languages and to view Indian literature in its totality. In the second volume, though the procedure is the same, the subject matters are different. This volume has six sections viz. short story, prose literature, biographical studies, literary criticism, schools of thought and literary organisations. After presenting ninety articles on six subjects related to fifteen major Indian languages, the book in the Appendix A gives a picture of the growth and development of the literatures of seven other languages also viz. Konkani, Dogri, Nepali, Manipuri, Maithili, Rajasthani and Indian English. The last portion of the volume contains a well prepared glossary followed by the synonyms in all the fifteen languages and photographs with life sketches of about hundred and seventy authors. *Bharatiya Sahitya Charitram* with one thousand six hundred pages is unique in many respects.

M.A.

BHARATIYA SAHITYASHASTRA (Marathi) is a comprehensive history of Sanskirt Poetics by G.T. Deshpande, an eminent and erudite scholar.

During the last 50 years, plenty of research has been done on Sanskrit literary criticism, especially by learned scholars like P.V. Kane, Sushilkumar De, Raghavan, Shankaran and others. Histories of the subject by Kane and De are comprehensive, but all this writing is in English. Some attempts by K.N. Watve and D.K. Kelkar were made to deal with the subject in Marathi. But a comprehensive, analytical study of different aspects of literature and problems of criticism discussed by various Sanskrit critics was not made so far. Deshpande's book fills this lacuna.

Divided in two parts, the first traces the development of Sanskrit literary criticsim through the various theories propounded by Sanskrit critics. From Bharata's *Natya Shashtra* to Jagannatha's *Rasagangadhar* it covers a period of 2000 years of its history. The second part deals with the threefold nature and power of word meanings (Abhidha, Lakshana, Vyanjana) 'theories of 'Dhwani' and 'Rasa' with ample illustrations, A thorough analysis of the phenomenon and process of 'Rasa' is the main core of this part.

The book bears ample evidence of author's keen intellect and critical acumen. But what is notable is the creative ability in criticism. Discussing various literary theories of 'Alamkara', 'Riti', 'Rasa' or 'Vakrokti' the author reveals that Bhamaha, Vaman, Anandvardhan or Kuntaka did not found different 'Schools' but contributed to additional aspects of literary criticism. He also shows relationship of Bharata's 'Lakshana' with the later theories of the rhetoricians. Though not thoroughly discussed he has similarly touched upon the relationship between 'Sphotvada' and 'Dhwani' and Kashmiri 'Shaivism' and Abhinavagupta's concept of beauty.

Author's indepth study of 'Nirukta', 'Purvamimansa' and 'Nyaya' has lent to his exposition clarity of thought and scientific method of dealing with this complicated theoretical subject.

But what makes the book highly readable is the author's style which is fluent, facile and attractive. A landmark in Marathi literature, it has the capacity to inspire scholars for comparative studies of Indian and Western poetics. The book received the Sahitya Akademi award in 1959.

I.S.

BHARATIYA SHIVACHANDRA (Rajasthani; b. 1853, d. 1914) was born at a village named Kannada in the erstwhile state of Hyderabad (Deccan), where his forefathers had migrated from their homeland at Didawana (Nagaura–Rajasthan), apparently for economic reasons. He was a highly educated person. Though he had served the erstwhile state of Indore in a responsible post, and also practised at the bar, his inclinations were naturally for his own business. Unfortunately he could not get much success in business too. The underlying reason for this might be his inner urge to go in for literary activity. He had developed interest in the Yoga in his advanced age, and devoted considerable time to it besides his regular hours of reading and writing. His work-*Suryachakra vedha*- bears testimony to the fact. This spiritual bent of mind led him to go on pilgrimage alongwith his wife. A few months after his return from the tour he was down with dysentry which ultimately took his life. Shivachandra

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was a multilingual writer with command over Sanskrit, Hindi, Marathi, Gujarati and Rajasthani languages. Besides his books written in Rajasthani, he wrote 17 in Hindi, 13 in Marathi and 3 in Sanskrit. His Marathi translation of *Bhagavatgita* was very much appreciated. A magazine named *Vaisyapakaraka*, then published from Calcutta, had the privilege of obtaining Bharatiya as its editor for some time (1904). Are list his works given below will show the range of his scholarship and literary interests.

His Rajasthani works are 1. *Kesaravilasa* (drama, 1900), 2. *Budhapa-ki-Sagai* (drama, 1906), 3. *Phataka Janjala* (drama, 1907), 4. *Kanaka-sundara* (novel, 1903), 5. *Visranta Pravasi Vaisyopakaraka* magazine, Vol. 3, Calcutta, 1904), 6. *Bada Bazara*, in the style of one act play–(*Vaisyopakaraka* Vol. 2 No. 12, Calcutta, 1905), 7. *Motyan ki Kanthi* (Necklace of Pearls) 8. *Vaisyaprabodha* (Enlightenment to the business community) 9. *Sangita Manakunwara Nataka* and 10. *Bodha Darpana* (Mirror of Knowledge). Of the above, nos. 5 and 6 are miscellaneous incomplete pieces and nothing is known of the subjects of nos. 7, 8, 9 and 10. Bharatiya has variously depicted his thoughts and ideals in his works, either directly in his own statements or through his characters and dialogues. He was a nationalist of the highest degree and realised it well that the ruling Englishmen were draining the wealth of India to their own country. He, there fore, advocated the use of home made cloth and other articles of use (*Phataka Janjala*, concluding verses 5-6). He was equally anxious to see that the country remained united and showed itself as one nation, irrespective of the diversities of language, religion, caste and regions. He was not only aware of the poverty of the masses due to the foreign rule, but also reprimanded the pseudo-leaders and workers of the social field who failed to appreciate the gravity of the problem. He supported the cause of Hindi as the sole national language and was of the firm view that no other language could take its place. The need for a national language for the overall welfare of the country was often stressed by him. (Introduction of *Kanaka sundara*). Despite this broad outlook,he chose to create literature in his own language Rajasthani. For this he had to face criticism from certain quarters (Introduction of *Kanaka sundara*). While reacting to this he explicitly made it clear that as he was concerned about the downfall of the Marawadi community, and as he was of the opinion that their condition could be bettered only through literature made available in their own language, he had decided to write in Rajasthani (Introduction to *Kanaka sundara*). While working for the good of his people he wanted them to provide education to the women, to shun the 'parda', to desist from wasteful expenditure, to cast off superstitions, and harmful conventions and to keep away from child marriage and old age marriage and dowries. (Introduction to *Kanaka sundara* and *Kesara vilasa*. His dramas proved very popular and ran into more than one edition. Some of his books were published many times. His dramas are realistic, with contemporaneous subject matter and living language of the people. Though he had the tendency to indulge in lengthy monologues to express himself thoroughly on the problem, he took due care in making his characters speak in their own language maintaining their literary standard at the same line. As for the technique, he felt more inclined towards western drama, but also occasionally used the Indian tradition. His one-Act plays (*Kanaka sundara and Bada Bazar*), if we could so call them, were the two first plays of the language. Contrary to the realistic approach in his plays, Bharatiya's approach to life in his novels is idealistic. There he talks of ethics and morality and preaches ideals.

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Raw.S.

BHARATENDU HARISHCHANDRA (Hindi; b. 1850, d. 1885). The father of modern Hindi Literature, Bharatendu Harishchandra was born in Kashi on 9 September 1850. His father, Babu Gopal Chandra, was a famous litterateur of his own time. He composed poems with 'Giridhardas' as his pseudonym. He has forty books to his credit which include long epical poems, works on alliteration and aesthetic relish, a drama entitled *Nahush* and collection of lyrical poems. The first and foremost influence on Bharatendu's personality was that of his father. Bharatendu's lineage traces its relation to Seth Amichand, who, owing to his great wealth was reckoned to be the 'Kuber' of his times. Till his father's time, his family had enormous wealth and their life-style was typically aristocratic.

Bharatendu started composing poems when his father was alive. His father got him admitted to a Mahajani School for his education. There he learned English from Raja Shivprasad and regarded the Raja as his 'Guru'. He did study for a while in the Queen's College but after his father's death regular school education had to be discontinued and he studied Hindi, Urdu, Sanskrit, Bengali and English at home through private tuitions. Because of his precocity, he had become well-versed in around twenty to twenty-five languages in a very short period. He was fond of reading both light and serious literature in each of the languages he learnt.

Bharatendu had dedicated his life to literature, art and music. At that time there was no paucity of money and he used to organise poetic symposia and concerts at his place almost every evening. Lovers of poetry thronged these concerts which continued up to 10 p.m. every night. Non-stop poetry recitation and instantaneous award by

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Bharatendu on good poems were the salient features of these concerts. Thus, growing indifferent to earning money, he derived greater pleasure in distributing and dissipating his wealth. The manner in which he doled out his ancestral property could be attributed only to someone absolutely detached from personal wealth. These rackless monetary drains did result at the fag-end of his life, in making him suffer privations but he never had any remorse nor ever begged anything from anyone throughout his life.

Bharatendu was a gifted litterateur. He inherited the gift of poetry from his father but his prowess in the field of prose which also won him immortal fame, was the result of the two potent factors: need of the age and his heart-felt love for his country. Bharatendu entered the Hindi literary field after 'Ritikal'. In that period, Braj Bhasha poetry was very rich at the expression level but from the point of view of feeling and sentiment it catered more to an orthodox and stale style of love-lorn sensuality. Bharatendu did not change the perspective altogether, but he at once brought a welcome and a total transformation in the content. He abandoned the old style of sensual poetry of 'Ritikal' and established a firm relationship between poetry and the common man's weal and woe. He linked literature to contemporary society. By breaking the narrow walls of traditional poetry exemplifying figures of speech and classification of heroines, he opened new vistas for expression of patriotism and social awareness and brought in a blow of fresh air for poetry to breathe. Bharatendu's idea of nationalising was quite comprehensive and broad-based. The real awakening of the nationalistic feeling in Hindi literature actually manifests itself from Bharatendu onwards. The prominent trends of Bharatendu's poetry are: the agony of love in the religious poems; the urge for social reform and patriotism and the message of religious tolerance.

Besides poetry, Bharatendu also played a pioneering role in the development of Hindi prose. Prior to his entry in the Hindi literature prose writers were divided into two distinct camps. Raja Shivprasad supported Sanskritised form of Hindi. It was only Bharatendu who decided on the popular medium of expression for Hindi prose by choosing the golden mean between the two extremist styles. By writing his dramas in spontaneous simple language, he almost crystallised the stable form of Hindi prose. This effort of his earned him great renown. When the government honoured Raja Shivprasad by conferring the title of 'Sitar-e-Hind', the people-at-large adorned the poet Harishchandra with the title of 'Bharatendu'. In course of time, he became better known as 'Bharatendu' rather than Harishchandra. The extent to which his work popularised Hindi prose is really amazing when one considers the short time-span he achieved this end in. He edited and published about half-a-dozen magazines and periodicals. He produced eighteen original and translated dramas, thirteen history-oriented books, twelve poetry collections on 'Rajbhakti' and about forty five small and big essays on a variety of topics including some translations from the original Sanskrit or Urdu works. None else had made such profuse contribution to Hindi prose till then. He has one more unforgettable achievement to his credit for which Hindi literature shall always remain indebted to him. He selected promising contemporary writers, formed a circle of his own and inspired them to work in Hindi prose. Those who were inspired by Bharatendu to contribute to prose and poetry both include Balkrishna Bhatt, Pratapnarain Misra, Ambika Dutt Vyas, Badrinarayan Chaudhari 'Premghan', Thakur Jagmohan Singh and Radhacharan Goswami.

The description of Bharatendu's contribution to literature would be incomplete if one does not discuss in details his plays and his efforts to set up the stage for Hindi plays. Bharatendu authored all sorts of plays–mythological, historical, social and others and again chose the path of golden mean in writing his plays. Neither did he, like the Bengali dramatist, abandon abruptly the ancient style of Indian plays and followed the western style, nor did he allow himself to be entangled in the complexities of ancient dramatics. While creating his plays, he kept in mind the social relevance of the theme and the spectators who were supposed to witness it. With this purpose in view, he created about one and a half dozen plays–five translated from Sanskrit, one from Bengali and one from English besides the original plays. He gave due consideration to the stageability of plays besides their language and diction. Out of his original plays *Satya Harishchandra* (mythological) was quite popular. Written against the social background of the period, his two more original plays *Bharat Durdasha* and *Andher Nagri* are still equally relevant as they were at the time they were written, viz. about a hundred years ago. In his plays *Chandravali* and *Nil Devi*, the imagination and sentiments expressed therein have a unique combination. In his translations from Sanskrit plays viz, *Mudrarakshas*, *Dhananjay Vijay*, *Karpur Manjari*, *Ratnavali*, Bharatendu has given ample evidence of his poetic brilliance *Vaidiki Hinsa Hinsa Na Bhavati* and *Vishasyavishamaushadham*, are his satirical plays. Bharatendu has widened the horizons of creativity by introducing comical and farcical elements in these plays.

Bharatendu created the Hindi stage of his period. He popularised the plays by acting himself in them. During that period there were no arrangements for colourful curtains and lights but still Bharatendu managed with the help of petromax lantern and red and yellow lights. It was Bharatendu who generated an interest in the stage-drama and acting amongst the artistocratic class.

Bharatendu was not only a litterateur pioneering a new era but was also a high class social reformer, Hindi propagandist, patriot and popular leader. He was honoured both by the people and the government. The

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English rulers-too, were admirers of his talent and looked up to him with respect. Bharatendu neither tried nor ever wished any governmental recognition and honour. Whenever such an occasion arose, he politely declined all such honours.

Vi.S.

BHARAVI (Sanskrit), author of the *Kiratarjuniya*, one of the five major Mahakavyas in Sanskrit, is mentioned along with Kalidasa in the Aihole inscription of the Chalukya king, Pulekesin II. dated 634 A.D. A line from his poem is quoted by Prabhakara in his *Brihati* (1600). According to the *Avantisundarikatha* of Dandin, Bharavi was a friend of Dandin's great grandfather Damodara, and was patronized by the King Durvinita of the Western Ganga dynasty, and later by Pallava king, Simhavishnu. According to an inscription Durvinita composed a commentary on the fifteenth canto (chitrakavya) of the *Kiratarjuniya*. Bharavi may be assigned to the middle of the 6th century A.D. According to popular traditions he was very poor. He has sobriquet Chattva Bharavi because of the poetic fancy conceiving the flower dust flown up by the wind to a golden umbrella. He is famous for the brevity and depth of his style (arthagaurava). The *Kiratarjuniya* in 18 cantos describes the circumstances that led to Arjuna's penance, his actual penance and obtaining weapons from God Shiva. Valour is the main rasa.

K.K.R.

BHARTRIHARI (Sanskrit), a grammarian, philosopher and poet is the most outstanding writer on the philosophy of language and the best exponent of the sphota theory. Tradition says that he was a king, a brother of King Vikramaditya or Shudraka, and that he gave up his wordly life and became a recluse. The statement of the Chinese traveller Itsing (650 A.D.) that Bhartrihari died forty years earlier and was a contemporary of Dharmapala, must be based on legends, and being self contradictory has also to be rejected. Quotations from Bhartrihari's *Vakyapadiya* in Dignaga's *Traikalikapariksha* and his influence on Dignaga's theory of language prove that Bhartrihari cannot be later than the Buddhist writer. The Jaina writer Simhasurigani says that Bhartrihari was a student of Vasurata, pupil of Vasubandhu (400 A.D.) Thus Bhartrihari has to be assigned to 450-500 A.D.

Among the works of Bhartrihari are (1) the *Tripadi* or *Mahabhashyadipika* on the first three padas of book I. of the *Mahabhashya*; only a fragmentary manuscript is available, (2) *Vakyapadiya* or *Trikandi* in three chapters, Brahmakanda, Padakanda and Prakirnakanda on the philosophy of language with special reference to Sanskrit ,(3) Vritti or commentary on chapters one and two of the *Vakyapadiya*, (4) *Shabdadhatupariksha*, a last work known only through later references. Some old tradition identifies Bhartrihari with the poet Bhatti, but this does not seem probable. The poet Bhartrihari, author of the three popular Shatakas on Niti, Shringara and Vairagya, is generally identified with the grammarian. This is quite probable, for the indtroductory verse of the *Nitishataka* (dikkaladyanavachchhinna) is quoted by Somananda in his *Shivadrishti* (2.93, Kashmir Series of Texts and Studies), as from the *Dhatusamiksha* of Bhartrihari. The verses of the three Shatakas reveal a deep thinker and a philosopher of life.

According to Bhartrihari our entire knowledge is interpenetrated with language, and language is the only key to knowledge. He identifies the speech principle (Shabdatattva) with Brahman, which through its shabda and artha aspects, manifests itself into the phenomenal world of ideas and things, on the basis of its own powers like Time. He speaks of different layers in the manifestation of Speech; the Absolute Brahman is the Speech principle at the para stage, about which nothing can be said. The next stage is the pashyanti which is identified with the pratibha or intuitive flash of insight at the meaning level, and with the unitary, unmanifested speech, or the vakyasphota. The next is the madhyama stage with the full expression in the mind, with the difference in sequence, etc., the last stage is vaikhari, the speech uttered by the speaker and heard by the listener.

According to Bhartrihari's sphota theory, what the speaker utters and the listener hears is the sentence as a whole, the Vakya-sphota; the division of the sentence into words and the words into phonemes have no absolute reality, but are abstracted from the sentence, for help in understanding the utterance. Those who know the language will speak and hear only complete, meaningful sentences, the Vakya-sphota. Thought and language are the expressions of one deep spiritual impulse to know and to communicate.

Bhartrihari's verses are very popular even now–the *Nitishataka* on politics and ethics, *Shringarashataka* on passionate love and *Vairagyashataka* on renunciation. Renunciation and enjoyment are described and discussed by the poet with detachment. Each verse is a unit in itself, compressing much complex thought and feeling.

K.K.R.

BHASA(Commentary) (Punjabi). In Punjabi letters this term is not current. There is a long tradition of *tikas*, meaning compositions in which a poetic text is published with every line followed by its meaning in prose, including a brief comment wherever considered necessary by the *tika-kar*.

S.S.S.

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BHASA

BHASA (Sanskrit), the celebrated Sanskrit dramatist, was assigned different dates by different scholars. He may be taken to have lived towards the close of the centuries before Christ or in the beginning of the Christian Era. Kalidasa's reference to him is the earliest. Kalidasa speaks of Bhasa's fame. According to Bana, Bhasa's plays had three characteristics. They dispensed with the benedictory verse on the stage. Instead the Sutradhara or the stage-manager enters as the first happening on the stage, at the end of the nandi (perhaps carried out in the green room). Secondly these plays had several characters. Thirdly there were many episodes in these plays. Others, besides Bana had also referred to Bhasa. And his verses were quoted in anthologies. But plays themselves had disappeared till their manuscripts were discovered in 1909 in a Kerala Brahmin home named Manalikkara Matham near Trivandrum in Kerala by the late T. Ganapati Shastri, then Curator of the Maharaja's Palace Library. The first discovery was of ten plays and a fragment written in Malayalam on 105 palm leaves. Subsequently Shastri discovered two more plays and the thirteen plays of Bhasa ended their undetected existence. Almost simultaneously one of these plays was discovered in Mysore by R. Narasimhachar, Head of the Archaeology department there.

The thirteen plays of Bhasa are: (1) *Dutavakyam* (The Words of the Ambassador); (2) *Karnabharam* (Karna's Duty); (3) *Dutaghatotkacham* (The Embassy of Ghatotkacha); (4) *Urubhangam* (The Breaking of the Thighs); (5) *Madhyamavyayogam* (A Play on Madhyma); (6) *Pancharatram* (The Five Nights); (7) *Abhishekanatakam* (A Play on the Coronation); (8) *Balacharitam* (The Story of the Boy); (9) *Avimarakam* (Avimaraka); (10) *Pratimanatakam* (The House of Statues) (11) *Pratijnayaugandharayanam* (The Vows of Yaugandharayana); (12) *Svapnavasavadattam* (Vasavadatta in a Dream); (13) *Charudattam* (Chrarudatta).

The first six are based on episodes in the *Mahabharata*. 7 and 10 are *Ramayana* plays. 11 and 12 are based on legends. 9 and 13 are social romances.

The plays were most probably composed in the order in which they are given above judging from internal evidence (see Pusalkar: bibliography). These plays vary in structure. The first five are one-Acts. The *Pancharatra* has three Acts. It belongs to the class of dramas called a samavakara. (7), (8), (9), (10) and (12) are natakas. (11) and (13) are prakaranas.

In the *Dutavakya* Krishna pleads the Pandava case ruitlessly before the Kauravas. Karna's reputed generosity is tested in *Karnabharam*. He gives away his magic earstuds and armour to Indra well knowing that parting with them would make him vulnerable in war. In *Dutaghatotkacha*, Ghatotkacha, son of Bhima, pleads to the Kauravas to be generous to the Pandavas; but in vain. In *Urubhanga*, Bhima breaks Duryodhana's thighs and kills him. Madhyama, the middle one is both Bhima and the second of a Brahmin's three sons in *Madhyamavyayoga*. The boy was to be offered as the fast breaking meal of a demoness by name Hidimbi. The one to take him to her was Ghatotkacha, her son. At this stage Bhima intervenes and offers to go with Ghatotkacha. And what was Hidimbi's embarrased surprise when she found that the man who had come with her son to be her meal was her own former husband and her son's father. *Pancharatram* is the story of an encounter between the Kauravas and the allies of the Pandavas in the country of the Viratas. In the *Abhishekanataka* Rama's coronation is dramatised. *Balacharita* is the story of Krishna killing the demons. *Avimaraka* is the story of the love between princess Kurangi and Avimaraka altered as a Pariah due to a curse which happily is lifted at the end leading to the marriage of the lovers. *Pratimanataka* is the early story of the *Ramayana*. There is a House of Statues in the play. Hence its name. *Pratijnayaugandharayana* and *Svapnavasavadatta* are plays on the fortunes of King Udayana of Vatsa and his love for his queen Vasavadatta. Yaugandharayana, Udayana's shrewd minister is a key figure. *Charudatta* is a social play on the love of the honest and impoverished merchant Charudatta and the opulent and good-hearted courtesan Vasantasena.

Bhasa is a playwright with considerable originality. While borrowing themes from the epics he makes variations in order to make them dramatically suitable. He also invents episodes like one of the statue house in the *Ramayana* play. Epics, mythology, legends, history and social life were all adopted by him for his work. No other playwright in Sanskrit has written so many plays on so wide a range of subjects. His play on the impoverished trader Charudatta and the high-minded courtesan Vasantasena is reputedly the first play on social life in Sanskrit. The other play, *Mrichchhakatika* (The Clay Cart) by Shudraka on the same theme is acceptedly influenced by the earlier Bhasa work.

The Bhasa plays are noted for their speedy action and movement. Many of the characters, themselves, are heroes of action. Such are the legendary heroes like Arjuna, Bhima, Rama and so on. He shows originality in endowing even the traditionally wicked heroes like Duryodhana and Ravana with redeeming qualities.

Mention has been made earlier of the technical originality in the Bhasa plays. Of even greater importance is his nonconformism in the concept of the play. Bhasa allows on the stage several actions and events which traditional dramaturgy bars from there. One such is death. We have in plays like *Balacharita* and *Urubhanga* characters dying on the stage. Indeed *Urubhanga* is singular in that the play ends with the death of its chief character Duryodhana. This play thus sets aside the Indian dramatic rule that a play shall not end in a tragedy.

The action-orientation of the Bhasa plays also pre-

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cludes too long and imaginatively enriched versification. Consequently the verses in these plays show not so much poetic imagination as a grasp on and expression of realism and a concern for the wisdom and morality of life. Concerned with action and movement in his plays the playwright is pithy, realistic, precise and moralistic in his verses. Indeed in his later plays the proportion of verses to dialogue goes down. We find also the peculiar feature of the dramatist breaking up verses and making these parts dialogue-pieces in the mouths of characters in a scene.

It was inevitable that an early dramatist with such massive talent, dramatic insight, range of themes and moral concern exercised much influence on his successors. His powerful and realistic portrayal of character, pithy and meaningful dialogue, delineation of sentiment as a structural and evocative unit, importing of essential nature in image-rich language, moral passion, and richness in episodes have enriched the world of later dramatists. Not even Kalidasa was free from this influence, not to speak of Bhavabhuti, Shri Harsha and of course Shudraka.

Very little is known about the personal history of Bhasa. The extant manuscripts of the plays do not even mention his name and what little we can reconstruct on his life and personality has to be done on the basis of his plays and references to him in works by others. The surmise that he belonged to a late B.C. or early A.D. period may be accepted, though as mentioned earlier other views have also been expressed on the subject. Pusalkar is of the view that the King Rajasimha mentioned in the epilogues of the plays was a ruler who belonged to the pre-Mauryan Nanda dynasty or Chandragupta Maurya himself. Bhasa was probably a court-poet of a king who used to be present at the staging of the plays. The dramatist was a devotee of Vishnu as can be gathered in his constant references to Him in the prologue verses and the obvious worshipful tone of his references. He had accepted the Hindu view of life though he perhaps mentally protested against the caste restrictions and sometimes chose to place merit above caste. He believed in the duty of wives to be devoted to their husbands. To him the intactness of family affection was sacred and was achieved by respect for the elders. Buddhist mendicants or Shramanakas were around when he lived.

There are many controversies on Bhasa, his time and place and personality. Some scholars say that Bhasa was a Keralite. Agreement in technique with other known Kerala Sanskrit plays and other factors have led to the Kerala thesis. The Chakyars of Kerala have for a long time enacted parts of these plays. Besides, the plays were discovered in Kerala. The Kerala thesis is opposed by other scholars equally strongly. Are the plays now discovered adaptations or compilations? Some say, yes; others say, no, they are genuine Bhasa plays. In the meanwhile the plays and their author continue to occupy a unique place in the history of Sanskrit drama. More than eighty editions—some presenting individual plays, others collections—have appeared since 1909. Numerous monographs and articles have also appeared.

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K.P.T.

BHASHA BHAGAVADGITA (Malayalam) is the first translation of the *Bhagavad Gita*. The author is Madhava Panicker, the most eminent among the three Niranam poets. The text indicates that the poet did the translation with the blessings of Krishna, the presiding deity of the temple at Malayankeezh near Trivandrum, which is far away from the poet's native place. As stated by most literary historians, Madhava Panicker was residing at Malayankeezh as a tenant of the temple trustees at the time of the translation. There is also general agreement that the work was written between 1350 and 1450.

The poem is very significant from the language point of view. It almost laid the foundation for the modern Malayalam language. The poetic language Manipravalam was till then following the grammatical peculiarities of Sanskrit. Barring certain regional and contemporary peculiarities of the language, *Bhasha Bhagavadgita* can be said to be quite modern. The great contribution of the Niranam poets in general is that they found 'Manipravalam' without Sanskrit endings and the Dravidian metres used in 'Pattus' most suitable for Malayalam poetry.

The Niranam poets introduced revolutionary changes in poetic themes as well. Never before them had anyone selected so many episodes from the epics and dealt with them with such seriousness of purpose as they did in their works. Madhava Panicker's work has a profound theme and deals with it in a grand style, thus directing poetry to the course it was to take in the Bhakti movement later perfected by Thunchathu Ezhuthacchan.

It is the first ever translation of the *Gita* from the Sanskrit original into any language. The translator has condensed certain portions without affecting the grandeur of the work. He threw open to the ordinary man who did not know Sanskrit, the gates of a world of profound philosophy. So great was his success that none of his immediate successor poets dared translate the *Bhagavadgita* completely.

The translation has, as its introduction, six quatrains contributed by the poet. It also closes with a few original songs in which the poet praises the magnificence of the *Gita*. In translating the text Madhava Panicker has shown his originality. In some places, new relevant ideas have been added while in others new elucidations and explanations based on ancient commentaries have been incorporated.

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K.V.R.

BHASHAGITASANGRAHA (Maithili). The name Bhashagitasangraha was generally applied to any collection of poems written in modern vernacular. In the libraries of Nepal, Haraprasad Sastri and P.C. Bagchi named one such collection: another copy of the same collection was found by Jayakanta Mishra who called it *Bhashagita*.

More commonly the name signifies today another collection of poems which contains not only Nepalese poems but poems from Mithila proper which Jayakanta Mishra had called by mistake *Kamshanarayana Padavali* and Ramanath Jha published in 1967 as *Bhashagitasangraha*. It contains 146 poems of about 24 poets including Vidyapati. It is preserved in the Rashtriya Library acquired from Rajaguru Hemaraja Sharma. It is a neat manuscript in Tirhuta. Its compiler's name is not given. Its importance is great because it contains, after Lochana's *Rajatarangini*, the most authentic pieces of several old poets as well as helps us identify many of them. In particular this collection of medieval poetry reveals the work of Govinda Thakur whose poems were at one time taken to be written by Govindadas Jha.

The volume was published from the Patna University, Patna.

J.M.

BHASHA: ITIHAS ANI BHUGOL (Marathi) is an important book written by N.G. Kalekar discussing various aspects of language. The book received the Sahitya Akademi Award of the year 1967.

The lectures delivered by the author to the Post-Graduate students of the Marathwada University in 1963 are compiled in this book. Alongwith the four lectures of this series an article entitled 'Boundaries of Languages' is also included in it. The book was published in 1964.

History and Geography of a language are the subect of this book and hence the diachronic and synchronic study of a language is attempted in it.

History of a language can be studied on the basis of the written documents in it. The language undergoes a slow but gradual change in the phonetic, morphological, syntactic and semantic areas. These changes can be studied by the linguistic items found in the written works of the past and the present. The comparison of the past and present linguistic items enables one to conjecture even the earlier ones of the language as hypothetical. The comparative study of the same language in relation to different periods is known as the Historical Method, while comparative study of the related different languages of the same period is called Comparative Method. The author explains the difference between these two methods with illustrations cited from Marathi, Gujarati, Hindi, Bengali, Kannada, Telugu, Malayalam and Tamil languages.

The regular and the irregular phonetic changes in a language, the linguistic as well as the extra-linguistic reasons behind the phenomena of linguistic changes are discussed. The influence of the foreign language on a particular language plays a vital role in it in respect of changes that come over due to their mutual contact. The internal comparison between the linguistic forms belonging to two or more different periods establish a set of rules. Alongwith these rules the internal reconstruction of the linguistic forms set by using the comparative linguistic method is also dealt with.

In the second half of the book the geographical aspect of the language is dealt with. The topics like the nature of language and dialects, standard language, standard dialect, regional and social dialects of a language are described. The reasons leading to the creation of different dialects, the importance and the technique of the dialect-studies, the liberal and healthy attitude expected from the society towards the dialect-issue are considered in two chapters, while the regional boundaries of the language is the subject of the next one.

The information about the survey of French dialects and the linguistic Survey of India by G.A. Grierson given here is really useful.

These are the aspects which cover the range of geographical study of a language.

The author's style of expressing, his thoughts on such a scientific subject is simple and elaborate. In this respect it is in striking contrast to other books on the same science in Marathi.

M.J.

BHASHA KAUTALIYAM (Malayalam) is a commentary on the *Arthashastra* of Kautilya. The identity of the commentator is not known. The Sanskrit scholar Ganapati Shastri points out that the Malayalam commentator has followed the Sanskrit commentary *Pratipadapanchika* of Bhattaswami. K.N. Ezhuthacchan agreed with him.

Manuscript copies of the *Bhasha Kautaliyam* are available in the Oriental Manuscripts Library, Madras, in the Oriental Institute of the Thirupaty Venkateswara University and in the Manuscripts Library, Trivandrum. As all of them are identical, most probably all these copies have been taken from a single source. All the extisting copies contain commentaries only on the first seven 'adhikaranas'.

The author of *Bhasha Kautaliyam* cared only to write the commentary without bothering even to quote the

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original verses in his book. It seems certain from the commentary that the author is a Malayali who possessed adequate knowledge of his mother tongue.

It is difficult to date the work. C.L. Antony and Ilamkulam Kunjan Pillai, who have studied the language of the work, have established that Malayalam started functioning as an independent language during the 9th century. Therefore it was probably written during the 12th century, or between 1150 and 1250.

Bhasha Kautaliyam was written with the obvious purpose of giving some guidelines to those who knew Sanskrit well. The book, which contains numerous complicated sentences, is a hard nut to crack. Its diction is also a mixture of Sanskrit and Tamil.

No wonder there are people who condemn the work. It is also the earliest prose work in Malayalam.

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K.V.R.

BHASHAPOSHINI SABHA (Malayalam). 'Kavi Samajam' (Association of Poets), started in August 1891, was the first literary association in Kerala. It was renamed Bhashaposhini (that which enriches language) in November in the same year. Kandathil Varghese Mappilai, founder editor of the *Malayalamanorama*, was the motive force behind this organisation. Kerala Varma Valiya Koyil Thampuran, the father of modern Malayalam prose, was the President of the Association and he continued to be the President until his death. It was the intention of the organisers to build up the Association on the pattern of Bharata Mahajana Sabha (Indian National Congress). Therefore, to democratize the Association prominent literary men from the erstwhile Malabar, Cochin and Travancore States were elected to représent the whole of Kerala. A council of literary men representing all these regions was also constituted to examine the works produced in these regions and suggest ways and means to improve and standardise the language used in them.

The first conference of the Bhashaposhini Sabha was held at Trichur in Central Kerala in 1892 and the aims and objectives of the Association were defined. The resolutions adopted in the Conference laid stress on the following:

1. to standardise the language throughout Kerala
2. to encourage the development of prose
3. to start a journal to serve the purposes defined by the Association
4. to encourage writers by giving awards
5. to organise literary conferences
6. to spread modern education by starting schools and publications.

Thus *Bhashaposhini*, the journal, was started in 1892 (4 numbers annually) under the editorship of Kandathil Varghese Mappilai, It continued for three years, and in 1895 it was amalgamated with *Vidya Vindodini* under the editorship of C.P. Achuta Menon, a leading literary critic of that time. But in 1897 it was again started separately and the journal ran for forty-two years without a break.

The *Bhashaposhini* was one of the first leading literary journals in Malayalam. Writers like Vallathol Narayana Menon, Kumaran Asan, Ulloor S. Parameswara Iyer, Sahitya Panchananan P.K. Narayana Pillai, G. Sankara Kurup and others had their early writings published in the colums of *Bhasha* poshini. This journal shaped the sensibility of an entire generation. It encouraged imaginative as well as informative writing. Thus the journal became an organ of literary renaissance in Malayalam and the Bhashaposhini Sabha a model of literary organisation in Kerala.

P.V.V.P.

BHASI, THOPPIL (Malayalam) is a dramatist belonging to the progressive school. He studied Sanskrit and Ayurveda. He joined the Communist Party and was an activist of the underground movements for about five years from 1948. He was elected to the Kerala State Legislature on the Communist party ticket and was a member of the Legislative Assambly for some time. He organised the powerful theatre group, Kerala People's Arts Club, in association with party comrades. His play *Ningal Enne Communist Akki* (You made me a Communist, 1952) was a great success on the stage and was, to some extent, instrumental in popularising the Communist Party and its ideology and programmes among the masses, during the fifties. He won awards from the Sangita Natak Akademi, New Delhi and the Kerala Sahitya Akademi. He is associated with Malayalam films as a Director and writer of screen plays. He works including *Sarvekkallu* (Survey Stone), *Mutiyanaya Putran* (The Prodigal Son), *Muladhanam* (Capital), *Putiya Akasam Putiya Bhumi* (The new sky and the new earth), number more than a dozen. His plays, though generally propagandistic in nature, neverthless reflect the stress and strain of contemporary life through poignant dramatic situations, well-carved characters and racy dialogue composed in a colloquial style.

K.R.N.

BHASKARA KAVI (Telugu; 13th, 14th century). Very little is known about Bhaskara Kavi, after whom the Telugu *Ramayana* is named. However, there is ample evidence to prove that he lived during the reign of Sahini Marana, a Brahmin officer in charge of horses, who after the fall of the Orugallu empire, declared independence

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and became a king. There is historical evidence to show that Bhaskara Kavi dedicated his *Ramayana* to him. It is even said that Sahini Marana, having heard that this *Ramayana* was being translated into Telugu by Errapragada, the poet laureate of the Reddy kings, encouraged Bhaskara Kavi to expedite writing so that it could reach the people much earlier than that of Errapragada.

Bhaskara Kavi, who wanted the work to be completed soon, seems to have entrusted the writing of some kandas of *Ramayana* to his son Mallikarjuna Bhattu and Kumara Rudradeva, the son of Sahini Marana. From the prose written at the end of different Kandas, it can be concluded that Bala, Kishkindha and Sundara Kandas were written by Mallikharjuna Bhattu, Ayodhya kanda by Kumara Rudradeva and Aranyakanda by Bhaskara Kavi. Yuddha kanda was written by two persons, Halakki or Hulakki Bhaskara and Ayyalarya. Ayyalarya stated that the earlier part of Yuddha kanda was written by Halakki Bhaskara (upto 1133rd stanza) and that he completed the rest.

Various opinions are expressed about the identity of Bhaskara Kavi. One such is that Bhaskara Kavi is no other than Mantri Bhaskara, the grandfather of Tikkana. Tikkana lavished praise on his grandfather Mantri Bhaskara. This school of critics opines that it is Mantri Bhaskara who wrote it had that Tikkana did so because his grandfather Mantri Bhaskara had already written it. As he was the grandfather of Tikkana, he must have been alive some time between the periods of Nannechoda and Palkuriki Somana. Hence the language of Mantri Bhaskara must be akin to the language of either of the two which means that it must look older than the language of Tikkana. However, there are many stanzas in the Aranya kanda of *Bhaskara Ramayana* that resemble those of Tikkana. Besides, the author of these stanzas seems to have deliberately imitated Tikkana. Hence it can be concluded that they were written by a later poet and not by a poet earlier than Tikkana. This fact invalidates the argument that Mantri Bhaskara is the author of *Bhaskara Ramayana*.

The elimination of Mantri Bhaskara leaves two persons in the field. They are Halakki Bhaskara and Bhaskara Kavi. The question now is whether both are one and the same or different. At the end of the Aranya kanda it was stated that it was written by "Sakala Sukavijanavinutha Yasaskara Bhaskara," whereas the writer of the first part of Yuddha kanda is referred to as 'Halakki Bhaskara' by Ayyalarya. Opinion is divided among critics on this issue. Some feel that they are two different persons, whereas P. Lakshmikanthan believes that both the names refer to only one individual and that *Bhaskara Ramayana* was named after Halakki Bhaskara only. He draws a comparison between the style of Aranya kanda and the style of the first part of Yuddha kanda and says that they are almost alike and that this resemblance proves that they were written by one individual. Lakshmikantam silences his critics saying that if any difference seems to be there between the style of Aranya kanda and the style of the first part of Yuddha kanda, it is not because it is the work of two authors, but because of the Rasa in the two kandas. This argument seems to be as logical as it is sound.

From the preceding lines we may conclude that Bhaskara Kavi must have been a contemporary of Sahini Marana. Moreover, Somarajeeya states that both Sahini Marana and Halakki Bhaskara were there in the court of the second Prataparudra who ruled Orugallu between 1295 and 1321. It may therefore be concluded that Bhaskara Kavi must have been alive round about that period, namely the later half of the thirteenth century and the first half of the fourteenth century. However, nothing is known about the life and other works of Bhaskara kavi.

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Jan.S.

BHASKARA PANICKER P.T. (Malayalam, b. 1922) holds the degrees of B.Sc. and B.T. He is a native of Palghat District. From 1946-48 he was a high school teacher. In 1948 he threw himself into the Communist movement and became in time an underground activist of that party, for which he was arrested and imprisoned. After being released, he had a second spell of teaching, now in various schools; from 1954-57 he was president of the Malabar District Board. In 1958 he was appointed private secretary to the Education Minister, Kerala, and continued in the same capacity for about two years. After serving as a member of the Kerala State Public Service Commission for six years, he retired in 1965.

A prolific writer, he has been propagating scientific knowledge, secularism and a generally rational outlook as part of his cherished mission in life. His target is the child and the layman and he always has at his command, a style and vocabulary suitable for his purpose. His works include *Sayansinte Kathakal, Sastraparichayam, Kuttikalude Phyics, Nakshatra Sastram, Grihantarayatra, Kuttikalude Marxism, Manushyan Chandranil.*

His service as editor of the Encyclopaedia *Viswavignana Kosham* in nine parts is significant.

K.S.N.

BHASKARABHATTA BORIKAR (Marathi; early 14th century) was one of the early Mahanubhav poets who

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wrote longer poems, both narrative and discursive. He was from village Bori in Marathwada. He was an erudite scholar and a powerful speaker, the qualities which won for him many a verbal bout. The *Smritisthala* describes graphically how the whole village was enraptured by his discourses on the *Bhagavata Purana*. Of the two major works of Bhaskara the *Shishupalavadha* tells the story of the killing of Shishupala by Lord Krishna. It was written round 1313 though scholars like Aradhya Muralidhar-ashastri regard it as belonging to the pre-Jnanesvara period. The poem contains 1087 verses in the ovi metre and is given to Krishna-bhakti. Baideva, the second Acharya of the Mahanubhav sect, is said to have expressed his opinion of this work in the words: "It is a nice piece, but not suitable for those who have renounced the world." What made him say this is the emphasis the poem lays on the secondary episode of Rukmini in love with Lord Krishna, giving scope for the expression of the amorous sentiment in which the poet Bhaskara excels. His poem obviously lacks in proportion when it covers the main story of the assassination of Shishupala by Krishna in about one–fourth of its total length. There is a certain charm, however, about this narrative which contains the playful arguments between Krishna and Rukmini. The poem is also full of poetical descriptions of nature which clearly show the influence of similar ornamentations in classical Sanskrit poetry. But the Mahanubhav sect to which Bhaskara belonged is renunciative in spirit and his present poem is certainly a misfit in its literature. He, therefore, corrected himself on hearing the opinion of Baideva and as if to compensate for the blemish wrote the *Uddhavagita* which condenses the 1300 and odd verses of the 11th skandha of the *Bhagavata* into 827 ovis. As the title shows, it is the Gita as told by Krishna to his devotee, Uddhava, and contains in a nutshell the ethical teachings of Chakradhara who was himself an incarnation of Lord Krishna according to the Mahanubhav belief. Compared with a similar work of Ekanath (16th century), however, the *Uddhavagita* stands much lower in the scales of style and content. Yet it has the honour of being the first commentary in Marathi on the *Bhagavata*, or rather on a section of the *Bhagavata*. Bhaskara is also the author of a versified *Pujavasara* which describes the daily routine of Chakradhara, the founder of the Mahanubhav sect. He became the third Acharya of the sect and the credit of synthesising the philosophical sayings of Chakradhara and the ideas as expressed in his *Llacharitra* goes to him. He may not be a great poet, but he was not only the first commentator of the *Bhagawata* but also capable of writing in various modes–both on love and bhakti.

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S.G.T.

BHASKARAN NAIR, K (Malayalam; b. 1913, d. 1982) was a critic better known for his scientific writings in Malayalam. He obtained a doctorate in Zoology from the University of Madras and was a teacher in Zoology for about twenty years at the University College, Trivandrum, where he later became Principal for some eight years from 1960. He was the Director of Collegiate Education in Kerala and in that capacity, was the ex-officio Secretary of the Kerala Sahitya Akademi. He stands for moral and aesthetic values in literature and feels that a writer should always aim at an enrichment of human personality. He does not believe in the dichotomy between science and spirituality and points out that a proper understanding of science and its methodology will only help man in his quest for spiritual values. His works include *Kalayum Kalavum, Dhanyavadam, Samaskar-alochanam, Adhunikasastram, Parinamam* and others. He has also written two books on his travels in America and Germany and a few popular books for children.

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K.R.N.

BHASKARAN, P. (Malayalam; b. 1924) is a major poet of the progressive school. He could not complete his college education due to his involvement in political activities. Later he joined the Communist Party and went to jail. He was on the editorial staff of the party daily *Desabhimani*. He left active politics after some years and concentrated on cultural and literary activities. He edited the literary weekly *Jayakeralam*, joined All India Radio as a Staff Artist and entered the film world. He directed and composed songs for a number of Malayalam films, some of which have won official acclaim. Presently, he edits the weekly *Dipika*. He is the chairman of the Kerala Sangita-nataka Akademi. One of his earlier poems 'Vayalar Garjikkunnu' (Vayalar Roars) which dealt with the workers' revolt under Communist leadership at Vayalar, a coastal village in Alleppey District in 1946, became immensely popular, and was banned by the then Government. The poet in Bhaskaran gradually got disillusioned with politics and consequently his later poems reflect his concern for human problems from a humanistic perspective. Basically he is romantic and the theme he selects and the style he adopts follow the romantic path. He has to his credit more than fifteen anthologies of his poems, the more important among them being *Satrattil Oru Ratri* (A night in the tavern), *Mulkkiritam* (The Crown of thorns), *Orkkuka Vallappozhum* (Remember me, once in a while), *Ottakkampiyitta Tamburu* (The single-stringed Tamburu), the last of which won the Kerala Sahitya Akademi award.

K.R.N.

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BHASKARARAYA (Sanskrit) well known authority on Shrividyatantra and Mantrashastra, is the author of several commentaries and independent works, like *Varivasyarahasya*, a classic treatise on the secret of worship as elaborated in the Shakta Agamas. Saubhagyabhaskara is his commentary on the *Lalitasahasranama*, Saubhagyachandradaya, commentary on *Saubhagyaratnakara of* Vidyanandanatha, Guptavati commentary on *Durgasaptashati*, and Setubandha commentary on a portion of the *Vamakeshvaratantra* which is considered the supreme authority on the religion and philosophy of Shrividya. Bhaskararaya was the son of Gambhiraraya. The Mahratta ruler of Tanjur gifted him a village called Bhaskararajapuram. Most of his activities were in South India. He lived towards the close of the 17th century and the first half of the 18th century.

K.K.R.

BHASHYA (Sanskrit) is a genre of writing, denoting learned commentary on the text of a well-known work. Derived from the root bhash (bhasha vyaktayam vachi), to tell, to speak distinctly, also to describe, with the suffix-nyat in the instrumental sense, the word has the primary meaning of 'through which something is explicitly stated'. Unfortunately, we do not find any early use of the word in this sense. The word occurs in the *Vajasaneyipratishakhya* (I.19) in a different sense, viz., 'a work written in the common speech' (in contrast to one in the Vedic speech) or 'a secular work' (in contrast to revealed literature, i.e. a Vedic text). Most probably, this connotation has some etymological relation with 'bhasha' which meant till the time of Panini, the spoken Sanskrit. Since very early times, bhashya has been used to denote learned commentaries on original works of any branch of technical learning (shastra). Generally bhashyas were written on authoritative works to which has been accorded some sense of sanctity by the people. Almost every Vedic text or sutra work has got a bhashya written on it by a scholar of recognised merit.

The word bhashya' was used in the sense of a commentary as early as the *Mahabharata*, but it is interesting to note that it is not found in Valmiki's *Ramayana* though 'sutra', 'vritti' and 'sangraha' occur there.

The most venerable of all the bhashyas is one written by Patanjali (2nd century B.C.) to explain the *Ashtadhyayi* of Panini and the *Vartikas* thereupon by Katyayana also with a view to defending the former from the adverse criticism of the latter, at several places. The respect enjoyed by this bhashya, during the last two millennia can be understood from its universally accepted title *Mahabhashya* i.e. the Great Bhashya.

The *Parasharapurana* formulates the definition of a bhashya as: 'A commentary which explains the words of a sutra with words compatible with the text and also explains its own words is a bhashya.' This definition seems to be based on the very features of the *Mahabhashya* and is too narrow to cover innumerable Vedic texts and philosophical works. Haradatta, the commentator on the Kashika, presents a more rational definition: Bhashya is a work which solves the problems raised by adversaries, in respect of a text (akshepasamadhanaparo grantho bhashyam).

Among the celebrated bhashyas, mention may be made of Shabarasvamin's bhashya on the *Mimamsasutra*, Vatsyayana's bhashya on the *Nyayasutra*, Shankaracharya's bhashya on the *Brahmasutra*, (also of Ramanuja, Madhva, Vallabhacharya and Nimbarka on the same text), Vyasa's bhashya on the *Yogasutra* of Patanjali, and Sayanacharya's bhashyas on almost all the main Vedic *Samhitas*, *Brahmanas*, and *Aranyakas*.

S.M.

BHAT, VISHNU GOVIND (Kannada; b. 1923). Educated at Honnavar, Sangali, Poona and Kolhapur; an M.A. from Bombay University, he has published 9 collections of poems: *Palayana* (The Escape, 1946) *Kavya Vedane* (Poetry of Pain, 1951). *Tuntana Padagalu* (Verses of a mischief maker, 1951), *Aranya Rodana* (Cry in wilderness, 1957), *Kishinde* (Narrowed space, 1958), *Jadimale* (Torrential Rain, 1958), *Murti* (The icon 1964) and *Atma Gita* (Song of Myself, 1970).

V.G. Bhat has given his poetry an ironic edge to lash out at orthodox concepts. For example in a famous poem called Atma Shadane (Search for the Soul) he finds the soul, about which the ancients have talked so much, in the Kittel Dictionary, on page No. 153. That is very typical of V.G. Bhat. His conviction is that it is possible to live without submitting oneself to any ideology or religious faith. He has also published four collections of Prose Pieces. *Sahyadri* (Short stories and sketches, 1947) *Pedda Nakathegalu* (Stories of a fool, 1952), *Buruki* (the veil, 1947) and *Uttara Kannada Jivana Chiragalu* (sketches of life in North Kanara, 1948).

Su.N.

BHATI NARAYANA, SINHA (Rajasthani; b. 1930) occupies a very important place among modern Rajasthani poets. He began his poetic career with the publication of his first work of nature-poetry-*Sanjha* in 1954. His description of evening as a natural phenomenon seems to be influenced by the 'chayavadi' poetry then prevalent in Hindi. However, it carries much of local colour by the way of its own geographical peculiarities and cultural and romantic descriptions. In 1955, (2nd edition-the 1st edition is reported to have been published earlier) he attempted a translation of Kalidasa's *Meghaduta* which though it presents a fluent reading, does little justice to

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the original as a translation. It is strange that a poet not conversant with the language of the original should go in for a translation. It should better be termed as an adaptation. The net work in chronological order is *Durgadas* (1956), an appreciative poem in free verse in the praise of the Rajput hero, who had a successful strategic struggle with the Mughal emperor Aurangazeb. This small work is a fine piece of heroic poetry with traditional background. *Paramavir* (1963) comes next. It is composed in the 'Duha' metre (86 'Duhas' in all) as a posthumous eulogy on Major Saitansinha who lost his life at Gusula in Ladakh during the war with China in 1962. The title *Paramvir* of the book stands for the title given by the Government to the deceased Major. The composition falls in line with the bardic (Charana) writings traditionally being written in this very style. *Olun* (1964) is another work in 'Duha' (12 in all) describing the pangs of separation from the object of one's love and affection. This is altogether romantic in approach and tells of the emotions of a young beloved separated from her husband. *Jivanadhana* (life's wealth, 1965) is a collection of the poet's 25 poems on different topics. It has been possible to know the poet better by the wide range of thought-content, variety of subjects, various styles of expression and the suitability of a diction at his command, through these poems. *Kalapa* (lamentations, 1973) is an experiment in independent three-stanza poems (80 in all) which may serve as counterparts to the saintly 'padas' in the devotional poetry. As stated by the poet himself in the preface, these poems are inspired by the moral crisis of the age, and the frustrated, irrelevant and incoherent expressions of the younger poets in the name of art. *Miran* (1976) contains the story of the immortal saint-poetess told with a new approach and with ideas relevant to modern times. The poetess, completely dedicated to her spiritual lord as she was, is depicted here as expressing herself on social and economic problems. The poet has touched new poetic heights in this work. His latest work *Barsan ra Digoda Dungara Langhiyan* (on crossing the lofty mountains of age, 1980) is again a romantic poem (100 stanzas). Every stanza is independent and presents a picture of the bygone days of his personal life. The imageries are too intricate, as is usual with him. It carries a sexual appeal, too pronounced to be concealed artistically. Besides these creative works he has edited two prose works of 18th and 19th centuries—*Marawada ra Paraganan ri Vigata* by Munhata Nainasi in three parts (Jodhpur, 1968, 69, 74) and *Maharaja Mansinha ri khyata* (Jodhpur, 1979). He has been editing since 1956 a quarterly Journal, *Parampara*, published by the Rajasthani Sodh Sansthan, Copasani, Jodhpur of which he is the director-incharge. His doctoral thesis *Dingala Gita Sahitya* (Jaipur, 1971) contains all available information about the commemorative songs in Dingala. He has won awards from various literary institutions for his books such as *Kalapa*, *Miran*, etc. *Barsan ra Digoda Dungara Langhiyan*, got the Award in 1981 from the Sahitya Akademi, New Delhi.

Raw.S

BHATKHANDE, VISHNU NARAYAN (Marathi; b. 1860, d. 1936). Two Vishnus from Maharashtra ceaselessly struggled to bring about a renaissance in North Indian (Hindustani) music. One was Vishnu Digambar Paluskar and the other Pandit Vishnu Narayana Bhatkhande.

Vishnu Bhatkhande's father Narayanrao was a good player of the Swara Mandala instrument. Young Vishnu caught this spirit quite early in his life. Even as a boy he could very ably play Bansari, the Indian flute. But the father rightly insisted on his finishing his studies first. So he very earnestly started his academic studies and obtained B.A. and LL. B. degrees. Soon after that he passed the High Court pleader's examination and started practising law at the Bombay High-Court. Vishnu became a successful High Court pleader. Subsequently Bhatkhande became the trustee of the Sukhathankar's family estate and one of the two young Sukhathankar wards, Bhalchandra, a famous solicitor in his own right, became a trusted friend and associate of Bhatkhande and helped him in his attempts to publish books about Indian Music and arrange different music conferences. Bhatakhande lost his wife and the only child, a daughter, and became almost a recluse. Bhalchandra took him to his own residence, where he lived till his death.

The Gayana Uttejaka Mandali, founded by some Parsi enthusiasts of Indian music in 1870 played a very important role in Bhatkhande's musicological career. Quite at an earlier stage of his career, he was associated with this institute. He prefected his technique of Sitar playing and learnt the intricacies of vocal music while doing leg-work there. The actual rendering of the Ragas was strangely quite uniform in various traditional houses of Hindustani music called the Gharanas. But where its theory or shastra was concerned, i.e. where the rules of a systematic arrangement were concerned, the musicians differed considerably from each other. Bhatkhande critically studied these Sanskrit texts and soon perfected this classification of 'Ragas' into different 'Thatas' and composed his very prestigious work, *Shrimal-Lakshya Sangitam*, in Sanskrit slokas. He published it under the pseudonym of Chatura Pandit. After *Sangita Ratnakara* of the 13th century, scholars and students once again got another basic text-book in Sanskrit at the beginning of the 20th century (1909-10)

In 1912, Bhatkhande started a monthly publication called *Lakshana-Gita-Sangraha*. However only three numbers of this periodical were published. His famous work is *Hindustani Sangita Paddhati*. It consists of four volumes and 2500 pages. Vol. I. was published in 1909-10. Volume II, a more ambitious publication, was published

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in 1912-13. Volume III was published in 1915-16. The last and the largest volume, Vol. IV, with 1,120 pages was published in 1932. He has also edited about 30 works on musicology.

In 1912, Bhatkhande started the publication of a monthly series of booklets about Indian music. It was titled *Raga-Malika*. About 23 or 24 such numbers were published. By this time Bhatkhande had started a series of text books for the teaching of Hindustani music. This series was titled *Kramika Pustaka Malika*. This series was a successor to the *Gita Malika*. The *Gita Malika* was abandoned abruptly, for the simple reason that all that was being published in the *Gita Malika* was included in the new series of text books.

The *Abhinava Ragamanjari* and the *Abhinava Talamanjari* were two other works, written by Bhatkhande. They were composed in Sanskrit. Besides these, a number of ancient and modern Sanskrit works were edited by him. Two English monographs form a part of the list of his published works. But it is his *Hindustani Sangita Paddhati* that is considered an epoch-making work. Its sheer magnitude and expanse is simply stupendous. The *Paddhati* is now universally accepted as a pioneer work and a perfect guide for serious students of Indian music. It was written in Marathi (as were so many other books of Bhatkhande). The author wanted to bring back to Marathi its legitimate pride of place in the realm of Indian music, which it enjoyed in the days of the Yadava rulers in the 13th century. *Sangita Ratnakara* was written under the patronage of the Yadava Kings of Maharashtra. Pandit's wishes were truly fulfilled when his Marathi works were also accepted as authoritative treatises on North Indian Music.

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N.G.J.

BHATT, BADRINATH (Hindi; b. 1881, d. 1932) was the son of Rameshwar Bhatt, a renowned Sanskrit scholar, and a resident of Gokulpura, Agra (U.P.). Badrinath Bhatt got his early education in Agra. Afterwards he learnt Sanskrit, Bengali, Urdu and English through his own efforts. During the last days of his life, he became a lecturer in the department of Hindi, Lucknow University. He wrote some poems also but he is better known for his dramatic works and essays. His literary personality was made up by the contemporary movements of social and national renaissance in India. Throughout his life he opposed the static conventions of 'ritivad' and aspired to strengthen the romantic trend that expressed the yearning for freedom of the individual. His poems written in new poetic forms started appearing in magazines by 1914. Instead of the traditional 'Savaiya' and 'Ghanakshari', he tried his hands with 'Lavani' and 'Kajari' metres of folk songs. In order to polish his prose, he wrote satirical essays like 'Sabha ki Sabhyata'. His essays 'Hamari Kavita ki Bhasha', 'Hamare Kavi aur Samalochak' present his attitude towards modernity. In the main field of his creative works. Badrinath can be regarded as a vital link between Bharatendu Harishchandra and Jaya Shankar 'Prasad'. He tried to find a new base for the Hindi drama but his work did not attract as much attention of the Hindi critic as it should have done. His drama *Kuruwan Dahan* (1912) represents the best form of effort which the Hindi drama was making in order to free itself from the ludicrous element of the Parsi theatre. This play is the Hindi adaptation of Sanskrit drama *Venisamhar*, yet it is more of an original writing than merely a translation from Sanskrit. He wrote two mythological plays *Ban Charit* (1921) and *Tulsidas* (1922). Inspired by national cultural awakening, he wrote two historical plays, viz. *Durgavati* (1925) and *Chandragupta* (1927). Bhatt did a great deal of work in the field of farce. Most popular of his farcical plays are *Chungi ki Ummidwari* (1919) *Labad Dhondhon* (1926) *Vivah Vigyapan* (1929). Contemporary problems are depicted here through the medium of humour and satire.

The impact of western dramatist Moliere is clearly discernible in these plays. Their main characteristic is the precision, poignancy and suggestiveness of the dialogues. The plot and characters are mutually complementary to each other. Thus the contribution of Badrinath Bhatt to the development of drama is very great, historically very important and artistically significant.

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K.P.

BHATT, BALKRISHNA (Hindi; b. 1844, d. 1914) was an author, journalist and one of the makers of modern Hindi prose. He was born at Allahabad in a Malviya family. His father was Beniprasad Bhatt, and mother Parvati Devi. While spending his childhood at his maternal grandparent's residence, he first learnt by heart one canto of *Amarkosh* and thereafter, another from *Siddhant Kaumudi*, the celebrated works of Sanskrit lexicography and grammar. Observing the increasing influence of the English language, his learned mother got him admitted 1860 to the Yamuna Mission School, where he studied upto the Entrance examination. In 1869, he was appointed a teacher at that very school but later, on account of a religious controversy, he resigned in 1874-75. He studied Sanskrit, Bengali, Persian and English at home. From

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1885 to 1888 he acted as the Principal 'pandit' (teacher of Sanskrit) at the C.A.B. School. In 1889, he was appointed the principal teacher of Sanskrit at the Kayasth School and later, a Professor at the same school. In 1908, the Director of the Education Department demanded explanation regarding Bhatt's highly revolutionary speech at Allahabad against Tilak's imprisonment. Bhatt, a man of self-respect, handed over his resignation. From September, 1877 to February, 1910 Bhatt edited a monthly newspaper *Hindi Pradip*. The paper made a great contribution towards the development of Hindi language and literature as well as towards sustaining the flame of patriotism. From March, 1910 to November, 1913, he served at the *Hindi Shabdasagar*, dictionary department of the Nagari Pracharini Sabha at Varanasi.

Bhatt is also famous as the most competent essayist of the Bharatendu era. About 1,000 essays written by him were published in the *Hindi Pradip*, which cover social, religious, political, literary, psychological and other subjects.

His two complete novels are *Nutan Brahmachari* (1886) and *Sau Ajan Ek Sujan* (1890) in which the emphasis is on the development of character; They have also a didactic element. Bhatt was the next most prolific writer of plays after Bharatendu. *Damayanti Swayamvar* (1892-98) in 10 acts, is arranged in the Sanskrit dramatic style. Through the character of Damayanti the image of an ideal Indian woman has been presented.

Venusamhar or *Prithucharitra* (1909), with its theme based on pauranic tale of King Venu, is composed in 3 acts. In this play are depicted the agony of the subjects of King Venu, writhing under his oppressive rule, through the curse of a sage. The play aimed at inspiring patriotism and independence.

Nayi Roshni ka Vish (1884-85), dramatises the evil consequences of following the Western way of life.

The prose of Bhatt is compact and replete with undertones. He leaned towards the Tilak faction in his political ideology and was an ardent seeker of national identity. All his life he was a fighter, sometimes a lonely one against political and economic exploitation by the colonialist, against social evils and blind superstitions and against mental slavery to the west. He inspired a whole generation of journalists with idealism and the spirit of self-sacrifice. He died in penury, but was always held in great reverence.

FURTHER WORKS: England, Englandesvari aur Bharat Janani, (1878); *Do Dur Desi*, (1878); *Ek Rogi aur Vaidya*, (1879); *Patit Pancham*, (1888); *Achar-Vidambana*, (1899); and the following are some of his Historical and Pauranic plays. *Brihannal*, (1881); *Sita Vanvas*, (882); Michael Madhusudan Dutt, *Devidatt Shukla* (ed.); *Bhatt Nibandhamala*, Allahabad (1886).

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Shas. S.

BHATT, HARIHAR (Gujarati; b. 1895, d. 1978) was born in Vekaria in Saurashtra and educated at Savarkundala. After his graduation in Bhavnagar and Bombay, he started his career as a school teacher in Akola in Maharashtra. Soon he responded to Gandhiji's call of non-cooperation and resigned from the Government service. He then joined Satyagrah Ashram at Sabarmati as a teacher. He served as a Professor of Astrology in B.J. Institute of Learning and Research in Ahmedabad. He was the director of the Observatory at Ahmedabad.

Hridayrang is the only collection of his 21 poems published in 1934. His poem 'Ek ja de chingari, Mahanal' is highly celebrated in Gujarati literature. His poems are influenced by Gandhian ideology and exhibit his love for the poor and the down-trodden.

D.P.

BHATT, HARISHCHANDRA BHAGWATI SHANKAR (Gujarati; b. 1906, d. 1950) was a lyrical poet and a scholar of art, literature, history and culture. He was the first to introduce to Gujarati readers great European writers like Rilke, Baudelaire, Hungarian poet Brezina, Polish poet Vaicheh Banka etc. In his poems we find the impact of those poets in subject matter as well as style. He inspired the post-independence Gujarati poets to dive deep into contemporary European literature.

His three poetical works *Saparnun Sakhya* (Friendship while travelling, 1940), *Kesudo Sonerun Ane Kojagri* (Kesudo, Sonerun and Kojagri flowers, 1945) and *Swapna Prayan* (Travel in dreams, 1959) established him as a poet of repute of the second quarter of the twentieth century. His poetry is also influenced by Balvantrai Thakore, leading poet and critic of the twentieth century. Harishchandra's petry touches a wide range of subjects and his speciality is in the note of universalism in his poems. In lyrics, there are couplets, sonnets, songs, descriptive poems and devotional poems. His approach was aesthetic and hence his love for modernity did not make him averse to oriental classical literature. On the contrary we find in him a happy blending of the two.

C.S.

BHATT, MANISHANKAR RATNAJI, KANT (Gujarati; b. 1867, d. 1923), well-known as a poet, was born in a small village Chavand in Bhavnagar district. He matriculated in 1884 from Rajkot and graduated in 1888 with logic and moral philosophy as special subjects.

He took the career of a teacher at Surat in 1889 after

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his graduation. In the year 1890 he moved to Baroda to be a teacher of literature and joined Kalabhavan as Vice-Principal. Thereafter he was appointed the Principal of the training college at Baroda. He wrote *Shikshanno Itihas* (1895) during his stay at Baroda, before he left it in 1898 for Bhavnagar to join the education department of the state. He also served as a lecturer at Shamaldas college, Bhavnagar for a short while. At last he was appointed by the king of Bhavnagar state in his court, where be served till retirement.

He was converted to Christianity in 1898 after a long, conflict. The event of his apostasy was much discussed in the society and as a result he was boycotted from his caste. By and by he came out of the impact of the Christian thought and returned to Hinduism and accepted Arya Dharma again.

His main contribution to Gujarati literature is his poetry. He wrote his first poem in 1883. He was influenced both by Sanskrit and English literature. Milton, Burns, Wordsworth, Shelley, Byron, Keats, Tennyson and Browning were his favourite English poets. *Purvalap* (1923) is the only and posthumous collection of his poems. It is a landmark in the history of Gujarati poetry as it excels in emotion and expression, in thought and theme. His best and original contribution is in the form of Khandkavya of which he is an innovator too. *Vasantivijay, Atijnan, Chakravakmithun* are his best known khandkavyas. His mastery over metre, classical language, and apt use of rhythm lend external beauty to his poetry while his genuine emotion, mature thinking and profound vision are the internal beauty of his poetry. To go through his poems is an aesthetic experience. His faith in religion and in the supremacy of Destiny is the driving force of his poetry. Though one can experience Truth, Goodness and Beauty (Satyam, Sivam and Sundaram) in his poetry, it ends in pathos which is the extract of the experience of his life. His lyrics are marked with niceties of expression and emotional depth.

He has contributed to prose also. *Dukhi Sansar* (1915) and *Be Natako* (1924) reveal his dramatic talent. He has written some dialogues, which are published in *Kalapi-Kantna Samvado. Kumar ane Gauri* (1910) and *Hiramanekni ek moti khan* are marked with his creative prose. He edited two periodicals namely *British ane Hindi Vikram* (1914-1919) and *The Heart of India* (1915). All his original works as well as translations in prose bear testimony to his accomplishments in prose-writing.

BIBLIOGRAPHY: Aniruddha Brahmbhatt, Bhragurai Anjaria, *Kant Vishe.*, *Manishankar Bhatt, 'Kant'*; Ramanlal Joshi, *Samanter*; Sundaram, *Arvachin Kavita*.

D.P.

BHATT, NANABHAI (Gujarati; b. 1882, d. 1961). Though known as Nanabhai, his real name was Narsinghprasad Bhatt. He was an educationist. Dakshamurti at Bhavnagar and Gramdakshinamurti at Ambala represent his vision and educational philosophy. He was the editor of *Chhatralaya* (Student's hostel) and *Kodiyun* (Earthen lamp) monthlies and *Dakshinamurti* quarterly which he started to propagate his educational ideas and works done by his institutions to fulfil his vision. He was Education Minister of Saurastra and nominated member of the Rajya Sabha. In 1960 he was awarded the title of Padmashri in acknowledgement of his services in the field of education. In his *Ramayanna Patro* (Characters of Ramayana, 1934 to 1944) and *Mahabharatana Patro* (Characters of *Mahabharata*) he has interpreted important characters of the epics, having analysed the working of the mind of those characters, sometimes through narration, sometimes through monologues and sometimes through dialogues and thus we find variety of styles. It is for the first time that characters of epics are interpreted and analysed. The books are specimens of beautiful prose.

In his *Hindu Dharmani Akhyaikao* (Tales from Hindu Religion, 1928-1933) he selected some of the tales from mythology and retold them having adopted narrative style of folk literature. In *Shrimad Lok Bhagavata* (1945) he has narrated the *Bhagavata* epic in folk style. *Drastant Kathao* (1947) is a selection of tales from mythology which have been told by way of illustration to explain the significance of religious and ethical conduct.

Ghadtar Ane Chantar (1954), his autobiography, comes next to Gandhiji's autobiography as regards his devotion to truth, honesty and humility. Some of his pen-pictures are very well drawn.

Gruhpatine (to the Hostel Superintendent, 1934); *Kelavnini Pagdandi* (1946) are collections of his articles on his educational philosophy and his experiments in the educational field.

Be Upnishado (two Upanishads), *Bharatiya Sanskruti Shun Chhe* (What is Indian culture?) and *Pathariman Padyan Padyan* (while lying in bed, all 1961) are his other well known books. The first book lucidly explains the contention of two Upanishadas, the second gives the reader a true idea of Indian culture and the third is a collection of his essays on religious thought.

Ma.S.

BHATT, UDAY SHANKAR (Hindi; b. 1898, d. 1969) was an eminent Hindi poet, playwright and novelist. While teaching at the National College, Lahore, Bhatt came in contact with the famous revolutionaries of Punjab such as Bhagat Singh, Sukhdev and Yashpal. After Independence, he joined All India Radio as a Producer.

His first poetic composition *Takshashila* was published in 1928 and was followed by many poetic works, of which prominent are *Raka* (Moonlit Night, poetic anthol-

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ogy, 1930), *Visarjan* (Renunciation, poetic anthology, 1931), *Mansi* (Narrative poetry, 1933), *Amrit aur Vish* (Nectar and Poison, 1944). These works were influenced by the 'chhayavadi' poetry of the time. Later, he published *Vijaypath* (Road to victory, 1950), *Antar-Manthan* (1960), subsequently renamed as *Kaunteya Kanika* (1961), *Ityadi* (1961), *Mujh Mein Jo Shesh Hai* (That which remains in me, 1965).

A prolific playwright, he wrote historical, mythological as well as social plays. His prominent historical plays are *Vikramaditya* (1929), *Dahar Athava Sindh-patan* (Dahar or Fall of Sindh, 1930), *Muktidut* (Messenger of Freedom, 1944), *Shak-Vijaya* (Shak Victory, 1948). His famous mythological plays are *Vidrohini Amba* (Rebellious Amba, 1931), *Sagar-Vijay* (Victory of Sagar, 1932) and *Nahush-Nipat* (Death of Nahush, 1961). *Kamla* (1935), *Antahin Ant* (Endless End, 1938), *Naya Samaj* (New Society, 1955) and *Parvati* (1958) are his other plays based on different social themes.

Bhatt's poetic talent found a suitable outlet in his Giti-Natya (lyrical play) e.g. *Matsyagandha* (1934), *Vishvamitra* (1935), *Radha* (1936) and *Ashokvana Vandini* (Captive in the Ashoka Forest). Besides, he wrote many one-act-plays. Some of his prominent collections are: *Adim Yug* (Primitive Age, 1935-36), *Stri Ka Hriday* (Woman's Heart, 1940), *Samasya Ka Ant* (End of the Problem, 1947), *Kalidas* (1948), *Dhumashikha* (1950) *Andhakar Aur Prakash* (Darkness and Light, 1952), *Parde Ke Pichhe* (Behind the Curtain, 1954), *Aaj Ka Admi* (Man of Today, 1959), *Javani* (Youth, 1959). In these one-Act plays, he touched upon various mythological, historical and social themes, revealing the fallacies of the age.

With the publication of his novel, *Sagar, Lahren Aur Manushya,* he shot into fame as a novelist also. This novel depicts vividly the life of fishermen of Varsova, a village of Bombay coast. His earlier novels *Vah Jo Main Ne e Dekha* (What I saw, 1940-45), renamed as *Ek Nid Do Panchhi* (One Nest and Two birds), *Naye Mod* New Turns, 1948) renamed as *Dr. Shefali, Lok-Parlok* (This world and the other one, 1955), *Shesh-Asesh* (About the life of the different sects of Sadhus, 1958) were also well received. *Do Adhyaya* (Two Chapters, 1962) is his later novel. He wrote many essays also, a collection of which was brought out under the title *Sahitya Ke Svar* (The Voices of Literature, 1961).

Bhatt's works bring out the conflict between the traditional and the modern values, which often turns from the outer to the inner one and shatters the character completely. Many of his heroines, though highly educated and economically independent, look to their husbands for sustenance.

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Ran.R.

BHATT, VALLABHA (Gujarati; b. 1640, d. 1751) was a popular poet of Gujarati. He was a Brahmin of the Mevada sub-caste which as the name indicates, had migrated from the Mevada region of Rajasthan to Gujarat. Vallabha was born in a suburb of Ahmedabad and died at the ripe old age of 111. The name of his father was Haribhatta and that of his mother Phulakorabai. Vallabha was a devotee of Shakti or mother goddess and his name is remembered with respect along with his twin-brother, Dhola at the time of religious ceremonies in some of the ancient shrines of the goddess in Gujarat. Vallabha has composed a number of garabas or devotional songs to be sung while dancing in a circle. These garabas are mainly in the praise of the goddess and are recited or sung especially during Navaratri festival. They are full of ornate descriptions and supply valuable historical and cultural data. According to tradition, the *Ananda-no garabo* (garabo of joy) was composed by Vallabha in 1653 at the tender age of 13; some of his other garabas bear the date of 1710, 1714, 1723, 1734 and 1736 while the rest of his numerous compositions are undated. Vallabha has composed a large number of devotional lyrics in praise of the mother goddess.

BIBLIOGRAPHY: Manjulal Majumdar, *Vallabha Bhatta-ni Vani* (Ahmedabad, 1962)., Ramanarayan V. Pathak, *Nabhovihara* (Ahmedabad, 1961).

B.J.

BHATTA, KILABHAI GHANASYAMA (Gujarati; b. 1868, d. 1914) was a Gujarati translator and scholar of Sanskrit literature. Though he had studied only upto matriculation and was working in a drab place like the police court in Bombay as an interpreter, Bhatta developed into an ardent student of Sanskrit language and literature. After the first flush of the Western impact had subsided, the writers of the day were attracted towards Sanskrit literature. As a result translations of many Sanskrit works were undertaken. Bhatta has to his credit translations of three Sanskrit works: *Parvatiparinaya* (1891), a play by Bana Bhatta; *Vikramorvashiya* (1898) and *Meghaduta* (1913), both by Kalidasa. Amongst the three, his translation of the *Meghaduta* is the best and the most popular.

Bhatta also wrote some poems in Gujarati, but they were never collected in the book form.

D.B.M.

BHATTA, MOTIRAM (Nepali; b. 1866, d. 1896) received

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his early education in Benaras where he studied Sanskrit and Persian and later English too. He founded there the Bharat Jiwan Press and brought out the literary periodical *Gorkha Bharat Jiwan* and published Nepali books including the *Ramayana* of Bhanubhakta. Motiram who became intimately friendly with Bharatendu Harishchandra was greatly inspired by the latter's example to work for the development of Nepali literature.

Kavi Bhanubhakta Acharyako Jiwan Charitra (Life of Poet Bhanubhakta Acharya), published in 1891, is his most valued work in prose. The book set the trend for biographical writing and critical evaluation.

His other important prose works include the plays *Priyadarshika Natika Shakuntala, Padmavati* and *Vidya Sundar*, all transcreations rather than translations.

At Benaras he led a group of literature-minded Nepali youth. They undertook writing poetry of the Samasyapurti type which consisted in composing verses each of which fittingly ended with a given verse-line or half-line so as to exhibit one's poetic virtuosity. Incidentally Shringar (eroticism), a trend that had been running vigorously since about 1850 and lasted for about seventy years, came to be, by and large, the subject-matter of such poetic exercises. Motiram was looked upon as the pace-maker of this mode of writing which culminated in *Sukti-Sudha* (1967) edited by Shyamjiprasad Sharma.

Motiram's more important poetic works are: *Gajendra-Moksha, Prahlad Bhakti Katha, Usha Charitra, Manodweg Prawaha, Panchak Prapancha Ra Tijko Katha, Pik-dut, Bhramar Git* and *Kamal-Bhramar Samvad.*

He was one of the earliest writers of ghazal in Nepali. His plays too are interspersed with ghazals.

The importance of Motiram Bhatta in Nepali literature can well be gauged from the fact that some critics have named the post-Bhanubhakta period coming down to the First World War as the Motiram Age.

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B.R.

BHATTA TAUTA (Sanskrit) referred to as Tota and also with Bhatta as honorific title, was an eminent literary critic and an exalted Brahmin (Dvijavara). He is the author of the lost *Kavyakautuka* (poetic curiosity or delight) mostly in verses as available citations indicate. Abhinavagupta wrote a commentary (now lost), called Vivarana on *Kavyakautuka.* He was primarily known as Abhinavagupta's teacher (Guru/Upadhyaya) in dramaturgy, He exercised considerable influence on Abhinavagupta and through him on the final evolution of the theory of rasa (aesthetic experience). *Abhinavabharati* seems to be a summary of his oral exposition of the *Natyashastra* on his own admission, with occasional difference of opinion on certain issues.

Bhatta Tauta (950-1000) is credited with having propounded the following important views, inter alia, that–

(1) the aesthetic experience of the hero, the poet and the aesthete is essentially the same, (2) shanta rasa (experience of tranquillity) is the highest of all rasas and it leads on to spiritual emancipation, (3) aesthetic experience arises from poetry only when it is directly visualized through the mind's eye by the aesthete, (4) the nature of rasa is delight, and (5) when karuna (tragic) is not subservient to vipralambha (love of those in separation) it is possible to realize it in all beings.

Na.R.

BHATTA, VISVANATHA MAGANALALA (Gujarati; b. 1893, d. 1968) was a Gujarati literary critic. Having obtained his school education from Amareti, Saurashtra in 1920 he graduated from Shamaldas College, Bhavnagar. He gave up further study to join the civil disobedience movement. In 1924 he took to teaching in a school at Bharuch, Gujarat and devoted the rest of his life to teaching in various schools and colleges.

As a literary critic, Bhatta was more inclined towards the romantic school of criticism. He had a firm grasp over Western literary theory and tried to apply the same to some leading authors and works of Gujarati literature. While evaluating a work, he considered the total experience it offered to the reader, and did not lay undue emphasis on any one aspect of the work. He was quick to recognise merit, but was equally determined to point out flaws and failings of an artistic work.

Bhatta's critical articles are found in four of his works. They are: *Sahitya Samiksha* (1937), *Vivechanamukura* (1939), *Nikasharekha* (1945) and *Puja ane Pariksha* (1962). The articles contained in these four books include author studies, period studies, form studies, work studies and theoretical discussions. His articles may seem, at times, rather long drawn and discursive, but this is mainly due to his insistence on giving a total picture and that too with all the supporting evidence placed before the reader.

Sahityano Svadhyaya, Vol. I (1963) is neither a simple translation nor an entirely original work. It is based on *Introduction to the Study of Literature* by Hudson. Here he has tried to apply the principles of criticism propounded by Hudson to some Indian, particularly Gujarati, works. The task of applying principles derived from one set of literary works to another set much different from the former was not an easy one. The author has been able to achieve success to a certain degree in his task but unfortunately the second and concluding volume of this work was never published.

Vira Narmada (1933) is a biography cum-evaluation of Narmadashankara Dave, the pioneer of modern

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Gujarati literature. Bhatta has also edited selections of Narmadashankara's prose and poetry. His *Nibandhamala* is an authentic anthology of the Gujarati essays. He also has to his credit *Paribhasika Sabdakosha* (1930, rev. edn. 1968, by Raghuvira Candhari), a dictionary of technical terminology. He has also translated some short stories and novels by Bernard Shaw in Gujarat.

D.B.M.

BHATTAKALANKA (Kannada; 17th century), a Kannada grammarian, is one of the three grammarians who have written about old Kannada. He belongs to the 17th century whereas the other two, Nagavarma II and Kesiraja, belonged to the 12th and 13th centuries, respectively. Bhattakalanka was a Jain and he was a disciple of Akalankadeva belonging to Haduvalli (Sangitapura) situated in South Kanara. Bhattakalanka was proficient in Sanskrit, particularly in the field of Sanskrit grammar. He was also well acquainted with Prakrit and Magadhi. Although Nagavarma II and Kesiraja had written authoritative grammars in old Kannada, Bhattakalanka undertook to write another grammar as he felt that there was some contempt and callousness towards the capacity of Kannada language among the Sanskrit scholars of the day. One can infer this from Bhattakalanka's emphasis on the importance of Kannada and its rich literature comprising both poetic and technical works. Hence it seems he decided to write an exhaustive work on grammar dealing with the several aspects of Kannada language by following the pattern set by eminent Sanskrit grammarians. What Nagavarma had done in a limited way in his *Karnataka Bhasabhusana*, Bhattakalanka has achieved in a broader span.

Bhattakalanka's grammar known as *Karnataka Sabdanusasanam* consists of 592 sutras divided into four chapters called "padas". Each Sutra has a Vritti followed by a lengthy commentary. Some of the scholars are of the opinion that these sutras were written by another scholar prior to Bhattakalanka, and the credit of writing Vritti and commentary goes to Bhattakalanka. However, it is now generally accepted that Bhattakalanka is the sole author of the work and the apparent variations which are noted by the critics on the work are supposed to be due to the possible interval of time taken by the author to write them. Bhattakalanka has followed the Sanskrit grammarians more closely than the earlier Kannada grammarians. M.V. Sitaramaiah, who has made a comparative study of the old varieties of Kannada grammar, points out that Bhattakalanka has borrowed about 15 sutras from Kesiraja'as *Sabdamanidarpana* and just one or two sutras from Nagavaram's *Karnataka Bhasabhusana*. He has taken pains to show how profusely Bhattakalanka has borrowed sutras from Sakatayana, Panini, Saravarma, Pujyapada and a few other Sanskrit grammarians. Evidently Bhattakalanka is more indebted to Sanskrit grammarians than to Kannada grammarians. As a result of this, his grammar has grown in bulk and contains elaborate explanations in his commentary. The sutras are as crisp as Panini's sutras. The Vritti is just a note called *Bhasamanjari* which aims at the salient contents of the sutras. The commentary known as *Manjari Makaranda* is sufficiently lengthy and comprehensive.

The first 'pada' (chapter) consisting of 101 sutras deals with the technical words used in the grammar, alphabets of Kannada, signs pertaining to nouns and verbs, classification of numbers, indeclinables, etc. It is almost like an introduction to the whole work. The euphonic combinations are also included in this division. The second 'pada' which begins with Sutra 102 runs up to 290. This is devoted to the gender classification of nouns. Both the words borrowed from Sanskrit and the indigenous words belonging to Kannada are considered in detail. Among the borrowed words, 'Samasamaskrita' and 'tadbhavas' are dealt with separately. The case suffixes are treated exhaustively. Some of the other points which were just referred to in the previous chapter are explained in detail. The third 'pada' (Sutras 291-441) deals with the different kinds of compound words. The treatment of reduplication and the explanation of 'pluta' (the lengthening form of an alphabet extending beyond two matrās) is interesting. The secondary nominal bases with relevant suffixes are an important topic of this division. The fourth 'pada' (Sutras 442-592) is solely devoted to verbal roots and the formation of verbal nouns. A glance at the contents of these chapters reveals how Bhattakalanka has followed a different course from his predecessors in dividing the matter. As regards the examples quoted in the work from the Kannada poets, Bhattakalanka does not fulfil our expectations as Kesiraja does. His works apparently may look more like a grammar of Sanskrit than Kannada but this does not necessarily signify his lack of interst in the language of his native land. Being a profound scholar in Sanskrit, he has quoted a few examples from Sanskrit poets M.V. Sitaramaiah however justifies this paucity of examples in the work by pointing out attention to the fact that Bhattakalanka was more concerned with the form of words than with the lengthy quotations. He has also used some of the authentic Sanskrit statements in the commentary. On account of this Bhattakalanka's commentary has been recognised as a great monument to the grammarian's deep scholarship. Though Kesiraja was also confined to tradition, he had the inclination to point out the individuality of Kannada language whenever the occasion permitted him. As Bhattakalanka was too much occupied with Sanskrit grammar, he has missed this aspect. However, one has to admit unhesitatingly that his love

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and respect for Kannada language are in no way less than Kesiraja's. As a matter of fact, it is the main inspiring force which has guided him to undertake such a stupendous task which he has executed most creditably. The credit goes to Bhattakalanka who has placed Kannada grammar also on a par with Sanskrit.

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G.V.R.

BHATTANARAYANA (Sanskrit) is the author of the famous Sanskrit play *Venisamhara*, 'Braiding the Hair' (of Draupadi) in six Acts dealing with the story from the *Mahabharata*, and bears the title (Kavi) Mrigaraja (lion among poets). Sometimes he is called Nishanarayana because of a beautiful description of the night by him. No definite information about his personal life is available. Perhaps, he belonged to Shadilya family of Brahmins and followed Vaishnavism, probably its Pancharatra branch (tennets of which are alluded to in a verse of *Venisamhara*). He was first quoted by Vamana about 800 A.D. and must have flourished earlier than the 9th century, since Anandavardhan refers to him more than once. Usually identified with the Bhattanarayana, who, as the Bengal trandition records, migrated, with four other Brahmins, from Kanyakubja (Kanauj) to Bengal at the invitation of Adisura (the founder of Sena dynasty) and settled there, amassed much land and founded a small royalty (the famous Tagore family claims its descent from him). Another tradition makes him first a student of the famous Buddhist philosopher Dharmakirti, and then his opponent and co-author of *Rupavatara*.

Avantisundarikatha, ascribed to Dandin refers to him as an author of three works. Anthologies quote in his name many verses not found in *Venisamhara*. A little known version of the Purvapithika of Dandin's incomplete *Dashakumaracharita* is also written by some Bhattanarayana.

Venisamhara dramatises in six Acts some incidents from the *Mahabharata*, presumably leading to Bhima's avenging the famous insult of Draupadi and braiding her hair which she had kept loose since her insult to remind her husbands of it. The atmosphere throughout the play, therefore, is one of uncouth horror, grim pathos, rantings and declamations so natural to a story of primitive war. Author's imaginative power in evoking these feelings and excellent command over diction and metres are unquestionable. But "the plot is clumsily derived, the situations are often incongruous, the scenes are disconnectedly put together, and the incidents do not inevitably grow out of one another". The play opens with the indignanat Bhima impatiently awaiting the result of Krishna's mission for peace and elated at the news of its failure and at having an opportunity now to avenge Draupadi's insult. Duryodhana, in Act II, should go to congratulate the slayers of Abhimanyu, but tarries long in the company of his queen Bhanumati, counters many ill-omens, and tries to show bravado at the news of Arjuna's vow to kill Jayadratha. In Act III, Ashvatthaman, much grieved at his father's ignominous death at the hands of Dhrishtadyumna, would rout out the enemies by commanding the Kaurava armies, but the commandership is already promised to Karna. This sparks off a hot exchange of abuses resulting in Asvatthaman's vow to renounce arms, by which time, it is reported, Bhima has crushed and drunk the blood of Dushasana. Act IV contains an elaborate description of the valorous fight and fall of Vrishasena, the son of Karna whose final message spurs Duryodhana in Act V to move to the battle field, and to his death, in spite of his heavily injured condition and of insistent entreaties of Dhritarashtra, Gandhari and Vidura to reconcile. In Act V, after some misapprehensions, Bhima, besmeared beyond recognition with the blood of Duryodhana, first creates some consternation, then braids Draupadi's hair and completes the victory of Yudhisthira. The plot, it can be seen, has no conflict, no dramatic unity. Its construction is bad, Duryodhana is given much more footage, in fact, he occurs in Acts II to V, while Bhima occurs only in the remaining two, thus creating a serious imbalance in the play. Characterisation is, of course, vigorous. Bhima is a "wild, blood-thirsty and boastful bully"; Arjuna is his "worthy second in rant and fury". Duryodhana, the victim of the piece, shows bravado but is apprehensive and suspicious. But the meanness and jealousy of Karna, the offended anger of Asvatthaman, the duplicity of the weak Dhritarashtra, the bitterness of Draupadi are not properly developed. Many violent situations, offered by the epic-theme, but not sanctioned on the stage, are described in long narrative digressions in poetic but undramatic style. Bhattanarayana may not have a story sense of dramatic form and situation, but he has some graces of poetry, power of crude and furious descriptions, of impressive sonorous diction, of vivid depiction of detached scenes and situations, and of vigorous characterisation. The play is one of the earliest and best specimens of declamatory type of heroic plays. Very popular in traditional dramaturgy, it closely corresponds to dramaturgic rules.

R.N.

BHATTANAYAKA (Sanskrit), a vehement critic of the dhvani doctrine, was one of the most important interpreters of the rasa doctrine. His work named *Hridayadarpana*

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is not extant, and therefore his views on aesthetics have to be culled from quotations given by Abhinavagupta and others. From the criticisms on Bhattanayaka found in the Lochana, it is clear that *Hridayadarpana* was mainly intended to attack Anadavardhana's dhavani doctrine. Though he has an original interpretation of the rasa-sutra of Bharata, he does not seem to have commented on the *Natyashastra*. Bhattanayaka attacks Anandavardhana and is in turn attacked by Abhinavagupta; so he must have flourished towards the close of the 9th and the beginning of the 10th century. It is likely that he is identical with Bhattanayaka mentioned by Kalhana as having flourished in Kashmir under Shankaravarma, successor of Avantivarman (patron of Anandavardhana).

According to Abhinavagupta, Bhattanayaka attacked the earlier views on rasa-realization by Lollata and Shankuka; rasa cannot be produced as an effect, since the causes namely the vibhavas, etc., are unreal, it cannot be inferred that the hero does not really exist on the stage, and the unreal feelings cannot be a matter of inference. The potential feelings, if awakened, will have difference in degrees which is against the nature of rasa. Bhattanayaka rejects the theory of suggestion of rasa advocated by Anandavardhana. According to him, rasa realisation can be explained on the basis of the role of universalization or sadharanikarana in aesthetic experience. The spectator should not be conscious of any personal, private involvements while enjoying a piece of art; though actively participating in the situation, and not at all being indifferent to it, the spectator is so thoroughly absorbed in the emotional situation depicted and so fully immersed in the aesthetic experience to the exclusion of everything else, that he is not conscious of any personal considerations pertaining to himself. This sadharanikarana is brought about by a special function of poetry or drama which he calls bhavakatva or bhavana, a term taken from the Mimamsakas. Poetic language has three functions: (a) abhidha which gives the literal meaning, including the secondary figurative meaning, (b) bhavana which effects the universalization by the introduction of gunas and alamkaras in the case of poetry and through the four types of abhinaya in dramas. This has rasa as its object. (c) bhojakatva, the power of making the spectator enjoy the rasa revealed by the bhavanavyapara. Bhojakatva is not the appreciative activity of the reader or spectator, but the function of poetic language which attracts and grips the reader's attention and makes the passive reader enjoy the aesthetic charm. The nature of aesthetic experience is a sort of contemplation dissociated from all practical interests, and leading to a composure or calmness through the preponderance of the sattva-guna to the exclusion of rajas and tamas. This is comparable to Brahmasvada, and preferable to it, since it is easier to attain. Though Abhinavagupta discarded Bhattanayaka's views on bhavakatva and bhojakatva, he accepted the views of sadharanikarana, which he explained as part of his abhivyaktivada.

K.K.R.

BHATTASALI, NALINIKANTA (Bengali; b. 1888, d. 1947) was an eminent historian and archaeologist.

He passed the Entrance Examination of the Calcutta University in 1905 with a scholarship. Passing B.A. Examination in 1909, he obtained his M.A. degree in History from the same University in 1912. After serving as the Headmaster in a High School for some time Bhattasali got an appointment as a lecturer in History at the Victoria College, Comilla (now in Bangladesh). Even as a student Nalinikanta had made his mark as an historian and archaeologist by publishing articles on history and antiquities of ancient Bengal which drew the attention of many distinguished scholars including Sir Asutosh Mukherjee, the then Vice-chancellor of the Calcutta University. When in 1914, a museum was sponsored at Dacca under the auspices of the Government of Bengal, Bhattasali was appointed its curator at the behest of Sir Asutosh. The museum starting from scratch turned out to be one of the best museums of Bengal with rich and rare antiquities through the untiring efforts of Nalinikanta Bhattasali. He nurtured the institution with extreme devotion and died in harness in the very Museum building after serving it for 33 years. During this period, for sometime, he also worked as a lecturer in history in the Dacca University.

Bhattasali won the Griffith prize of the Calcutta University for his thesis on the *Coins and Chronology of the Early Sultans of Bengal* which was published by the Cambridge University in 1922. In 1934 he received Ph.D. degree of the Dacca University. His efforts in collecting coins, inscriptions and sculptures of ancient Bengal for the Dacca Museum and his own studies on them have provided the scholars with rich source material till then unavailable.

Bhattasali, besides publishing his studies in English, used to contribute to various Bengali periodicals. He was also adept in writing dramas, poems and short stories.

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G.S

BHATTATHIRIPAD, M.P. (Malayalam; b. 1908) is popu-

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larly known as Premji. He was educated in the traditional way and achieved great scholarship in Sanskrit. Impressed by the revolutionary ideas of the period, he engaged himself in the movement for social reform along with V.T. Bhattathiripad and M.R. Bhattathiripad. Being interested in the Progressive Literary Movement he wrote many revolutionary poems and some political songs under the pen-name 'Premji'. He wanted to educate the Nambuthiri women and to lead them from the kitchen to the world outside. With this aim, he wrote the well known play *Ritumati* (Girl who has attained puberty), which took the society by storm. He wrote plays and presented them on stage, and also acted in other reat social dramas. This led him to the film world. He has appeared in many films in different roles. His other main works are *Sapatni* and *Arute Aikya Keralam?* (Whose united Kerala?), both short kavyas, and *Premji Patunnu* (Premji sings, 1968), a collection of short poems of commendable individuality.

K.V.R.

BHATTATHIRIPAD, M.R. (Malayalam; b. 1908) is popularly known as M.R.B. He was born in a Nambuthiri family not a very affluent one. He got nominal education in vedic scriptures and Sanskrit. Imbibing the spirit of the national movement he noticed the despicable conditions of his own society, particularly of the women. Women were the pathetic victims of orthodox beliefs and the social revolutionary in M.R.B. wanted to liberate them. He started his activities of social reform along with V.T. Bhattathiripad and M.P. Bhattathiripad. He himself married a widow, when widow marriage was considered to be taboo. He also worked enthusiastically in the Purogamana Sahitya Prasthanam (Progressive Literary Movement) also. To accelerate the social changes, he wrote two plays, *Ente Omana* (My Darling, 1927) and *Marakkutakkullile Maha Narakam* (Hell inside the Palm-leaf Umbrella, 1927) and they were well received. His short stories have been collected under the title *Mazhavillu* (Rainbow). *Valkannati* (1931) is his famous novel. His travelogues, particularly those dealing with his journeys and meetings with the eminent poets and other literary men of Kerala, are highly poetic and they remain a class by themselves. *Mukhachayakal* (Facial Features, 1954), *Mula Pottiya Vittukal* (Sprouted Seeds 1956), *Kinaviloru Yatra* (A Journey in Dream), *Kavi Saparya* (Worship of Poets, 1962), *Tamarajitalukal* (Petals of Lotus, 1967) and *Ilakal Puvukal* (Leaves and Flowers, 1969) are collections of these travelogues. *Valappottukal* (Pieces of Bangles, 1968) contains stray poetic thoughts and sparkling comments on life.

K.V.R.

BHATTATHIRIPAD, V.T. (Malayalam; b. 1896, d. 1982) was perhaps the greatest modern social revolutionary and man of letters who successfully led a reconstruction of the Nambuthiri community. He was born in Mezhathur in a poor Nambuthiri family which could not provide him with the goods of modern education. Soon after being initiated into the Vedas, he was constrained to work as a temple priest for some time. Before long he joined first the Yogakshema Sabha, an organisation meant for the uplift of Nambuthiris, and then the freedom struggle. But he severed himself from politics which had disillusioned him and applied his heart and soul to the movement for social reforms. Nambuthiri women had long been smarting under the age-long, evil social customs such as the purdah system. Young girls were often married to old widowers and widow re-marriage was a taboo. V.T. Bhattathiripad set his face against all this, and led the way by marrying from another community and giving his widowed sister-in-law to M.R. Bhattathiripad, who was himself a reformer and litterateur. He called upon women to come out of the kitchen, throwing away their customary umbrella, and published a pamphlet exhorting his fellowmen to burn down temples which had become the citadels of orthodoxy. All this raised many an eyebrow and he was declared an outcaste. Undaunted, he went on fighting, contributing inflammatory articles to *Unni Nambuthiri,* a magazine started in 1927, and staging throughout Kerala, his own revolutionary play, whose title meant 'From the kitchen to the stage'. *Udbuddha Kerala,* started in 1937 under his editorship, also served to carry his message far and wide by bringing out his heterodox views through short stories and articles of a highly finished form.

Rajanirangam (short stories, 1928), *Atukalayil ninnu arangattekku* (1930), *Pomvazhi* (short stories, 1946), *Vetivattam* (Essays, 1970), *Kannirum Kinavum.* are some of his major works. The last one is a moving autobiography which has won wide admiration.

The last few years of his life which Bhattathiripad quietly spent in his native village produced the impression of a volcano being at rest after a furious eruption. The degeneration which he saw setting in the social, political and cultural atmosphere of the country saddened him to the core. The age of great men, he said, was over and the morale of public men was entirely lost; caste, money and power were of primary value once more.

K.S.N.

BHATTACHARYA, ASUTOSH (Bengali; b. 1909, d. 1984) was an eminent Bengali scholar. He received his M.A. and Ph.D. degrees from Dacca University. After serving the Dacca University for a decade, he joined the Anthropological Survey of India and worked directly under Verrier Elwin. From 1955 he taught in the University of Calcutta and retired in 1974 as Tagore

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Professor of Bengali. A widely travelled man, he visited Europe, America and the Far East, delivering series of lectures on different aspects of traditional Indian culture. *Bangla Mangal Kavyer Itihas* (History of Bengali Mangal Kavya, 1939) is his *magnum opus* which is still considered to be an indispensable book for studying medieval Bangali literature. But his late achievements are in the field of folk-literature and folk-culture, and he is now an accepted authority on these subjects. He has published *Banglar Lokasahitya* (Folk literature of Bengal, in 6 Vols. 1954-72), *Banglar Lokashruti* (Folk songs of Bengal, in 5 Vols. 1961-66) and *Banglar Lokanritya* (Folk dances of Bengal in 2 Vols. 1976, 1982). He is the founder President of the Research Institute of Folk Culure.

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A.R.

BHATTACHARYA, BAIKUNTHANATHA BHAGAVATA (Assamese; b. 1558, d. 1638) popularly known as Bhattadeva, is acknowledged as the father of Assamese prose. It was a very bold decision taken by him to use prose as a medium of literary expression when nobody could conceive of employing spoken language in religious writings discarding the accepted medium of verse. He belonged to an erudite Brahmin family of Kamrup district. His father's name was Chandra Bharati and his mother was Tara Devi. After finishing the traditional learning he approached Damodaradeva for religious initiation. Since the day of his initiation he became the most trusted disciple of Damodaradeva. It is narrated in the biographies of Damodaradeva that at the time of his departure from Kamrup to Cooch Behar at the bidding of King Parikshitnarayana, he requested Baikunthanatha to render the entire Bhagavatapurana into simple prose so that the common man could comprehend the meaning. In deference to the wish of his spiritual guide, Bhattadeva translated, rather summarised, bookwise and chapterwise (Skandhas and Adhyayas) the entire *Bhagavata* without deleting any chapter. For the purpose of giving expression to a highly philosophical and deeply devotional scripture he succeeded in moulding an elevated prose style on the basis of the language used in religious verses. The percentage of Sanskrit words in his prose is no doubt higher than the actual spoken words, but that could not be helped in rendering scriptures like the *Gita* and *Bhagavata* into the local language. After completing the *Bhagavata* he translated the *Gita* and *Bhaktiratnavali* into elegant prose. He also compiled a book of devotional verses in Sanskrit gleaned from the Upanishads, Puranas and Samhitas illustrating all the elements of Bhakti. This work, *Bhakti-Viveka* reveals extensive knowledge and erudition of Bhattadeva, from the vedic to the puranic literature. Bhattadeva succeeded Damodaradeva as the head of Patbausi satra at Barpeta and later established Vyasakuchi satra where he spent his last days. Some minor works like *Saranamalika* and *Prasangamala* are also ascribed to him.

S.S.

BHATTACHARYA, BHABANI (English, b. 1906) is a major Indo-Anglian novelist. He graduated with Honours from Patna University in 1921 and proceeded to England where he obtained the Ph.D. degree from the University of London in 1934. His first publication was *The Golden Boat* (Bombay, 1956), a translation of selected poems of Rabindranath Tagore. *So Many Hungers*, published in 1947, brought him instant recognition as the novel projected the elemental tragedy of the 1942 Bengal Famine. After a short stint in the Foreign Service, Bhattacharya became an Assistant Editor of *The Illustrated Weekly of India*, and was later associated with the Ministry of Education for some time. He received the New Zealand Universities Award in 1962, and the Sahitya Akademi Award for English in 1967. Widely travelled, he is at present visiting Professor in the University of Hawaii.

The stark realism of *So Many Hungers* gave place to a study of the confrontation of city and village in his second novel, *Music for Mohini*(1952). It is a battle between the forces of superstition and sophistication, the old and the new symbolised by Jayadev's mother and his wife, Mohini. *He Who Rides a Tiger* (1954) returns to the theme of the Bengal famine but the earlier wrath has given way to bitter satire, and the situations acquire farcical colour. Kalo the blacksmith, a victim of the famine, transforms himself with the help of a contrived 'miracle' into Mangal Adhikari, the Brahmin, and thus takes revenge on a society that had spurned his attempts to eke out an honest livelihood. *A Goddess Named Gold* (1960) is a triumph of symbolistic art. On the surface, it is a childish story with the child-like Mira caught between the business acumen of Seth Samsundarji and the sterling idealism of the wandering minstrel. But the real theme is the cancer of corruption, and the implied warning is that something should be done very soon to restore the moral health of the nation.

Shadow from Ladakh (1966) turns our attention to a major problem of free India: the issue between the Gandhian inheritance and Western technology and materialism. Bhaskar, a brilliant engineer trained in America, would like to acquire the land adjoining his steel plant, and this involves the taking over of Gandhigram, a community of Gandhians led by Satyajit. Meanwhile the Chinese invasion casts an immense shadow over India. Bhaskar's love for Sumita, his decision to expand the steel plant and Satyajit's hunger strike together create the novel's tension which is, however, resolved by the unilateral withdrawal of the Chinese. As for the problem

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of Gandhism *vs* modern industrialisation, Bhattacharya leaves it to the reader's individual judgement.

A Dream in Hawaii (1978), Bhattacharya's latest novel, takes the scene of action beyond India's borders to Hawaii. Spiritual and sex hungers criss-cross to produce an interesting novel, but there is a definite failure of inspiration. Bhattacharya depends overwhelmingly on the pot-boiler style of today and Swami Yogananda's journey into the self is smothered in irrelevances.

Taken as a whole, Bhattacharya's achievement as a novelist has had a purposeful thrust relevant to the India of today.

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P.N.

BHATTACHARYA, BIDHAYAK (Bengali; b. 1910), a well known Bengali dramatist, started his career as a clerk in a newspaper office. Later he entered the stage as a playwright during the thirties. He was also a sort of an actor and acted in some of his own plays. He was once popular with all classes of spectators patronising the professional stage of north Calcutta. Just as Girishchandra in his day understood what the public wanted from a dramatist, he also in his time was able to gauge the likes and dislikes of his theatrical patrons and shaped his dramas accordingly. But dramatic quality of a high order or, for that matter, literary worth of an enduring character was not to be found in his works. This accounted for his loss of popularity at a later date. He was awarded a gold medal by the Calcutta University in 1979, on the occasion of the centenary of the Star Theatre.

Of his plays *Matir Ghar* (Mud House, 1939), a work full of melodrama and sob-stuff and yet very catchy, is the most popular, while his *Bish Bachhar Age* (Twenty Years Before, *Pitaputra* (Father and Son, 1954), *Kshuda* (Hunger, 1957), *Kannahasir Pala* (A Drama of Tear and Laughter, 1960), etc. have different degrees of popularity to their credit. He is also the author of two novels, *Sri Samiran Sen* (1938) and *Ogo Pushpadhanu* (Oh, Cupid, 1940).

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N.C.

BHATTACHARYA, BIDHUSEKHAR SHASTRI (Bengali; b. 1879, d. 1958) was born in the district of Maldah in West Bengal. An erudite Sanskrit scholar of the traditional school, he had his early education at Varanasi from where he passed the 'Shastri' examination.

He joined Vishva-Bharati, Shantiniketan as an Adhyapaka in Sanskrit, and finally held the Chair of the Adhyaksha, Vidya-Bhavan, the school of higher research founded by Rabindranath. At the instance of the poet, he devoted himself to the comparative study of the Vedic and Buddhistic scriptures and learnt, apart from English, Avesta, French, German, Tibetan and Chinese. It was he who paved the way for deciphering the now extinct valuable Sanskrit texts from the Tibetan translations.

Paliprakash Vyakarana, Yogachara Bhumishastra, (Vol. I) by Asanga, *Bodhicharyavatara, Nagananda Nataka* (along with Tibetan text), *Gaudapadiya Agam Shastra, Ashoka Nirdeshita, Bauddha Pathavali, Chatuhshatak* by Aryadeva (Vol. II), *Madhyanta Vibhage Bhashya Tika* (in collaboration with Professor Tucci), *Mahayana Vinshak* of Nagarjuna, *Upanishat, Vivaha Mangal, Ishvarabhanga Karika* by Kalyan Rakshit–were some of the eminent works edited or written by him.

The University of Calcutta, where he held the Asutosh Professorship of Sanskrit for a period, conferred upon him the honorary degree of D. Litt., while Vishva-Bharati also adorned him with their highest honour, the degree of Deshikottama.

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B.D.

BHATTACHARYA, BIJAN (Bengali; b. 1917, d. 1976) was a playwright. He received his first inspiration from his father Kshirodbehari, a Shakespearean scholar and a connoisseur of art and music. His college education at Calcutta (1930-32) was cut short by his joining the Non-Cooperation Movement. Later he joined the Communist Party of India (1942). He was associated with the Leftist movement and wrote features and stories for their papers. One of the sponsors of the Anti-Fascist Writers Association and Progressive Writers Association, he also founded the Indian Peoples Theatre Association (1944).

IPTA was started with the staging of Bijan's epoch-making drama *Nabanna* which instilled a new life in Bengali dramatic literature. Instead of looking to the history and legends for subjects of the drama, he depended on his own experience gathered from the life and problem of the common people.

In 1948 Bijan left IPTA and went over to Bombay to write scripts for the film companies but came back in 1950 to start the Calcutta Theatre. In 1970 he formed another theatre unit, Kabach-Kundal.

He married Mahashweta Devi, a Bengali novelist with whom he shared the same political ideology.

Bijan Bhattacharya received honours from Sangit Natak Akademi, Calcutta University and West Bengal State Akademi.

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Some of his dramas are *Marachand* (1946), *Kalanka* (1946) and *Gotrantar* (1960).

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B.D.

BHATTACHARYA, BIRENDRAKUMAR (Assamese; b. 1924) was born in Dina, a village near Jorhat, the headquarter town of Sibsagar district. His father, Shashinath Bhattacharya, served in a tea garden of upper Assam. Having passed the Matriculation examination from Jorhat Government High School in 1941 with competitive scholarship, he got himself admitted into the I.Sc. class of Cotton College wherefrom he passed the B.Sc. examination in 1945. Then he went to Calcutta for higher studies, but due to some difficulties he could not proceed further, instead he preferred to acquire knowledge of journalism by associating himself with some daily papers of Calcutta. Towards the beginning of fifties (1950-1951) he went to Ukhrul of Naga hills inhabited by Tankhul Nagas where he served as a school teacher for more than a year. Some of the characters of his Akademi-winning novel *Iyaruingam* are prototypes of a few personalities of the area.

He came back to Gauhati and assumed the editorship of the leading literary magazine *Ramdhenu* (Rainbow) in 1952. Under his editorship the magazine became very popular. In fact, *Ramdhenu* ushered in a new era of Assamese literature by introducing new trends in poetry and novel. The magazine continued under his editorship till the early years of the sixties. In 1964 he became the editor of *Navayug* (New Era), a weekly magazine-cum-newspaper which also became highly popular, especially with the younger generation of writers for introducing some new features. The magazine being a proprietorial concern, was wound up after a few years. Since then Bhattacharya has been working as a free-lance journalist and literateur. For the last few year, he has been working as a lecturer in the Department of Journalism, Gauhati University. In the meantime, he obtained his M.A. and Ph.D. degrees from Gauhati University.

Bhattacharya is a poet, a short story writer and above all a novelist of repute. He has also contributed some thought-provoking articles, both in English and Assamese in local papers as well as in magazines published outside Assam. His first novel *Rajpathe Ringiyai* (The Call of the Highway, 1958) predominated by his political views proved a failure as a piece of creative literature, but his next novel *Ai* (Mother, 1960), which shows the disintegration of village economy and the benign influence of a mother on the village folk, achieved considerable success. The next novel *Iyaruingam*, depicting the uneasy political and social conditions of the Naga hills immediately after independence fetched him the Akademi award in 1961. Since then he has brought out a series of novels, viz. *Shataghni* (1964), *Mrityunjaya* (1966), *Pratipada* (1971), *Kabar Aru Phul* (The Grave and the Flower, 1972), *Ranga Megh* (The Red Cloud, 1976) and *Daini* (The Female Spirit, 1980). *Mrityunjaya*, based on the August revolution of 1942, depicts the dare-devil patriotism of a few young men in their attempt to throw away the shackle of the British imperialism. It placed Bhattacharya in the fore-front of Indian novelists: the work was considered worthy of the Jnanpith award in 1979.

Two collections of short stories viz. *Satshari* (Necklace, 1967) and *Kalang Ajio Bay* (Still flows the River Kalang, 1961) established him as an efficient portrayer of fleeting as well as enduring passions and emotions of the people belonging to the lower middle class society and the exploited peasants and workers. Bhattacharya espouses an egalitarian society. Though a progressive writer in outlook, he is not an iconoclast. His literary personality exudes humanism, humanitarianism and equalitarianism. He is not in favour of totally discarding old values, rather he is in favour of a synthesis between the lasting old values and the newly emerging social and scientific values of life. Mahatma Gandhi, Jayaprakash Narayan, Rammanohar Lohia and Tolstoy are some of the personalities who exerted some influence in shaping his life. He has been the Vice-President of the Sanitya Akademi since 1983.

T.G.

BHATTACHARYA, HARIDAS SIDDHANTABAGISH (Bengali; b. 1876, d. 1961), a noted writer, was born in the village of Unashia in Faridpur district (East Bengal). He learnt Sanskrit in a Chatushpathi and after passing the 'Upadhi' Examination in Kavya, Vyakarana and Smriti, he became a teacher of a Chatushpathi. He wrote a book named *Smritichintamani,* which deals with important aspects of the Smriti-shastra. Besides this, he wrote a book on rhetoric named *Kavyakaumudi* and a number of Sanskrit poems and dramas. But his best and the most popular work is the Bengali translation of the *Mahabharata* with his own commentary in Sanskrit which was completed in one hundred and fifty nine volumes. The West Bengal Government awarded the Rabindra Prize to him in 1961. He became the Vice-President of the Bangiya Sahitya Parishad for one term.

Su.M.

BHATTACHARYA, HIREN (Assamese; b. 1932) is one of the most prominent of the Assamese poets, belonging to the new generation of the anti-romantic modern poets of the post-independence period. Since the sixties he has started writing poetry in various journals, but his poetry

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appeared in book form only in the seventies. To him poetry is not a pastime or an imitative intellectual exercise but his whole being. Significant feature of his poetry is a deep sense of humanism, pure and simple. Going beyond time and space he feels one with all revolutionary souls of the world. Besides patriotism and revolutionary philosophy, he has taken the theme of love for many of his poems which are simple in expression, although deep in the exploration of emotions.

Unlike that of other poets, the verse-style of Hiren Bhattacharya is inimitable. There is a lyrical flow pervading all his poetry. An apt use of indigenous words and condensed thought and lucidity of expression with appropriate metaphors and exciting emotions constitute his superb verse-style. A fine sense of rhythm and the lyrical flow places his poetry in the neighbourhood of songs.

The poet, who is still busy producing poetry, has published so far four books of poetry and two books of songs. And some of his songs have been broadcast through the All India Radio, Gauhati. His books of poetry are: *Mor Desh Mor Premar Kavita* (My Country, My Love Poems, 1972), *Bivinna Dinar Kavita* (Poems of Different Days, 1974), *Kavitar Roand* (The Sunshine of Poetry, 1976) and *Sugandhi Pakhila* (The Fragrant Butterfly). His books of songs are: *Tomar Banhi* (Your Lute) and *Tomar Gan* (Your Songs, 1976).

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Pu.S.

BHATTACHARYA, JAGADISH (Bengali; b. 1912) was born in Maulavibazar in Sylhet district. Poet, professor, literary critic and editor, he took his M.A. in Modern Indian Languages (Bengali), Calcutta University. He is an eminent Professor of Bengali, specially of Tagore literature and taught in Bangabasi College, Calcutta where he became the Head of the Department of Bengali (1957-70) and Principal, College of Commerce (1970-78). He was also a member of the Senate and Academic Council of Calcutta University (1954-61) and has been the President, Bangiya Sahitya Parishad since 1983. He was appointed Hirankumar Basu Endowment Lecturer, Calcutta University in 1958, and awarded Sarojini Basu Medal for the best research work in Bengali Language and Literature in 1978, (Calcutta University). He was a recipient of Tarasankar Memorial Prize in 1972, Prantosh Ghatak Memorial Prize in 1975, Prasad Memorial Prize in 1982, Sisirkumar Prize of Amrit Bazar Patrika in 1983, Ramkumar Bhawalka Prize of Bharatiya Bhasha Parishad in 1980-81, and the title, 'Rabindra-Tattvacharya' from Tagore Research Institute, Calcutta, in 1984. He made his debut as a modern poet in Bengali with his book of verse *Ashtadashi* in 1933, followed in succession by *Kshana-Shashvati* (1942), *Blackboard* (1942), *Ekti Alor Pakhi* (1972), *Premke Mrityuke* (1975) and *Lokayata* (1976). One of the front-rank literary critics in post-war Bengali literature and one of the very few to apply new criticism, specially textual criticism, on major Bengali poets, like Michael Madhusudan Dutt and Rabindranath Tagore, his books on literary criticism include *Rabindra-Kavya-Godhuli* (1942), *Soneter Aloke Madhusudan O Rabindranath* (1958), *Kavimanasi* Vols I & II (1962-70), *Rabindranath O Sajanikanta* (1973), *Bandemataram* (1978), *Rabindra-Kavya-Shatak* (Volumes in progress I & II & III), etc. Besides editing the series of Shreshtha Galpa (best stories) by important writers of modern Bengali short stories and three volumes of stories of Tarasankar Bandyopadhyay, he is the founder-editor of a neat literary quarterly *Kavi O Kavita* being published since 1966. During the war-years he published many humorous and satirical poems under the pen-name 'College-Boy', but soon he switched over to literary criticism. His *magnum opus Kavimanasi* is a unique contribution to Tagore criticism which throws searching light on the multi-faceted genius of Tagore, revealing subtlety and psychological nuances in many of his writings, specially poems, which prudery and inhibition hitherto forbade critics to notice publicly. Another work which distinguishes him prominently is the literary quarterly *Kavi O Kavita* which since 1966 has set up a model of fairness, frankness and nonpartisan outlook in literary journalism. As President of Bangiya Sahitya Parishad, he has initiated a new phase in the life of this great research centre and raised it to the stature of an institution of national importance.

Ja.C

BHATTACHARYA, JATINDRAMOHAN (Bengali; b. 1908). A reputed scholar in Bengali, Assamese and Sanskrit, he hails from the village Singerkach in the district of Sylhet (now in Bangladesh). His father Jaminikanta was a Mirashdar (a type of landowner), his mother was Mokshada Devi whom he lost at the age of one. Jatindramohan's early education was in the village pathshala. He matriculated from Shillong Govt. High School (1925) and graduated from Murarichand College, Sylhet (1929). He took his M.A. in Bengali with a first class from the University of Calcutta (1931). Jatindramohan worked as a Ramtanu Lahiri Research Assistant (1933-1941) and also as an Assistant Lecturer in Bengali in the University of Calcutta (1939-1941). Then he worked successively in Murarichand College, Sylhet (1941-1943), and Cotton College, Gauhati (1943-1964), where he became (1952-1964), the Head of Bengali Department. Then Jatindramohan joined the P.G. Bengali Department of Gauhati University as the Reader-Head in 1964 and worked in that capacity for six years (1964-1970) before he came down to Calcutta to serve Jadavpur University Bengali Department as a U.G.C. nominated retired teacher (1971-1974).

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Jatindramohan has had a long career as a researcher and writer. He has published 26 titles and a few more are ready for the press.

He has edited a good number of Bengali and Assamese works. Among them the following may be specially mentioned: *Manasa Mangal Kavya* by Kettakadas Kshemananda (1943), *Vaishnava Padavali* by Gopal Thakur (1945), *Purana Bodhaddipani*, by Krishnachandra Shiromani (1947), *Vaidyanath Mangal* by Dwija Sundar (1951), *Vaishnava Padavali* by Raishekhar (in collaboration with Dwareshchandra Sharmacharya, 1955), *Assam Buranji* or *History of Assam*, by Holiram Dhakial Phukan (1962), *Ramnavami Natak*, (first Assamese social drama), by Gunaviram Baruah (1965).

He has collected and edited *Banglar Vaishnava Bhavapanna Mussalman Kavi*–a collection of songs by Vaishnavite Muslim poets of Bengal in 1949 for which he earned Khujasta Akhtar Banu Surawardy Gold Medal for 1947 from the University of Calcutta. Jatindramohan earned Griffith Memorial Prize for 1937 from the University of Calcutta for his thesis–*The History of Bengali Lexicon, from 1743 to 1867 A.D.*, published by the University of Calcutta in 1970. He has also published a *Descriptive Catalogue of the Bengali MSS* kept in the Asiatic Society, Calcutta (1977) and a *Catalogus Catalogrum of Bengali manuscripts*, Volume I in 1978, which is a reference catalogue of about 40 thousand Bengali Manuscripts preserved throughout the world. He has also prepared a *Catalogus Catalogrum of Assamese Manuscripts* (now under print).

Jatindramohan has also been awarded Sarojini Basu Gold Medal for 1980 by the University of Calcutta for best research in Bengali language and literature. He was awarded D. Litt (Honoris causa) by the Rabindra Bharati University in 1985 in recognition of his life-long service to the cause of higher education and reseach in Modern Indian Languages.

Jatindramohan Bhattacharya has recently gifted his life-long collection of books and manuscripts to the National Council of Eduction, Jadavpur. In a fuction held on May 11, 1984, he handed over more than eight thousand manuscripts in Sanskrit, Bengali, Assamese, Hindi, Manipuri, Persian, Arabic and Sylhet Nagari, and more than 10 thousand volumes of printed books, and more than 12 hundred kinds of journals, along with many documents and letters. This valuable collection has been named Jatindramohan Sangrahashala to be used by researchers and scholars. Jatindramohan has donated a large sum of money from which one scholarship for research and one endowment lectureship have been created. This singular gift has come as a fitting finale to his life long service to the cause of researches in humanities.

A.M.

BHATTACHARYA, JATINDRAPRASAD. (Bengali; b. 1890, d. 1975) was a well-known Bengali poet. Though he wrote under the influence of Tagore, he was indebted more directly to the post-Tagoreans like Satyendranath Dutta and others from the Bharati group of writers. His books of verses include *Marmagatha* (1914), *Ramdhanu* (1926) and *Hasir Halla*. Jatindraprasad captured the Swadeshi mood of his age, like many of his contemporaries and called upon the youth of his country to sacrifice their precious life for the noble cause of independence of the motherland. Some of his poems are full of bantering remarks about our youth for their narrowness of outlook and incapacity to cope with the fast-changing nations of the world. He parodied some poems of Dwijendralal Ray, a fine writer of comic songs during the late 19th century. He was also known by his pen name 'Dildariya Sharma'.

U.M.

BHATTACHARYA, KAMALAKANTA (Assamese; b. 1853, d. 1936) was a senior person among the modern Assamese poets of the older generation who lived under the British rule. The poet who was engaged in the business of timber and elephant, was very patriotic at heart. He wrote a series of patriotic poems, giving vent to his fiery thoughts and feelings. An analysis of his poetry reveals three distinct characteristics–digging out from the grave of oblivion the glorious past of the nation, whipping on the slavish generation suffering from an inertia and inspiring the struggling nation with a radiant optimism towards the future. The proverbial expression–the pen is mightier than the sword—proved true in the poetry of Kamalakanta, and his pen was really mightier than the British bullet and bayonet. An overflow of powerful patriotic feeling took its own course, and there was, therefore, a lack of artistic care in the versification of his poetry. So in the age of romanticism when his contemporaries were primarily concerned with the finished verse-form and the flight of imagination, Kamalakanta was a definite exception.

Kamalakanta had a long poetic career. His books of poetry are : *Chintanal* (The Fire of Thought) (Part One, 1890), *Chintanal* (Part Two, 1922) and *Chinta Taranga* (Waves of Thought, 1933).

Kamalakanta, popularly known as 'Agnirishi' (Fiery Hermit) was also a powerful prose-writer of the time. His essays are deep in philosophical ideas, rich in patriotism and dignified with the apt use of Assamese idioms. A series of articles with the title *Gutidivek Chintan Dhou* that appeared in the magazine *Bahi* and a book entitled *Kah Pantha* (1934) testify to his philosophical depth and fine prose-style. A few prose works entitled *Magnum Opus, Ashtabakra Samhita*, etc. have been lost, and a few others *Tupir Dokan, Kachari Jatir Buranji* and *Mor Manat Napara Katha* have not yet been published.

BIBLIOGRAPHY : Dimbeswar Neog, *New Light on the History of*

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Asamiya Literature (Gauhati, 1962); Maheswar Neog, *Asamiya Sahityar Ruprekha* (Gauhati, 1962).

Pu.S.

BHATTACHARYA, KAMALANANDA (Assamese; b. 1894, d. 1951) was an actor and playwright. Born in Nowgong, he plunged into the freedom struggle and gave up studies before graduation. Bhattacharya was intimately associated with the Nowgong Dramatic Club. He has to his credit four plays–*Nagakowar* (The Naga Prince, 1936), *Avasan* (The End, 1936), *Chitrangada* (1956) and *Savitri* (1956). *Nagakowar* is a historical play dealing with the life of the Ahom prince, Kansung, the son of a banished Ahom queen. Based on revenge motif, it is a long play with a large number of scenes of thrill and horror. There are as many as nineteen deaths and murders. But the language of the play has a poetic quality and this has helped to some extent in mitigating the horror. Bhattacharya's other plays deal with puranic anecdotes. *Avasan* deals with the death of Krishna and the end of Yadu dynasty. *Chitrangada*, a three-Act play deals with an episode of Arjun and Chitrangada. There is a tragic touch throughout the play. The poetic appeal which is present in all the plays of Kamalananda has done much in creating the tragic atmosphere.

S.B.

BHATTACHARYA, KRISHNAKAMAL (Bengali; b. 1843, d. 1932), son of Ramkamal Bhattacharya, taught in the Presidency College, Calcutta from 1860 to 1873. After passing the B.L. Examination, he became a lawyer of the Calcutta High Court and the Howrah Court. In 1884 he was appointed Tagore Law Professor at the Calcutta University. He served Ripon College from 1891 to 1903 as its Principal.

Krishnakamal was an atheist. He was an admirer of Comte's Positivism. He also had a remarkable literary talent and wrote two books, *Durakankshar Britha Bhramana* (1857) and *Vichitravirya* in Bengali, which became famous. He translated *Paul and Virginia* in Bengali under the title *Paulabharjini*. He was the compiler of *Hindu-Shastra* (Vol. IV) edited by Rameshchandra Dutt. He used to write in a lucid and charming style.

BIBLIOGRAPHY: Bipinbehari Gupta, *Puratana Prasanga* (Vol. I) (Calcutta, 1913); Brajendranath Bandyopadhyay, *Krishnakamal Bhattacharya* (Sahitya-Sadhaka-Charitamala, Vol.II, Calcutta, 1956).

Su.M.

BHATTACHARYA, MANIKCHANDRA (Bengali; b. 1889, d. 1965) was once a very popular novelist and short-story writer who spent the major part of his life in Bihar. He belonged to the 'Bhagalpur group' of writers who were settled in Bhagalpur, Muzaffarpur and other parts of Bihar. This group may also be identified as the followers of Saratchandra Chatterjee who himself had spent some years at Bhagalpur. To this group belonged some powerful writers like Surendranath Ganguli, Anurupa Devi, Nirupama Devi and others. Manikchandra Bhattacharya also belonged to this school. Most of his writings appeared in *Bharatbarsha*, *Bangavani* and particularly in *Manasi O Marmabani*.

Besides his own writings, Manikchandra translated some stories of Tolstoy. Some of his short stories which deserve mention are : Marjana (Pardon), Niyati (Fate), Shankhari (Conch-bangle maker), etc. Most of his stories bear some moral, some having a touch of humour. He was very much conscious about plot-construction, particularly *coup de grace*, and wove his ideas into the fabric of his artistic vision. His anthologies of short-stories include *Hasi O Ashru* (1918), *Kalo Bou* (1923), *Patharer Dam* (1923), *Premer Mulya* (1924), *Milan* (1939), *Badhu* (1940), etc.

As in his short-stories, so also in his novels, he draws upon middle class sentiments. Among his novels most notable are: *Chiraparadhin* (1920), *Apurna* (1924), *Ashrunirjhar* (1925), *Prashanta* (1925), *Adrishter Khela* (1930), *Svayamvara* (1933), and *Smritir Mulya* (1934).

He cannot, however, claim any originality either in theme or style. In stories, he imitated Prabhatkumar Mukherjee. Saratchandra's novels were his model. Above all, as a writer he was conventional and moralistic. Since he had unshaken faith in traditional values of his society, he could never achieve modernity in his creation.

Yet he will be remembered for his life-long passion for Bengali Literature.

BIBLIOGRAPHY: S.K. Das, *Bangla Chhotogalpa*, 1963.

Pr. K

BHATTACHARYA, NARAYANCHANDRA (Bengali; b. d. 1927), novelist and short-story writer, was also known as Pandit Narayanchandra Vidyabhushan for translating Hemchandra's classical dictionary *Chintamani* in Bengali. But he was chiefly known as a writer of novels and short stories in which two genres he was most prolific. Deeply influenced by the novels of Bankimchandra and those of his disciple Damodar Mukherjee, the latter of whom he had adopted as his literary mentor, the Pandit turned out fictional pieces one after another in quick succession, possibly in an urge to make a living out of it. He had a very easy and facile style but his themes were, generally speaking, more or less of a traditional pattern although he was not averse to the idea of treating contemporary social problems in his works. But whether traditionally inclined

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or not, he was very popular with his readers because of his art of story-telling.

Of his scores of novels and short story collections the following titles deserve mention : *Nababodhan* (The New Awakening, an imaginative novel with a historical base, 1906), *Manir Bar* (Mani's Groom, 1917), *Ghar Jamai* (A Bridegroom living in his Father-in-law's House), *Sukher Milan* (A Happy Union), *Uttaradhikari* (The Inheritor), *Tyajyaputra* (The Disowned Son), *Kathakunja* (The Bower of Tales, etc. For two years (1906–08) he edited a monthly journal named *Swadeshi*.

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N.C.

BHATTACHARYA, RAMESHWAR (Bengali) was an 18th century poet. He composed the finest piece of *Shivayan*, a long narrative poem in praise of Lord Shiva. The narratives of the domestic life of Shiva and his consort Parvati, figure in Mangal Kavyas composed in the 15th and 16th centuries. *Shivayan*, or *Shivasankirtan* or *Shivamangala* is the generic name of these poems in which Lord Shiva is presented in local colours. Separate narrative poems on Shiva were composed not earlier than the later part of the 17th century, e.g. Kavichandra's *Shivayan*, composed during the last quarter of the 17th century. Rameshwar completed his *Shivayan* in 1710-11 in which Lord Shiva is depicted as a member of a lower-middle class Bengali family and, as such, we get a very sympathetic picture of the poverty-stricken life of the comman man. In his work Rameshwar has used not only legends of Shiva known in Bengali, but has skillfully incorporated materials from *Padmapurana*, *Bhagavatapurana*, *Nandikeshwar purana* and *Dharmapurana*. The poverty of Shiva's family, his quarrels with his consort Gauri and his desperate attempts to mitigate the hardship have been described in a simple style meant to attract simple peasants and their families. One also finds an interesting account of the life of the poet, his relations and of the years of composition of this work. The biographical part of course follows contemporary tradition. A devout Sanskrit scholar and metaphysician, his vocabulary is rich and varied, marked by alliteration and use of short simple vernacular words, but remarkably free form vulgar and crude expressions. His style is certainly not as artistic as that of Bharatchandra but good taste and lucid expression gave him a special standing. Composed in 'payar', a simple metre, Rameshwar earlier had produced a *Satyanarayan Panchali*, a work which bears the characteristic features of oral literature. He had also proficiency in Sanskrit and Persian. Manuscripts regarding his times are to be found in the Ramakrishna Mission Library, Midnapore, West Bengal.

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A.D.C.

BHATTACHARYA, SANJAY (Bengali; b. 1909, d. 1969), essentially a poet and a distinguished one at that, had his schooling and college education in his home town, Comilla, (now in Bangladesh) and did his M.A. from the Calcutta University in 1944. Founder–editor of the journal *Purbasha* which from a humble beginning in Comilla turned out in later years to be a first-rate literary magazine of Calcutta, drawing around it in the process many of the front-rank poets, novelists, short story writers and essayists of Bengal, even including Rabindranath as its contributor. He first attracted notice by his book of poems *Sagar* (The Sea, 1937). Some of his later-day poems received due admiration of Tagore. Besides being a poet and an able editor, Bhattacharya also wrote quite a number of novels more or less on an experimental basis, following the modern Western techniques of fiction-writing known as 'Stream of Consciousness' and 'Internal Monologues'. But these proved to be more in the nature of a novelty than real artistic creation.

His books of poems include, besides *Sagar*, *Prithibi* (The Earth, 1940), *Sankalita* (Collected Poems, 1942), *Prachin Prachi* (The Ancient East, 1948), *Jaubanottar* (Post-youth Poems, 1948), *Aprem O Prem* (Non-love and Love, 1952), *Padavali* (The Padas, 1953), *Mahakavya* (a symbolical dramatic poem, 1958), *Uttar Panchash* Post-fifty, 1963), etc.

Among the novels more prominent are : *Maramati* (The Waste Land, 1941), *Britta* (The Circle, 1942), *Dinanta* (The End of the Day, 1943), *Kasmai-Devaya* (To which God–?, 1944), *Ratri* (Night, 1955), *Kallol* (Ripples, *Srishti* (Creation, 1955), *Smriti* (Recollection, continution of Srishti, 1958), *Mauchak* (The Beehive, 1961), *Mukhosh* (The Mask, 1965), *Prabesh-Prasthan* (Entrance and Exit, 1965), etc. Of these *Maramati* is decidedly the best. He was also a critic of distinction, a historian and a prosodist.

BIBLIOGRAPHY: Old files of *Purbasha* monthly and *Chaturanga* quarterly, Calcutta; Saroj Dutta, *Sanjay Bhattacharyya*, Calcutta, 1972.

N.C.

BHATTACHARYA, SUKANTA (Bengali; b. 1926, d. 1947) was a very promising Bengali poet of the post-Tagore period who died of consumption at an early age. Being a member of the Communist Party, he wrote poetry for the underdogs of the society depicting their continuous

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struggle against exploitation and injustice. His powerful poetry gets all the vigour from the struggling downtrodden and their hope of turning the capitalistic system into a new social order. His family environment was not very much in tune with his mental development and Sukanta had to go through all the sufferings of an Indian middle-class family during the war and famine of the forties.

Of course he was not the first poet to come out with the voice of revolution in Bengali poetry. In the late twenties and thirties Bengali poetry felt the impact of the Soviet Revolution, and poets like Tagore, Nazrul Islam, Premendra Mitra, Bishnu Dey, Samar Sen and Subhash Mukhopadhyaya felt for the masses and protested against colonial exploitation and torture. But it was Sukanta who picked up as the subjects of his poetry particular types of people of the labour class like a postal runner or some such common man. He was stunned to see his beloved mother-land torn and shattered under a foreign rule. Some of his poems in *Chharpatra* (1948), his first important collection, sparked off some brilliant imagery hitherto unknown to the reader of Bengali poetry and enthralled the hearts of the millions by their sincere outbursts of feeling and robust imagination.

His first poem appeared in *Shikha*, a magazine for children, edited by Bijankumar Gangopadhyaya. His books of verses include *Chharpatra* (1948), *Ghum Nei* (1950), and *Purbabhas* (1950), *Mithe Kare* (1952). His other works include *Abhijan* (1946), and *Hartal* (1962). *Abhijan* includes two short poetic dramas *Abhijan* and *Suryapranam*. *Gitiguchha* is a collection of his songs which had a human message, a protest against suffering. All his writings were posthumously collected and published in book forms. He was the editor of the children section, Kishore Sabha, of *Swadhinata*, a daily newspaper, now defunct. Sukanta edited a volume of poetry entitled *Akal* on behalf of the Anti-fascist Writers and Artists Union. Some of his best-known poems were set to tune by Salil Choudhury, a noted composer, and were sung by Hemantkumar Mukhopadhyay, a distinguished singer.

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U.M.

BHATTACHARYA, SURENDRAMOHAN (Bengali) was a prolific writer of varied interests who wrote in the first quarter of this century. A staunch believer in conservative Brahminical values, he had natural leanings towards the mysteries of rebirth, hypnotism, the yoga philosophy, esoteric experience and the like, and he instilled those elements into his stories, long and short, in such a manner that he amassed a popularity unrivalled in his time. Mainly an author of fictional prose, he produced some seventy volumes of novels and anthologies of stories, many of which were best sellers. From the last quarters of the 19th century he wielded a facile pen almost upto the middle of the present one, touching various serious topics like *Janmantar Rahasya, Rasatattva O Shaktisadhana, Radha Krishna Tattva, Diksha O Sadhana, Preta-tattva, Brahmacharyya-Shiksha, Brahma Samhita O Bhaktivada, Dakini Vidya, Tirtharaj Brahmaputra* and many others. And these themes conformed, to some extent, to the growth and development of many a plot in the fictional writings also: *Chhinnamasta* is a social story, *Preta-Tarpan* is a historical novel, *Narakotsav* and *Satir Patipuja* are entertaining stories. The titles themselves speak of the content and mood of the creative works. Others are mostly absorbing love stories contributing to varied Hindu ideals, moral or amorous. The author was no less interested in compiling scriptual texts leading to performance of various Hindu rites.

Some of Surendramohan's more popular fictional works are *Kanthahar* (1888), *Laharmala* (1890), *Kanak Pratima* (1890), *Surasundari* (1891), *Bhikarini* (1900), *Mayavini* (1902), *Prema-Unmadini* (1902), *Gopan Chumban* (1903), *Sonar Parijat* (1906), etc.

Gop.R.

BHATTACHARYA, TRAILOKYA (Assamese; b. 1936) is a renowned short story writer and novelist of Assam. He had his primary and secondary education in local schools and obtained the B.A. degree from Anandaram Dhekial Phukan College, Nowgong in 1964. Bhattacharya studied philosphy for his M.A. in the University of Gauhati in 1966. Besides his mother tongue, he has working knowledge of Bengali, Hindi, Sanskrit and English. He was acquainted with the major literary creations of the world even while he was a school student and tried to compose poems at that time. Later on he switched over to short story and wrote 'Doctor-babu' in his college magazine of 1962. Deep love for nature and country life dominated his creations up to 1965 in which year 'Shilalipi' (Inscription), a detective short story marking the second phase of his literary career was published in *Navayug*, a literary weekly edited by Birendrakumar Bhattacharya. Thenceforth he turned his attention to short stories based on history; and 'Maidam' (the grave), the first of the kind was published in *Monideep*, a monthly magazine edited by Nilmani Phukan in 1966. Bhattacharya's novelette *Buddhadevar Mrityu* (Death of Lord Buddha) based on the Chinese aggression of 1962 was published in *Navayug*. He was hailed by the reputed critics as a writer of distinction after the publication of the historical novel, *Sanchipatar Puthi* (Book of Sanchi Leaves) which won the first prize in the competition: 'In search of new writers' sponsored by Sahitya Prakash, Gauhati in 1973. Incidentally the book started the third phase of his literary career. This was

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followed by another historical novel *Charaideo* in 1978. Over and above these, more than hundred short stories of Trailokya Bhattacharya have been published in various magazines of Assam. Some of his articles on the burning questions of his native state amply reveal his keen interest in, and analytical approach to the problems. A few of his radio-dramas have been broadcast from All India Radio, Gauhati. Deep insight, subtle delineation of characters coupled with vivid and minute description of incidents are the marked features of his literary creations. With these attributes Bhattacharya has been able to establish his reputation in the genre of literary fiction at a very young age.

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Sat.B.

BHATTI (Sanskrit). The name Bhatti itself has posed a problem before the scholars who have put forth different views regarding the correct name of the poet. Some identify him with the poet Vatsabhatti who during the Gupta period composed the Mandasor inscription. This is refuted by Keith and others on the ground that the inscription has some grammatical flaws which cannot be attributed to Bhatti, who wrote his poem particularly to illustrate grammatical rules.

A tradition identifies Bhatti with Bhartrihari thinking Bhatti to be a prakritised form of Sanskrit Bhartri. He is also spoken of as a son or a half-brother of Bhartrihari. But this tradition also does not hold water as there is nothing except the name to justify such identifications.

S.K. De therefore rightly concludes that Bhatti cannot be identical with Vatsabhatti or with Bhartrihari (poet-grammarian).

Bhatti himself informs us at the end of this poem (xxii 35) that he composed his poem at Valabhi (modern Vala in Saurashtra) during the reign of King Shridharasena. Now it is difficult to ascertain a definite period of Bhatti from this reference as there ruled in Valabhi four kings-Dharasena by name, during the period from 495 to 641 A.D. Five brahmins having the name Bhatti have been referred to in the inscriptions as recipients of gifts by these Valabhi kings. Out of these five only one is an inhabitant of Valabhi. But as the name of his father is given as Bhattaguha, he cannot be identical with the author of *Bhattikavya*, whose father's name was Shridharasvami or Shrisvami. Bhatti the recipient of gift from King Dhruvasena, the third, the son of King Dharasena, cannot be our Bhatti as the former is spoken of as a son of Bappa. Bhagavanlal Indraji connects Bhatti with Dharasena, IV on the basis of the adjective 'narendra' used by Bhatti to his king who was a chakravarti. But as the word 'narendra' denotes only a king and not a sovereign king, this identification is not acceptable. Thus Bhatti's connection with Dharasena-I and IV is automatically ruled out. Consequently the *Bhattikavya* can be placed between the period of Dharasena-II (570-575 A.D.) and of Dharasena-III (620-628 A.D.) i.e. roughly between 570 to 625 A.D.

According to a belief Bhatti was a tutor of the princes of King Dharasena-II, and he wrote his poem to teach them grammar through the medium of poetry.

His *Bhattikavya* is a typical example of Shastrakavya and has been extensively used as a tool for learning Sanskrit grammar mainly alamkara because one of the main objects of his work is to arrange illustration for grammatical constructions. His kavya also provided a model for Puranic version of the *Ramayana*.

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Ar.J.

BHATTI, ABDUL RAUF (Sindhi; b. 1682, d. 1752) was a devout muslim poet of Sindh well known for his devotional songs termed as Mauluda and Madahu sung in praise of prophet Hazrat Muhammad. During his second visit in 1752 to Mecca the poet expired there.

Abdul Rauf's Mauluda songs are very popular throughout Sindh due to their variety of theme, poetic art of expression and melodious arrangement of words. He is the first poet who has not only composed a large number of Mauluda songs in Sindhi, but also in Persian metres. N.A. Baloch has compiled seventy seven Mauluda songs of Abdul Rauf Bhatti in a book entitled *Mauluda* (1961).

M.K.J.

BHATTIKAVYA (Sanskrit). The composition of the poet Bhatti, popularly called after him as *Bhattikavya* is a pioneering Shastrakavya. In the course of narrating the well known story of Rama it has introduced the grammatical especially Paninian forms, figures of speech, biolingual diction, and usage of roots and tenses in series. Themewise the poem is called also *Ravanavadha, Ramakavya* and *Ramacharita*.

The name of the poet is variously known as–Bhatti, Bhattasvamin, Bhartribrahmana, Svamisunu, etc. Some manuscripts of the kavya, as well as some commentators mention the author as Bhartrihari. On this basis earlier scholars, like Rudolf Roth and Otto Bohtlingk identified Bhatti with Bhartrihari, author of *Vakyapadiya* and *Shatakatraya*. The incorrectness of this view-point has been shown by later scholars, like K.T. Telang, Hoernle, A.B. Keith and R.C. Majumdar. Bhatti mentions in XX. 35 his patron Dharasena, who has been identified with Shridharasena II, the ruler of Valabhi in the late 6th century. There is similarity in expression and idea of two

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verses occurring in Bhamaha's *Kavyalamkara* (I.20) and *Bhattikavya* (XXII. 34) about the terseness of Shastrakavyas requiring a commentary for its proper understanding, and thereby delighting only the high-browed critic. This fact, along with the less number of figures illustrated in the kavya would support the priority of the kavya to the above alamkara treatise.

The main subject of Bhatti was to write a poem for illustrating the rules of the Panini grammar. Besides grammar, he has also illustrated in the 10th canto 52 alamkaras (figures of speech) of sound and sense. His erudition is revealed through the 13th canto containing verses that can be explained by the rules of both Sanskrit and Prakrit (Bhasha-sama). Although essentially a Shastrakavya of the 6th century, the *Bhattikavya* is cast in the mould of the Mahakavya, as enunciated by Bhamaha and Dandin. Owing to its poetic merits it has been considered as one of the five chief Mahakavyas by literary critics.

In 1650 verses spread out in 22 cantos the *Bhattikavya* recounts the story of *Valmikiramayana* till the Yuddhakanda. Besides condensing the original story to suit his requirement Bhatti has introduced some new ideas in his narration like Dasharatha being depicted as a Shaivite.

The *Bhattikavya* has been a source of inspiration to poets like Bhattabhima, Hemachandra, Vasudeva and Halayudha who adopted new trends in illustrating grammatical sutras or dhatus (roots). Even later poets like Shri Harsha (author of *Naishadha*) who combined Shastric trend and poetic mode are indebted to Bhatti.

The work has been printed from Bombay, Benares, and Calcutta. There are more than 20 commentaries on the kavya, of which the Jayamangala is the oldest and best known. The well known Mallinatha has of course written a lucid commentary called Sarvapathina. There is a useful study on the Kavya by S.P. Narang (New Delhi-1969).

S.S.J.

BHAUBANDAKI (Marathi) is a historical drama by Krishnaji Prabhakar Khadilkar based on the feud in the Peshwa family in the 1770s when Raghunathrao Peshwa (Raghoba Dada), uncle of the ruling young weakling Narayanrao, made a bold bid for Peshwaship by having his nephew murdered. Twelve Maratha noblemen, known in history as Barbhai (Twelve-Comrades), came together and saved the Peshwa dynasty by proclaiming Savai Madhavrao, juvenile son of the murdered Narayanrao, as the successor. They were helped by Nana Phadnavis, the brain trust of Maratha rule, the general Sakharambapu and other leading noblemen.

Like mythological drama *Kichak Vadha*, Khadilkar. makes this play also a political allegory with a contemporary significance. The judge, Ram Shastri Prabhune, is the objective correlative of Lokmanya Tilak, who was then undergoing a six year transportation term in Mandalay prison in Burma. Through characters like Nana and other noblemen, the dramatist expounds effectively Tilak's political philosophy and his selfless, bold and dedicated service to the nation. Nana succeeds in consolidating the Peshwa rule by a regency council that seeks to bring order out of an almost certain threat of chaos. In its political objective the drama succeeds eminently. It shows the evils of political power being concentrated in the hands of one person or under an incompetent dynastic rule with the entire people in the state reduced to a state of abject dependence. The juvenile, lawful heir to the throne and the twelve noblemen (who could be called upholders of democratic rule) are honoured at the end of the drama, and it is on this optimistic note, which has a contemporary significance, that the drama ends.

In powerful character-sketches of the ambitious Raghoba dada and his scheming wife Anandibai (who remind us of Shakespeare's portrayal of Lord and Lady Macbeth, with the young indecisive Narayanrao being a faint copy of Hamlet) the dramatist explores the spiritual essence of towering personalities who use their talents for evil. They are set in vivid contrast to the nobility, statesmanship and sense of justice shown by Ramshastri Prabhune, Nana Phadnavis and Sakharambapu and others. The comic scenes with low buffoonery mar the seriousness of the main theme and almost prevent concentration on it. The play is an effective illustration of Khadilkar's dramatic power. Notwithstanding powerful competition of the musical stage, it succeeded in retaining its popularity as one of the most significant prose stage masterpieces.

A.K.B.

BHAUSAHEBANCHI BAKHAR (Marathi) is an old important narrative of the famous 'third Battle of Panipat' fought between the Marathas and Ahmedshah Abdali (1761). Bakhar is the derivative form of the Persian word 'Khabar'. Of the several available Bakhars in Marathi which are either narratives or brief histories, this is supposed to be the best in style and reads like a novel.

The exact date of writing and the authorship of this valuable narrative is bedevilled by controversy, with its half a dozen versions. But according to K.N. Sane who after a comparative study of all the versions prepared the final one, the narrative was written not long after the event, by one Krishnaji Shamrao, who witnessed it, as the detailed descriptions of the battle suggest.

The author's tilt towards some characters and favourable remarks about them indicate that he must have been connected in some way with the Scindia family either as a courtier, an official or a Vakil.

This great battle with a tremendous loss of men and

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material, proved catastrophic to the Marathas. The narrative is written in the form of a newsletter in reply to a query by someone not present and wanting to know about the rise of Najibuddhaula from the status of a simple solider servant to that of a nobleman–Nawab, and the fall of Bhausaheb. The narrative begins with Raghoba's last northern campaign, which caused a great financial loss (of 80 lakhs) to the Peshwa's exchequer, the last invasion of Abdali, for which not Raghoba but Bhausaheb is sent to fight and covers Dattaji Scindia's skirmishes with Abdali and the whole gamut of subsequent events which led to the final battle at Panipat.

The writer seems to be a knowledgeable person, intimately acquainted with political affairs, inner tensions and undercurrents, inside stories and relationships between various personalities who participated in that tragic drama. Except for a few minor errors, the writer's knowledge of contemporary history is thorough. His narration of Jayappa's treacherous murder by Rajputs at Kumbheri, Surajmal Jat's double-dealing, Najibuddaula's deceitful strategy in playing with Dattaji, siege of Shukratal, Dattaji's skirmishes with Abdali in Punjab ending with the battle at Delhi's Rajghat after the former's death, campaign undertaken by Bhau, Scindia-Holker feud, rivalry between Maratha Sardars, Bhau's vain efforts to woo Shuja to his side, his victories at Delhi and Kunjpura and the final battle, all are authentic on the whole. The graphic and lively descriptions of battles seem to be the writer's speciality. As such it could be called the first Marathi historical novel in a native form, written a century before the advent of its English variety.

The writer's portrayal of the key characters, like Bhau, Malharrao, Dattaji, Najib, Surajmal Jat, Shuja, Balwantrao and several others, is lively and realistic. Their dialogues in crisp and forceful language, writer's witticism and anecdotes with occasional superb touches, his interesting style of narration-all go to make it a forceful literary piece, without subtracting from its historical value.

I.S.

BHAVA (Sanskrit) literally means any state of mind or body. In literary and dramaturgic parlance, it refers to mental state, emotion, thus characterising the 'emotive world', as I.A. Richards puts it. It is causative of 'bhu' (to be) having two meanings: (i) to cause to be, (ii) to pervade, affect (like fragrance). Bharata says: '(In a play), that import which, brought in by a vibhava (determinant), is realised through anubhavas (consequents) in the form of verbal, physical and emotional acting, is termed Bhava. Since it causes the poet's internal import to be realised through all types of acting, it is called Bhava.' Thus mental states depicted in a poem or a drama are called Bhavas because they bring out the poetic import, cause rasa to be an accomplished fact as well as pervade the minds of the connoisseurs. In this way, Bhava relates itself to all the three stages of a literary composition: the poetic imagination, the poem and the connoisseur.

There are 49 Bhavas, according to Bharata, which include (i) 8 sthayibhavas (permanent mental states) (ii) 33 sancharibhavas (transitory mental states) and (iii) sattvaja or sattvikabhava (spontaneous manifestations of powerful feelings)

As to the relation of bhavas and rasas, some believe that they bring each other about, others that rasas give rise to various bhavas like a seed growing into a tree, flowers and fruits. Bharata disagrees. According to him bhavas cause rasas, sthayibhavas develop into rasas, sancharibhavas transitorily colour them and help them into being. Thus, bhavas develop into rasas.

Dhananjaya, as interpreted by Dhanika, defines bhava as that state of the connoisseur's mind which is pervaded by the joys and sorrows of the *dramatis personae*.

Abhinava reaffirms that bhavas, which are nothing but congenital impressions of experiences of previous births, are dispositional in nature and, therefore, exclude vibhavas and anubhavas which are gross and outward.

Under bhava, Mammata includes suggested sancharibhavas and the sthayibhava called rati (affection) when it is not for the beloved, but for a deity or a preceptor or a child, etc., Vishvanatha includes a sthayibhava developed imperfectly and therefore, not reaching the stage of rasa; some others (quoted by Jagannatha) include rasabhasa (semblance of rasa), i.e. improperly directed sthayibhavas (e.g. Ravana's entreaties to Sita).

Bhanumishra reveals originality of thinking. He redefines Bhava as psychic disturbance conducive to rasa (rasanukulo vikarah) and divides bhavas into internal and external, the former comprising of sthayibhavas and sancharibhavas, the latter of sattvikabhavas which we must admit, are both psychic as well as external.

Many rhetoricians, like Rudrata, Rudrabhata, Lollata, Bhoja, etc., consider the division of bhavas into sthayibhavas, etc., as artificial and untenable. If relishability is the charactristic of rasa, and if all bhavas possess that quality, all of them should be considered as potential rasas.

But Bhoja, after arguing that all bhavas can become rasas, reduces them again to the state of bhavas from the viewpoint of his novel theory of ahamkarashringara.

Everyone possesses a love of self or an Ego-consciousness. Atmarati or ahamkarashringara is the germinal stage, the substratum. This self-love exhibits itself as love for outward objects. When it comes into contact with them, it is born thousandfold into a world of bhavas, all enjoyable to man through the presence of ahamkara. It is at this stage that bhavas, nourished by sancharibhavas, reach the stage of rasa. Yet they are all

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bhavas in relation to the basic ahamkarashringara which is the only rasa *par excellence*. In the third and final stage called preman all the scattered bhavas synthesize once again in the basic ahamkara. In this state, every bhava is a kind of love (preman), a kind of love of atmabhiman-ahamkarashringra.

Ahamkara is the first bhava which developing into rasas (yet remaining as bhava in relation to ahamkar-ashringara) forms the middle, and preman the final stage of ahamkarashringara.

As a corollary of the above, Bhoja contends that bhavas arise from rasa; that each of them has five stages of development: janma (rising), anubandha (continuity), pravriddhi (full growth), samvritti (contraction) and anuv-ritti (after-state), that all the 49 bhavas can be called sattvika since they are born of sattvamanas (tranquil mind), that all the types of bhavas are interchangeable; that any bhava can become either rasa or sancharibhava as the situation requires; that, therefore, the distinction between them is only of degree, not of kind; and that, since man's activities in his state of practical life (vyava-haradasha) for achieving the four goals (purusharathas) are manifold, the resultant bhavas also must be manifold, not just 49 as Bharata contends. Interesting also is his distinction between rasa and bhava respectively as vakyar-thabhinaya and padartha, i.e. enactment of the import of the complete sentence (verbal structure of a play) and that of some words (a part of it)., the former being depicted in the principal dramatic forms the rupakas, the latter in minor forms the uparupakas.

To sum up: the three main aspects of Bhava are (i) the congenital instinct or vasana, that which causes something to become, i.e. bhavana, and the external manifestations of it, i.e. sattvikabhavas. Modern psycholo-gy would call them instincts or dispositions, emotions, and their physical expressions.

(2) a figure of speech, recognised by Rudrata and Bhoja, in which a second meaning is suggested, e.g. "O mother! how will the day pass like this? Shall I go and fetch something to eat?" Here, the woman's eagerness to go to meet her paramour can be perceived.

(3) according to Bharata, a kind of natural, effortless grace of damsels.

(4) according to Bhoja (a) first of the four stages in the development of love, the other three being bhavajan-ma, bhavanubandha, bhavaprakasha; (b) one of the 64 kinds of love (kama); (c) one of the twelve mana-arambhanubhavas, i.e. expression indicating psychic movements.

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R.N.

BHAVABHUTI (Sanskrit) states in the prologues of his two plays that he was born in a Brahmin family, which belonged to the Taittiriya branch of *Black-Yajurveda*. Their gotra was Kashyapa and the family name Udum-bara. Fom the epithet charanaguravah used for the family it may be surmised that they conducted a Vedic school for instruction in the particular Vedic branch or they were teachers of that branch. The family was very devout, observed religious vows, performed soma sacrifices and maintained perpetually the five ritual fires. Vedic learning and pious disposition had won the family a position of great honour in the society.

In this family was born one Mahakavi who performed Vajapeya sacrifice. Bhavabhuti was his fifth descendant. His grandfather was Bhatta Gopala who was respected for his learning and pure conduct. Bhavabhuti's father Nila-kantha too was renowned for his holiness. Bhvabhuti's mother was Jatukarni.

Bhavabhuti has also been identified by some with Umbeka, a Mimamsa writer. His native place is Padma-puri, identified by some with Pavaya in Madhya Pradesh and by other with Padmapura in Maharashtra. He was patronised by Yashovarman, a king of Kannauj (725-752 A.D.) and he has been praised by another poet at Yashovarman's court, Vakpatiraja. So his dates are approximately the end of the 7th and the first half of the 8th century.

It appears that Bhavabhuti left his native place Padmapura and went to Padmavati in pursuit of his literary career and finally obtained an honoured place in the court of King Yashovarman. The migration may have been occasioned partially by the political conditions of the time. During the 7th and 8th centuries, Kashmir was ruled by Lalitaditya and Kanauj was the capital of an equally powerful ruler Yashovarman. But Vidarbha was under the sway of Nannaraja of Rashtrakuta family. These rulers were vassals first of Kalachuri kings of Mahishmati and later of Pulakeshin II of the Chalukyas of Badami. Padmavati or Padampavaya was under the rule of Naga kings of Bharashiva family. The absence of a sovereign rule in Vidarbha at this time may have led Bhavabhuti to leave his native place and seek his fortune at Padmavati which may have been a prosperous one before he went over to Kannauj.

The social conditions were favourable and encourag-ing to literature. King Yashovarman was himself partial to poetic and dramatic writing. Some of his miniature verses appear in Sanskrit Anthologies. He is the author of a play *Ramabhyudaya*, now lost. His court-poet Vakpatiraja composed an eulogistic poem in honour of the king and won the title Kaviraja. There must have been other literary works produced during this period. This explains why Bhavabhuti went over to Kanauj. The patronage of Yashovarman, as well as the handsome tribute Vakpatir-aja has paid to this senior contemporary of his, establish

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Bhavabhuti's poetic ability and literary renown. Even before royal recognition Bhavabhuti's plays were produced at the festival of Kalapriyanatha by a troupe of friendly actors. Incidentally, Kalapriyanatha is not Shiva Mahakala at Ujjayini or the Shivalinga Suvarnabindu situated at the junction of Madhumati and Para rivers; it is more plausible to accept Mirashi's hypothesis that the deity is Sun and Kalapriya is Kalpi, to the South of Yamuna.

A personal factor may also be considered. Bhavabhuti was born in an orthodox Brahmin family and was trained in Vedic studies, Vedanta, Samkhya and Yoga. The family must have expected him to carry on the ritual and scholarly traditions. Instead, Bhavabhuti chose a literary career and befriended professional actors who were regarded as low in society. The family must have resented this and criticised Bhavabhuti severely. The malicious critics alluded by him are most probably the members of his own family and the people of his native place. This is possibly yet another reason why the poet decided to leave his native place.

Bhavabhuti may have been an author of several works now lost. The Sanskrit Anthologies quote many verses as coming from Bhavabhuti which are not found in the available plays. Vakpatiraja speaks of Bhavabhuti's ocean-like writings which inspire narrative compositions. Chitsukhi says 'Bhavabhuti whose writings were regarded authoritative does not lose authority merely by his composition of nataka, natika and such other prose works'. In the *Malatimadhava* Bhavabhuti refers to his study of Vedas, Upanishads, Samkhya and Yoga; and his plays are full of allusions to different branches of science and learning. He mentions Jnananidhi, 'Treasure-house of knowledge', as the name of his guru and calls him Paramahamsa. All this implies Bhavabhuti's deep grounding in philosophy and scientific knowledge; it would not be surprising if Bhavabhuti had written Shastra works and many poetic and dramatic compositions. Unfortunately, all that has survived from his pen is his three dramas which, in chronological order, are: *Mahaviracharita, Malatimadhava* and *Uttararamacharita.*

In *Mahaviracharita* Bhavabhuti records the early life of Rama, impressed particularly by the heroic and the marvellous aspects of the achievements of his god-like hero. In *Uttararamacharita*, (his *magnum opus*), he treats Rama' later life but with a significant difference. Rama in this play is intensely human, prone to wrong judgement, but of super-human stature both in his silent suffering and in his profound love for his wife as well. *Malatimadhava* is a prakarana drama in ten acts with a social theme of young love struggling for fulfilment in the midst of opposition and obstacles. The realistic picture is painted in supernatural colours, however, and the intricate plot is steeped in romance and poetry.

In the absence of full biographical data one may only surmise about the personality of the poet from the allusions and ideas scattered in his works. Bhavabhuti seems to have imbibed deeply the traditional culture and knowledge of all the important branches of study, typifying an enlightened Brahmin of the day. Serious in temperament, possessed of a philosophical outlook, he takes life seriously, including his own vocation as a literary writer. Yet he appears to be very emotional and sensitive. His poetic excesses are a reflex of his emotional tensions. The misery of his life—people spreading bad word about him because he preferred dramatic career to the family tradition of shastric teaching and writing–his concern for the atrocious male behaviour towards innocent young women, the shock he feels at the tyranny of religion which prevents a pious shudra from practising penances, are all a measure of his sensitive nature, as they are of his unorthodox spirit rebelling against outmoded beliefs and social practices.

The atompshere of student life described in his plays may have a personal touch. Fun and enjoyment are permissible on holidays; but essentially it is a life of intellectural discipline, moral and professional training and education in values of life.

Bhavabhuti's description of the happiness of married life and of the joy a child brings may either be a personal glimpse or an ideal the poet cherished. The picture of ideal friendship and devotion that he paints suggest that Bhavabhuti may have been fortuante in this respect, though not in winning quick fame and material prosperity, which came to him rather late in life.

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G.K.B.

BHAVAI (Gujarati) is a Gujarati musical dance drama performed as a religious ritual to propitiate the mother-goddess. Gujarat has developed in Bhavai a very interesting, mobile and expressive form of folk-play covering a number of mythological, religious, historical and social themes predominantly portraying a society which lived in Gujarat in late mediaeval times. Much before this period a number of folk-plays known as 'Uparupakas' (musical dance-dramas) were staged and enjoyed by the people. The creative genius of mediaeval times must have utilised various elements from these prevailing dramatic forms to develop an indigenous folk drama, Bhavai.

Inspite of its prevalence throughout Gujarat the

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northern part is considered to be the home of Bhavai. This folk-play is enacted as a religious ritual by a number of castes, yet the professional players of Bhavai are 'Taragalas' belonging to a Brahmin subcaste which traces its origin to poet Asait, the founder of Bhavai.

Bhavai is a series of independent plays woven together. Each play is known as 'vesa' or 'swang'. Mahipatram Nilakanth, a well-known Gujarati litterateur, was the first to point out the merits and demerits of this folk-form in his publication *Bhavai Sangraha*, collection of vesas.

Bhavai is an open air performance with scanty stage props which requires the performers to acquire a high degree of proficiency in acting, music and dancing and also attain a skill in improvisation and extemporization. The effectiveness of the visual aspect of Bhavai is enhanced by adding spectacular scenes as well as jugglery and acrobatic feats. The vesas of Bhavai vary from simple incidents of a common man's life to the pompous life of a royal dignitary. This portrayal is effectively done with the help of appropriate lighting, costumes, make-up and performing talents of the players. In Bhavai the female roles are invariably played by males.

There is an abundance of music and dance in Bhavai. Bhavai players are good musicians. They take as a base a variety of classical tunes (Ragas) and beats (Talas) and composes 'Desis' which are light classical songs and tunes of popular appeal. Several musical instruments are played in Bhavai but its principal musical instrument is Bhungal, a long brass pipe of which a pair is always used. Dance is also an important feature of Bhavai. It bears the stamp of Kathak dance, but the performers do not stick to any classical dance-style. Their dancing is always made to suit their dramatic purpose.

Bhavai literature is mainly a floating oral tradition of plays rarely committed to writing. The language of Bhavai is Gujarati with its various dialects. Definite traces of Hindustani and Rajasthani languages are to be found in it.

Bhavai as a literary form abounds in good prose and poetry. All the rasas (sentiments) are depicted but its predominating rasas are Sringara and Hasya. Bhavai is replete with humour both loud and subtle. It caricatures the crudities and oddities of human nature and through the medium of laughter hits effectively at the evils of the society. The mobile structure of Bhavai with its seventy-five or more 'vesas' becomes a mirror reflecting a panorama of social life.

S.R.D

BHAVAKAVYA (Marathi) is poetry of feeling and moods of the poet. It is a synonym of the word 'Lyric' in English. Its distinguishing characteristics are subjectivity, intensity of emotive experiences, spontaneity, musicality and brevity. It projects the poet's feelings about his experiences, his love for Nature, his inspired feelings about the creation of poetry itself and his desire to know the unknown. Being mainly personal in nature, it reflects his individuality and his attitude towards life.

Though Bhavakavya is the special feature of modern Marathi literature, it does not mean that it did not exist in the mediaeval Marathi literature. One does come across glimpses of poetic outburst of this nature in the poetry of saint-poets like Jnanadev, Muktabai, Namdev, Eknath, Tukaram and Shahirs like Honaji Bala, Ram Joshi and Padakars like Amritray, Madhvamuni, etc. The Abhangas like 'Evalese ropa laviyele dari, 'Tuja saguna mhanu ki nirguna re' by Jynanadev, 'Tati Ughada Jnaneshvara' by Muktabai, 'Malhar mehude gagani datale' by Namdev, 'Variyane Kundal hale' by Eknath, 'Karunashatakas' by Ramdas, 'Ghanashyam sundara' by Honaji Bala are illustrations of Bhavakavya of that period. However, these attempts were just unconscious, just a spontaneous overflow of powerful feelings. It must be admitted that the rise of Bhavakavya in Marathi, as a form of literature can be traced only to the tradition of Lyric-poetry in English. It came into vogue in 1885 and it has reached its century mark by now. Various attempts were made throughout the decades to find out a suitable nomenclature that would express the spirit of this imported form of poetry. Vinakavya, Vainik, Laghugit, Gitak, Muktak, Kavigita, Bhavagita, Gitakavya are those different nomenclatures. Out of all these, Gitakavya is the latest, but Bhavakavya still continues to be socially more acceptable.

Poet's experience is a salient feature of Bhavakavya. It can be subjected to a division into following categories: Pure Lyric, Song Lyric, Reflective Lyric, Complex Lyric.

In pure lyric (Shuddha bhavakavya) emotive experience is predominant. It is totally subjective and purposeless, containing a number of imageries and an intrinsic rhythm. It is uninterruptedly flowing and direct in its appeal.

In song lyric (Gitapradhan bhavakavya) external musicality is predominant. Because of the external musicality in it, rhythm, use of Yamaks and repetition of words are greatly emphasised in it. "A short poem which is song-like" is its apt description.

In reflective lyric (Chintanpar bhavakavya) are included compositions like Sonnets, Odes,, Elegies, Transcendental poetry (Gudhagunjanpar Kavya), etc. In this form of poetry thought is emotionalized.

In complex lyric (Sammishra bhavakavya) the complex experiences of a poet are picturized with complex imagery.

Subject-wise, in Bhavakavya feeling of love is one of the most coveted categories of experiences. Many subtle dimensions of this feeling like self-fulfilment, despair' desire, pangs, feeling of nearness, sacrifice, enjoyment, union and separation, etc. generate love lyrics. Right from Keshavsut (1885) till today hundreds of love poems have

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been composed almost by every poet, because feeling is fundamental and universal in its nature. It is felt differently by different people. Hence, this poetry projects this feeling in many different shades.

In Marathi, B.R. Tambe's love poems express his satisfactory marital life, those of Balakavi and Govindagraj (R.G. Gadkari) are always associated with frustration and despair, those of Anil (A.R. Deshpande) are full of satisfaction and are expressive of his tremendous faith in the strength of love in life, while those of Indira Sant are of a piercing nature, expressing pangs of separation from her beloved husband because of his death and so on.

Love-lyrics scale the heights of pure lyric when the poet has the capacity to transcend the limits of his personal feelings. However, if the poet remains tied down to his personal feelings, he succeeds in creating only a song lyric.

Love for nation, freedom, and revolution has also produced a number of lyrics in Marathi. Poems like 'Hatabhagini' by Vinayak, 'Kranticha Jaijayakar' by Kusumagraj, 'Turungachya Darat' by Yeshawant, etc, are a few illustrations of this species.

Love for God is depicted in the devotional poetry by B.R. Tambe and N.V. Tilak, etc.

Passion for Nature is another feature of Marathi Bhavakavya, prominent lyricists like N.V. Tilak, Balakavi, Anil, B.B. Borkar, Mangesh Padgaonkar, Indira Sant, N.D. Mahanor and many more. Lyrics expressing passion for Nature are of a varied and superb nature. Though many poets have written about Nature, it works as an inseparable entity with the above mentioned poets.

Poets like Keshavsut, Govindagraj, Anil, Kusumagraj, Vinda Karandikar, Narayan Surve, though essentially subjective in their expression, also bring into their poetry a lot of social content. Dalit poetry, in this respect, stands in a class by itself as far as it expresses the social content more than the individual emotions.

Poet-wise and period-wise, the span of a century of Bhavakavya in Marathi (1885-1985) can be put up into following compartments:-

i) Period of Keshavsut School of Poetry	1885 to 1920
ii) Ravikiran Mandal's period	1920 to 1940
iii) Period of Navakavya	1940 to 1965
iv) Period of Ajachi Kavita	1965 onwards.

In the period between 1885 to 1920 poets like Keshavsut, Tilak, Rendalkar, Balkavi, Govindagraj, Vinayak, Datta, Bee, etc. have written many lyrics in Marathi. Keshavsut brought up a total metamorphosis in Marathi poetry. He created a new vision in it. He wrote lyrics on many emotive experiences. The above mentioned poets had readily accepted his new outlook on poetry, called themselves the members of Keshavsut School of poetry and created their own lyrics. However, their individuality is observed in their poems.

The poet B.R. Tambe was endowed with special musical talent and aesthetic quality. His love poems, dramatic songs, divine poetry, poems for children are the illustrations of his individual contribution. Later B.B. Borkar and Mangesh Padgonkar wrote poems which have the same aesthetic tone.

In the period between 1920 and 1940, known as Ravikiran Mandal's period, Madhav Julian, Yashawant, Girish, and S.B. Ranade are the poets whose contribution to lyric composition is important. This period is called the period of stabilization and expansion of whatever was produced in the earlier period. However, it is a fact that it added some of the new forms and also introduced some new metrical devices in Bhavakavya.

The next period between 1940 and 1965 saw a remarkable change coming over the phase of Marathi Bhavakavya, with the rise of Navakavya initiated by B.S. Mardhekar. Complex experiences became the source of Navakavya. Mixed imagery, new diction and obscurity are its characteristics. Frustration, despair and mechanized modern life are delineated in it. This change was not welcomed initially by the common reader but proved to be the inevitable outcome of the forces of the time. The lyricists like Anil, Muktibodh, Kusumagraj, B.B. Borkar, P.S. Rege, Vasant Bapat, Mangesh Padgaonkar, Vinda Karandikar, Indira Sant, Padma Gole do not toe the line of Mardhekar. They express a desire to see light beyond darkness. They have their own place in Marathi Bhavakavya. The expression in the poetry of this period is mostly in blank or free verse (Mukta Chhanda).

The period from 1966 outwards is called the period of today's poetry–Ajachi Kavita. Dilip Chitre, Grace, N.D. Mahanor, Vasant Dahake, Arati Prabhu, Narayan Surve, Keshav Meshram, Daya Pawar, Namdev Dhasal etc. are some of the few representative poets of this period. Blank verse is replaced by free verse which divorces itself from external musicality in Marathi Bhavakavya. It is the intrinsic musicality which has a value for these poets. Poets from all the social strata have started writing poetry in this period and they have given rise to a new branch of Dalit Kavya (Poetry of the oppressed) in Marathi Bhavakavya. Revolt seems to be the cornerstone of this sort of Bhavakavya. It is an effervescence of pangs which these people have to undergo as members of a particular social stratum. Sincerity in expression and intensity of feelings are its distinguishing characteristics.

The horizon of Bhavakavya in Marathi is widening and it is trying to reach the depths of life.

M.J.

BHAVAPRITANAND (Maithali). Bhavapritanand Ojha was the Head Priest of Vaidyarath Temple at Deoghar in 1970. He was highly praised by the late Ramanath Jha as having introduced new types of lyric poetry, Jhoomari and

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Ghaira. A collection of his lyrics has been recently published.

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J.M.

BHAVE, PURUSHOTTAM BHASKAR (Marathi; b. 1910, d. 1980). was a versatile writer whose contribution to Marathi is quite significant. It includes collections of stories (twenty-six), novels (seventeen), plays (eight), collections of articles (twelve) and screen-plays (two). However, his popularity primarily rests on story-writing. *Sawadhan* and *Adesh* (periodicals) have projected him as a good journalist also. *Pratham Purushi Ek Vachani* (Part I) is his incomplete autobiography.

Bhave spent his childhood in Vidarbha, His father Bhaskar Hari Bhave was a physician. He was a strict disciplinarian. Young Purushottam lost his mother when he was just seven. Unfortunately, he could not live with his father. He was, therefore, brought up by his grandmother. He was educated at Hislop College and Law College of Nagpur.

Bhave was an astute worshipper of ancient Indian culture and tried to inculcate it through his logically and forcefully written articles. Similarly he was of the opinion that man and woman have inherent natural qualities independent of each other. Attraction between a man and a woman is a perennial source of love-stories. Bhave depicted many minute facets of love through his artistic literary creations. Taking into consideration his valuable contribution, he was elected President of the Akhil Bharatiya Marathi Sahitya Sammelan held in Poona in 1977.

FURTHER WORKS: Stories: *Pahila Paus, Satarave Varsha, Bangla, Himani, Fulawa.* Novels: *Akulina, Warshav, Adicha Akshare, Mage Walun, Don Bhinti.* Dramas: *Vishakanya, Swamini, Maharani, Padmini.*

A.R.A.

BHAVE, VINAYAK LAXMAN (Marathi; b. 1871, d. 1926) is the first historian of Marathi literature. His father was a lawyer by profession, but dabbled in salt-manufacture, and left a legacy of debt for his son, who inherited nothing else. Bhave was by nature an impulsive and an eccentric person. He was never much interested in formal education and was never a good student. But he acquired great erudition later on, on his own, when he got himself really interested in the study of old Marathi literature. He proved to be a successful businessman, applied himself to the business of salt-manufacture, defrayed all his father's debts and amassed quite a fortune for himself. Thenceforth, all his leisure was totally dedicated to the acquisition of old manuscripts. A shrewd businessman, he travelled extensively and wherever he went on business trips, he would look for and collect material for his proposed history of Marathi literature, which when completed came to be known as *Maharashtra Saraswat. Saraswat* took many years of hard work for its completion. It was published in 1919. *Saraswat* is still held in high esteem by the students and scholars of Marathi literature, and it is invariably referred to as a standard work of reference on the subject.

Bhave was not a mere historian. He was a very keen judge of literature and had a genuine feeling for whatever is good and lasting in literature. The historian has to be a critic as well, for without critical judgement history becomes a lifeless record of facts and figures. The secret of *Saraswat's* authority lies in its critical approach to literature. He was one of the first to solve the riddle of various indecipherable Mahanubhav scripts and his research work on Mahanubhav manuscripts helped promote the understanding of recondite elements in Mahanubhav thought and literature. His collection of old manuscripts was fabulous.

Bhave has also written a multi-volume biography of Napoleon, the very first one in Marathi. He was a stylist, and his style is direct and forceful, at once picturesque and chaste. Another of his claims to posterity is that he is well-known as the founder of Thane Marathi Granth-Sangrahalaya (1893), a valuable research library which is still flourishing. At his instance this institution sponsored a magazine *Maharashtra Kavi* in order to undertake the publication of the unpublished works of old Marathi poets. His history of Marathi literature, however, is his unique contribution.

M.M.

BHAVE, VINOBA (Marathi; b. 1895, d. 1982) was born at village Gagode, Dist. Kolaba, Maharashtra. He was the eldest among the four brothers and a sister. His father was a textile technologist at Baroda. His early education was carried out at his birth-place and his character was moulded mainly at the hands of his pious and affectionate mother who knew by heart various Abhangas or poetic compositions of the saints of Maharashtra. He joined third standard at a local School at Baroda. He passed his Matriculation examination in 1913 and joined Intermediate class of Baroda College which he soon left to study Vedas and Upanishadas at Varanasi. While at Varanasi he was attracted towards Gandhiji's ideas of fearless and non-violent resistance even unto death. He left his Sanskrit studies and joined Mahatmaji at Sabarmati Ashram in 1916. He took part in every menial activity from scavenging to cooking. While at Ashram he produced a text-book taking spinning as the handicraft. Gandhiji felt that the book was quite original in conception

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which would make scoffers realize that spinning is a handicraft par excellence which can be used effectively for basic education. He had revolutionised *takli* (spinning) and drawn upon its hitherto unknown possibilities. For perfect spinning probably he had no rival in entire India. He had dedicated himself to the service of lepers and the hand-book he wrote for the treatment of lepers received great attention. He had abolished every trace of untouchability from his heart. He believed in communal unity. He learned Arabic in order to study the *Quran* in the original. He was a multilingual man having mastered almost all the major languages of the world. When the Congress launched a campaign of individual Satyagraha under the guidance of Mahatma Gandhi, Vinoba was chosen to be the first Satyagrahi. Gandhiji believed that there was no substitute for Vinoba.

Gandhiji moved from Sabarmati to Wardha in 1921, where he started his 'Satyagraha Ashram' and Vinoba was in-charge of the Ashram. His knowledge of Hindu scriptures made a great impression on Gandhiji. He looked upon Vinoba both as his son as well as a Guru (Master). He rendered the *Gita* into Marathi (*Gitai* for Gita the mother-1932). His parallel verses in Marathi produce the haunting music of the original in an amazing degree and many hundred thousand copies of it have been sold. It has broken all the records of the sale in Marathi since its publication. During his incarceration in the Dhulia Jail in 1932 his discourses on the *Gita* every Sunday were recorded by Sane-Guruji. The book was named *Gita Pravachane* (1932), which has been translated in almost all the languages of India and remains second best seller after *Gitai*.

Vinoba is a fine essayist. This is proved by his collection of articles *Madhukar* (1936). His style is simple, direct, coupled with humour. His participation in the freedom struggle was quite fruitful to Marathi literature. His major works were written during his frequent tenures of imprisonments. While in Nagpur Jail he wrote an important book *Swarjya Shastra* (A Science of Politics, 1942) on the lines of Harold Laski's monumental work. *Swatantrachi Pratidna Aani Ticha Artha* (Pledge for Freedom and its Meaning, 1946) and *Jivandristi* (View of life —1946) are two important books that he wrote before independence.

After the passing away of Mahatmaji in 1948, Vinoba mainly confined himself to Pavnar Ashram near Wardha where he immersed himself in deep thinking and constructive work. He founded Sarvodaya Samaj, which resulted in Bhoodan movement. Books and pamphlets prepared from his speeches thrived. His deep study of the literature of Marathi saints resulted in collection of Bhajans of Jnandev, Namdev, Eknath, Tukaram and Ramdas, from 1947 to 1956. Introductions and discussions appended to these books have added splendour to the study of Saint literature of Marathi. His other important books are *Krantadarshan* (1951) *Sinhavlokan* (1953), *Sarvodaya Vichar* (1953), *Diksha* (1956), *Gurubodha* (1957).

FURTHER WORKS : *Upanishadancha Abhyas* (Study of Upanishadas 1955), *Sahityikanshi Hitguja* (Discourses with men of letters 1957), *Gita-Chintanika* (1958), *Quransar, Bhagavatsar* and *Dhammapada* (1958, 59), *Samyasutre* (1958), *Vinobani Sangitalelya Gosti* (Stories told by Vinoba, 5 parts 1967, 68) and *Bhoodan Ganga* (Part 1 to 9).

Bh.K.

BHAVISAYATTAKAHA (Apabhramsha) is a famous narrative in epic form of Apabhramsha, which is better known as kathakavya. This is a pure folk-tale that has been woven on the pattern of classical epics. It deals with the story of a prince or a merchant. There exists a long tradition of the kathakavya of this type in the contemporary literature. As many as 24 kathakavyas on this very theme have been found in Prakrit, Sanskrit, Apabhramsha and Hindi. This form is known in Apabhramsha literature under different names. It is called as Nanapanchami (Jnanapanchami), Panchami, Saubhagyapanchami, Shrutapanchami, etc.

Dhanapala's *Bhavisayadattakaha* is the best known among the lot available in Apabhramsha. It may be mentioned here that *Nanapanchamikaha* of Maheshvara Suri in Prakrit belongs to this category. Even in Apabhramsha, Dhanapala has at least a few predecessors: such as Svyambhu who wrote *Panchamikaha* and *Vibudha Shridhara* and Raidu who wrote *Bhavisayattakaha*. The text of Dhanapala's *Bhavisayattakaha* is composed in 22 cantos or sandhis. It is a composition of sandhibandha. The hero of this story belongs to the business community.

Once Bhavisayadatta sets out on a journey for business and is accompanied by his younger step-brother. The two, with five hundred young traders land in an island. There the younger step-brother treacherously leaves his elder brother alone and sets sail. The latter discovers a deserted but a rich city and a beautiful princess, whom he marries. After a long time, they take much wealth with them and go ashore in the hope that some merchant-ship might pick them up. They again meet the step-brother, who had returned unsuccessful. The latter feigns repentance and offers to carry his brother and the princess with their wealth to home. All is ready, he sets sail along with the princess and the wealth leaving his brother once again. He returns home and declares the princess to be his bride. By the help of Yaksha the elder brother also returns home when the marriage is about to be celebrated. He lodges a complaint against his step-brother and convinces the king of the land about the perfidy of his step-brother and got him punished. As reward, Bhavisayadatta got half of the kingdom and the king's daughter as his wife.

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The entire narrative is woven around certain motifs. These motifs build up a narrative chain step by step and unfold the theme. Some of the motifs employed in the fabric of this kaha are: (1) the desertion of wife by the husband, (2) journey of the elder brother with the younger step brother, (3) wrong teaching by the step mother, (4) warning or a note of caution by the real mother, (5) treachery, (6) the deserted city, (7) the temple, (8) the help by the deity, (9) the princess in the captivity of a demon, (10) bravery, (11) marriage with the princes, (12) faithlessness of the step brother, (13) storm in the sea, (14) prayers to silence the stormy sea, (15) magic journey, (16) the good omen by a crow, (17) fortelling by a seer, (18) meeting between the mother and the son, (19) recognition by presenting the ring, (20) chastity ordeal, (21) punishment and reward, (22) how a mortal becomes God.

Thus the element of plot is marginal. The main role is given to motifs in elaborating the story content of the kaha. It becomes a narrative of motifs. It may be noted here that some of the motifs used are universal in character which have been found in the folk-tales of the languages of the world as mentioned by Thompson in his book *Motifindex*.

Bhavisayattakaha of Dhanapala is an important landmark in the tradition of kathakavyas. It has certain features which are, by and large, unique. It has been composed in kadavakabandha, a special metrical form in 16 to 30 lines, which as a characteristic feature of alliteration in the endline and which is not found in Sanskrit and Prakrit kavyas. Even in using kadavakabandh, the author has used paddhadia meter, out of the three meters usually employed in composing it, the choice of using paddhadia, and not duvai or adilla, has heightened the narrative aspect of the kaha. This narrative has effectively presented the fine blend of the four important rasas—shrinagara, vira, vatsalya and shanta. The author has also used a few new meters which were not used by the Sanskrit writers. The important meters employed in metrical composition are: kalahamsa, simhavalokan, pilavingam, shataknan, etc. The author has also employed a number of figures of speech and especially elaborate images. The images used are fresh and natural, for example the poet describes the beauty of Bhavisayanurupa in these words:

Romavali Vali amgi Vihavai Thiya Pipilirimcholi Va Navai. Samcakkala Kadiyalu Kisu majjhau najjai Karyalu mutthihigijjhau. (Bh. Kh. 9).

The poet here compares the trivali, the lines of hair around the navel, with the lines of ants. Similarly her waist is so thin and round that it can be held in one's palm.

De.S.

BHAYANI, HARIVALLABH CHUNILAL (Gujarati; b. 1917) is a linguist, philologist, research scholar of ancient and medieval literature, critic and translator.

He was educated at Bhavnagar and Bombay. He obtained his degree of M.A. with first Class, taking Sanskrit and Ardhamagadhi as special subjects, in 1941, from Bharatiya Vidya Bhavan, Bombay. Later he did extensive research on '*Paumachariu* (which is a ninth century Jaina version of the Ramayana), composed by one of the great poets of Apabhramsha language and literature, Swayambhudeva, under the guidance of Muni Shri Jinavijayaji. Consequently, he got his Ph.D. degree in 1952.

In 1941, he joined the Bharatiya Vidya Bhavan, Bombay for teaching and research work. From 1965, he joined Gujarat University as Professor of Linguistics. Following his voluntary retirement in 1975 from Gujarat University he joined the famous Lalbhai Dalpatbhai Prachya Vidya Mandir, Ahmedabad, as its Hon. Professor. He presided over the Prakrit and Jainism section of the All India Oriental Conference held at Chidambaram in 1957. In 1984, Gujarat Sahitya Academy awarded him a fellowship for special Research work, with a view to enable him to prepare a historical grammar of the Gujarati language.

Bhayani is very prominent as a linguist. Being closely acquainted with the trends in modern Western research and study, he has favoured modern concepts and methods for the linguistic study of Gujarati. Among his books dealing with this area of study notable are *Shabda-Katha* (1963, 1983), *Anushilano* (1965, 1976), *Thodok Vyakaran Vichar* (1969, 1971, 1978), *Shabda-Parishilan* (1973), *Vyutpatti-Vichar* (1975) and *Gujarati Bhashana Itihasni Ketlik Samasyao* (1976).

Shabda-katha deals with the etymology and historical significance of words, breaking-up of words, their crowding tendency and their transformation. All these topics are discussed in a rigorous method with historical documentation, and hence, the book has achieved great popularity among the students of Gujarati language. Bhayani's style is characterised by brevity and lucidity, due to which a careful and conscious reader never fails to grasp the real meaning or inner significance of his writings. His articles on Gujarati and Apabhramsha languages are included in another book, *Anushilano*. On the other hand, *Shabda-Parishilan*, *Vyutpatti-Vichar* and *Gujarati Bhashana Itihasni Ketlik Samsyao* are important for investigating various aspects of the history of Gujarati. From 1981 to 1983, Bhayani edited a linguistic quarterly titled *Bhasha-Vimarsha*.

Bhayani has won international fame for his research work on ancient and medieval Indo-Aryan languages and literatures. There has been a considerable impact of his books in this particular field, both in India as well as abroad. His critical method of editing, his precision and keen sense of observation—all of these have provided an excellent model in this field. *Sandesh-Rasak* (1945),

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Paumachariu (1948), *Neminaha-Chariya* Part—1-2, (1970) (1971), and *Sanatkumara Chariya* (1974), *Samkhitta-Tarangavaikaha* (1979), *Lilavatisara* (1983) are the famous examples of his research work and editing of Prakrit, Apabhramsha and Sanskrit texts. His introduction to the *Sandesharasaka*, edited by Muni Jinvijayaji, runs into 50 pages, providing an analysis of the metres and language of that work. *Paumachariya* and *Neminaha Chariya* are edited by him in collaboration with Madhusudan Modi.

Bhayani's editing of the *Paumachariya* (1953-1961), a text having an extent of 12000 verses is exemplary so far as the study of an Apabhramsha text is concerned. His *Apabhramsha Vyakaran* was published in 1961. His critical study of Desya words '*Studies in Hemchandra's Desinammala*, was published in 1966.

Over and above the works on Apabhramsha, his contribution to the field of medieval Gujarati language is also remarkable. His editions of three of Shamalbhatta's works, viz. *Madan-Mohana* (1955), *Rustamo Saloko* (1956), and *Sinhasan Batrisi* (18 to 22 stories 1960), provide guide lines and examples for the editing of medieval Gujarati texts. *Dashama Skandha* Part 1, 2 (1966-1972) edited in collaboration with Umashankar Joshi, *Prachin Gurjar Kavya* (1975), edited jointly with Agarchand Nahata, and *Ratnachud-Ras* (1977) have been done on the same lines.

Shodh and Swadhyaya (1961) and *Anusandhan* (1972) contain a compilation of Bhayani's various articles on ancient and medieval languages and literatures of India.

Prapa (1966) and *Gatha-Madhuri* (1975) are beautiful Gujarati translations of short lyrics written by classical Sanskrit and Prakrit poets. *Kamalna Tantu* (1979) contains a collection of translations and adaptations of selected Pali Jatakas.

Thus, editions of important Sanskrit, Prakrit, Apabhramsha and Medieval Gujarati texts, numerous research papers in these areas and translations from the ancient classics comprise the valuable contribution made by Bhayani to the study of Indian languages and literatures.

Further, his critical literary studies are published in *Kavyama Shabda* (1973), *Kavyanu Samvedan* (1976), *Rachna ane Samrachna* (1981), *Kavyavyapar* (1982). These collections of articles are imbued with critical insight, and are highly prized in the field of recent Gujarati critical literature. Of these the *Rachana ane Samrachana*, was awarded the Sahitya Akademi Award in 1981. A notable aspect of these works is that they introduce the readers to the current trends in Western critical theory through translations of select articles and excerpts from the Western writings on the subject. His interpretations, evaluations and opinions in this area are fairly objective. His articles tend to look for the aesthetic element in a literary composition and the linguistic means and modes of its expression.

Due to quality, diversity and bulk of his research contributions Bhayani has deservedly earned a prominent place among the leading scholars.

P.R.T.

BHIKHARI DAS (Hindi; b. early eighteenth century), son of Kripaldas, enjoyed the patronage of Hindupati Singh, younger brother of Raja Prithvipati Singh of Pratapgarh. He translated the *Vishnu Purana* in verse in 1728. It was followed by his other works *Ras Saransh* (1734), *Nam Prakash* (1738), *Chandrarnava Pingal* (1742) and *Shringar Nirnaya* (1750-51). The first one, *Ras Saransh*, which generally deals with Nayikabhed has nothing to do with Rasa. *Shringar Nirnaya* also known as *Rasa Nirnaya* is entirely devoted to the treatment of Shringar Rasa as a whole. The most outstanding work of Bhikharidas, however, is *Kavya Nirnaya* (1746) divided into 25 ullasas (chapters), mostly based on *Kavya Prakash* (Visvanath) and *Chandralok* (Jayadeva), almost touching everything related to poetry and its enjoyment. The most important feature is its discussion of the various traits of words. Two basic trends of the 'Ritikal,' viz Riti (poetics/rhetorics) and Shringarikata (eroticism) are beautifully illustrated with sound judgement and clarity in chaste Braj Bhasa. Examined from the point of view of pure literary merit and refined taste, Bhikhridas is ranked very high.

Critical insight of Bhikharidas is evidenced in the cryptic words of appraisal of his own erotic poetry which applies to entire Braj Bhasa poetry of the 'Ritikal':

'Aage ke Sukavijan rijhijain tau Kavitai,
Na tu Radhika-Kanhai ke Sumiran kau bahanou hai'

(It is poetry if the later poets are enchanted by it; otherwise, let it be an excuse for remembering Radha and Krishna).

Thus Bhikharidas believes that even the erotic poetry of the Krishna lore has an element of devotion. These lines are often quoted, sometimes out of their context. Bhikharidas has also given a very scientific view about literary Braj Bhasa when after mentioning a number of noted poets he says that the learning of Braj Bhasa does not essentially require one to live in the region, it can be learnt through such poets also. He also says that this language has incorporated elements of other languages which include Persian.

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K.B.

BHIKKHU, K.C. SHARMA (Hindi; b. 1924) was born in a respectable Brahmin family in Kankhal (Hardwar) and got his M.A. and L.L.B. degrees from the Benaras Hindu

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University. From the none-too-significant initial position in the All India Radio hierarchy, he rose to be its Director-General by sheer dint of hard work and honesty of purpose which, incidentally form the hallmark of his literary personality also. A comprehensive and deep study of Buddhist literature and Philosophy left an indelible imprint on his mind, its basic ingredients of compassion and love struck a vibrant cord within his own being and became embedded in his psyche and he consequently adopted the pen-name of 'Bhikkhu' (literally a Buddhist Monk).

Bhikkhu's literary personality reflects a happy and harmonious blend of traditional Indian values with healthy western traits of respect for the individual. Bhikkhu has great respect for womanhood and believes it to be an immense motivating force in man's life. A number of his novels—e.g. *Revati, Astangata, Maut ki Serai*, etc. revolve round female characters who have an amazing moral courage and will power and never deem their chastity to have been sullied by forcible and shameless violation of their person by male aggressiveness but who fight back with all the force of their character to vindicate their honour. Bhikkhu's faith in the essential goodness of man in general is deep-rooted in his belief in man's future.

Bhikkhu's range of experience and the vastness and variety of his thematic spectrum leaves one amazed. From suburban Indian locales to metropolitan jungles, from far-off Nagaland and Goanese milieu to the French Revolution as the background is a rare range to encounter. He identifies himself with the oppressed and the victimized anywhere—even if it be Marie Antoinette of France who was charged with 'incest' with his seven year old son. The reference to this charge in the history of French revolution left the sensitive author aghast and inspired him to probe deep into this charge and *Maut ki Serai* is the outcome.

His *Ek aur Yayati* is an account of the moral degeneration so rampant in the present day social life. The tragedy of life lies in the fact that those who have pretensions of righteousness and pose as standard-bearers of morality are found in actual practice to be steeped in immoral acts of the most heinous kind. He projects a realistic picture of our modern social life which has lost all its values and ideals, a moth-eaten fabric, an edifice that may crumble at any moment because of the hollowness of its base.

Bhikkhu has traversed his creative course without ever getting involved in various literary movements, factions or groups and has steered clear of unseemly controversies. His creative endeavour reflects an openness of approach and a direct analysis of questions pertaining to our social and personal lives. His diction and expression, free of high-brow and cumbersome verbosity, is more routine and commonplace—and consequently more natural and nearer real life situations.

Bhikkhu's creative effort with about two dozen books deserves better recognition than has been accorded by the critics so far.

FURTHER WORKS: Novels: *Admi ka Bachcha* (1950); *Sankranti* (1951); *Ghar ka Bara* (1952); *Bhanwarjal* (1954); *Astangata Revati; Durva*. Short stories: *Mrityu ki Minar; Bela phule Adhi Raat*. Play: *Ruplakshmi*.

Ma.C.

BHIKSHU BHAWANI (Nepali; b. 1914, d. 1980) is acknowledged to be a first rate, if not the foremost, short story writer and a front ranking poet and novelist. Avadhi being his mother tongue, Nepali was his second language in which he did all of his literary writings and to his credit, he was instrumental in bringing new beauty and expressiveness in the Nepali literary language.

Bhikshu made his debut in 1936 publishing in that year in *Sharada* an essay piece 'Alochak Ri Alochana' (The critic and Criticism) and a poem Sharada Viyog-ratri (Night of Separation). He later edited *Sharada* for some years.

Three volumes of his poems have been published. *Chhaya* (containing poems written between 1940 and 1945), *Prakash* (1949-55) and *Pariskar* (poems written in June-August of 1958). *Chhaya* (Shadow) as the title suggests is a collection of his *Chhayavadi* poems. *Prakash* (Light) exhorts us to bring about a new age of humanistic freedom. The third volume *Pariskar* (Cleanness) contains poems that contemplate on latter-day realities, personal and social. Rich in symbolism, irony, tenderness and musicality, Bhikshu's poems are hard and bright intellectually like diamond.

His voluminous novel *Agat* (The Present that Hath Come) depicts a great social transition during which time people act and react multifariously in efforts to integrate their thoughts and actions meaningfully with the oncoming transition.

Bhikshu's talent finds the artistically most gratifying expression in his short stories which are collected in the following volumes: *Gunkesari, Maiya, Saheb, Aavarta*. Around 1940 when writing short stories on social themes was the prevalent mode, of the very few who pioneered to write psychological short stories Bhawani Bhikshu succeeded most outstandingly.

To quote Bhikshu, 'If we name a verbal arrangement of thoughts and other matters of diverse kinds as a story and not something else, it is solely for the reason that it might stir up the innermost feelings of the reader and enable him to gain a complete emotional identity with the character'. This his stories achieve in the superlative manner. Understandably, love and kindred emotions are the subject matter of the most successful of his short stories, but success did not elude him when he dealt with

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other feelings and problems too. Gunkesari, a story of unfulfilled love and desire best illustrates the essence and ingredients of a Bhikshu short story in that it has sharp, intellectual characters who are very capable of dissecting feelings of ungratified desires and who brave incessant mental laceration.

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M.D.R.

BHIM (Gujarati, 16th century) the author of *Bhimgita*, known also as *Rasagita*. *Rasikagita* and *Uddhavagita*, came some 50 years after Bhim of *Harilila*. *Bhimgita* depicts in 135 stanzas a part of the 'dasama skandha' of the *Bhagavata* where Uddhava comes to Vraja to take Krishna away to Mathura.

From internal evidence this Bhima appears to be a contemporary of Vitthalanathji, the son of Vallabhacharya, the founder of the Pusti sect of Vaishnavism. This places him between 1516 and 1581. No other biodata is available. He has also written a dhola poem on Vitthalanatha.

An.R.

BHIM (Gujarati). Three medieval Gujarati poets of this name are known. Bhim, the author of *Sadayavatsacharita*, was a Hindu poet, the second non-Jain after Asait to write in the genre of *Loka-varta* or *Varta*. Not much is known about his life. He composed *Sadayavatsacharita* in 1410. The poem, in 672 stanzas, is in matramela metres and depicts the nine rasas following the poet's conscious determination (navai rasi jasu jampisu). The language of the poem belongs to the first stage of Middle Gujarat with traces of Apabhramsha in it. Three manuscripts of the poem are available in Vadodara Prachya-Vidya-Mandir, the oldest being dated 1430 and hence they are of great value from the linguistic point of view.

C.M.

BHIMA CHARIT (Assamese) is a pleasant work of poetry written by the 16th century poet Rama Sarasvati. The Kocha King Maharaj Nara Narayan who ruled western Assam with his capital at Koch Behar commissioned Rama Saraswati for the work of translating the *Mahabharata* into Assamese and extended royal patronage to the poet for the purpose. After this work was completed Rama Saraswati undertook to write a few Badha-Kavyas on the heroic exploits of epic heroes. The *Bhima-charit* is one of them and is the most popular.

In the *Bhima-charit* Rama Saraswati has drawn the characters of Bhima, Parvati and Mahadeva on the model of characteristic Assamese rural people and in doing so he has shown artistic skill. His Bhima, in fact, is partly modelled on the Assamese cowherd, a pet of the family but withal pert, resourceful and mischievous. Dhritarashtra, the king of the Kauravas did not take kindly to his nephews, the Pandavas, more particularly to Bhima who was very powerfully built and who alone was match for his one hundred sons. The one hundred Kaurava and five Pandava boys used to play games together. Bhima, by his superior strength, used to snatch away from the king's sons any sweets that were given to them. Any protest from them would earn them slaps and thrashings. Some he would throw up into the sky, others he would yoke to the plough. The weeping boys would lodge complaint with king Dhritarashtra. The old king at one stage made a show of conciliation. He offered the five Pandava brothers and their mother Kunti a newly built house. The house was made of inflamable materials. The idea was to set it on fire while they were asleep and burn them all to ashes. The plan was carried out, but the Pandavas escaped unhurt. They saved themselves by running out through a hole which the shrewd Bhima managed to dig.

The succeeding part of the poem is more attractive. We find Bhima now as a cowherd in the house of Lord Mahadeva in Kailash—an assignment he has undertaken solely with the hope that he would get at least a square meal. But the household of the poor, Bhang-addict Mahadeva disappointed him on this score. His appetite was so great that Parvati was puzzled because whatever was placed on Bhima's dish, he finished at one gulp. The new cowherd grumbled that his master had not got the capacity even to feed his servant squarely, much less give pay. Parvati the mistress of the house suggested paddy cultivation to augment food grains. Here again the new servant was unmanageable. He took out the bull to graze in the field, but in reality the bull strayed into the hermitage-garden of Vishwamitra and created havoc. When the sage reprimanded the cowherd, Bhima caught hold of the tail of the bull and after circling him out of all breath, threw him away. When the bull lay prostrate, the blame was cleverly thrown at the sage himself, for who but he would do it unnecessarily and without cause. After this, we find Bhima going to the rich Kuvera to borrow money for his master and mistress, the Mahadeva couple. He had a tussle with that notorious miser at the end of which Kuvera was obliged to come himself with money to Mahadeva and Parvati.

Now Mahadeva understood that his new servant was no ordinary mortal. Though the master and the mistress always faced a new problem from Bhima, they were captivated by him. When they at last asked for his real identity, he told them that he was the second of the Pandava brothers and that Kunti was their mother and

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that Yudhishthira was the eldest brother while Arjuna, Nakula and Sahadeva were his younger brothers. Rama Saraswati's poem closes here. Cast in popular language and racy idioms commensurate with the adventurous exploits of a fat and mountainous young hero it has become a classic of mirth for children.

Ni.B.

BHIMA DHIBARA (Oriya) is famous in Oriya literature for his kavya *Kapatapasha*. From the surname Dhibara it can be surmised that the poet was a ''Dhibara' or fisherman by caste. The poem was written most probably in the 17th century. It is divided into 10 cantos, each in different metres, such as, Nalini Gouda, Bangalashri, etc. The poet possibly because of his low-caste origin does not make any pretension of great learning. His use of simple idiomatic language to express deep emotions in popular melodious metres, has made the poem popular all over the state among all sections of people.

Although the poem is named *Kapatapasha*, i.e. the foul dice-game, it does not give an account of the game. The poem begins dramatically from the scene in the court of the Kurus when Yudhishthira, completely defeated in the game of dice, had lost everything including his brothers and his and their wife. The poet then proceeds to describe the humiliation of Draupadi, at the hands of Dushasana, which however brought immediate retribution. It so happened that when on Duryodhana's orders, Dushasana was trying to undress Draupadi, whose appeals for help evoked no response from the Kuru-elders, the clothes of Bhanumati, Duryodhana's wife, caught fire, forcing her to come into the Kuru-court completely naked. Duryodhana and his friends were thus shamed into realisation that grievous wrong was being done to Draupadi. Duryodhana thereupon asked Duhsasana to stop.

The poet in order to teach the Kurus a lesson has quoted a line from the *Bhagavata*: 'He who makes evil plans against others, himself suffers from the same, inviting God's wrath.' The story is taken from the Oriya epic *Mahabharata* of Sarala Das.

The poet within the small compass of only 10 cantos has depicted the characters of Duryodhana, Duhsasana, Dhritarashtra, Drona, the five Pandava brothers and Draupadi in a beautiful manner. The dialogues and the activities of the different characters, although given very briefly, are effective in bringing their characters and attitudes into sharp focus.

The poet has stressed the glory of Shri Krishna who had helped Draupadi in her distress. Though he was a contemporary of the poets of the Riti school, Bhima Dhibara has not used any traditional rhetorical devices (Alankara) in his poem. On the other hand his language is simple and colloquial and when wedded to music it becomes very endearing to listeners.

K.C.S.

BHIMAKAVI (Kannada; 14th century) was a popular poet of the 14th century known for his *Basavapurana*, said to be the first work in Kannada wholly composed in 'bhamini satpadi' metre. The work is a biography of Basaveswara, a saintly personage of the 12th century acclaimed as the chief protagonist of the Virasaiva movement in Karnataka. Bhimakavi is rightly said to have carried forward the tradition of biographical poems in Satpadi form initiated by Raghavanka (1220). Siddhananjesa (1650) mentions in his *Raghavanka charitra*, two more works as written by Bhimakavi viz. *Bhimakaviswara Ragale* and *Bhringidandaka* which are not available. Siddhananjesa also states that Bhimakavi comes from Siddhavataksetra near Srisaila and that he was a disciple of Raghavanka. The latter part of the statement is disputed. Bhimakavi's father was one Sivakavideva whom the poet mentions with great reverence. Under his father's guidance the poet became 'ubhaya kavitwa samartha'—well-versed in both the literatures viz. Kannada and Telugu. He completed his work *Basavapurana* in 1369.

Basavapurana is a free rendering in Kannada of an earlier Telugu work in 'dwipadi' metre viz. *Basavapuranamu* composed by Palkurike Somanatha (1300) one of the pioneers responsible for spreading Basava's message of Virasaivism in Andhra regions. The Telugu work has a high place in the history of Telugu literature. A number of Telugu poets have later converted it into champu form. Palkurike Somanatha has stated in his work that he had first-hand knowledge about Basava's life and work conveyed to him by Viramaheswaras (Staunch virasaivas) of Srisaila. His devotion to Basava knew no bounds and he has written two more works on Basava, viz. *Vrisadhipa Satakamu* (a hundred verses on Basava) and *Chaturveda Saramu* (quintessence of four *Vedas*). In his last days, Palkurike Somanatha came to Kalya, a village in Karnataka (Bangalore District, Najadi Taluk), and breathed his last. His 'samadhi' (tomb) is still there in the village. Besides Bhimakavi, later Kannada poets like Singiraja (16th century) and Sadakari (17th century) were also influenced by Palkurike Somanatha who was held in such high esteem in Karnataka that Virakta Tontacharya (16th century), a saintly poet, composed a purana in his honour, viz. *Palkurike Somanatha Purana*.

Bhimakavi reverentially mentions that he undertook Kannada rendering of the Telugu purana at the instance of a dream he had in his Yoganidra (contemplation sleep) wherein Palkurike Somanatha and Anagadevacharya (probably his father Sivakavideva) appeared and inspired him to accomplish the sacred undertaking. Eulogizing earlier poets he makes a special mention of Harihara and Raghavanka of the 13th century. He must have read Harihara's work *Basavarajadevara Ragale*, the first narrative poem on the life of Basava. Bhimakavi's *Basavapurana* is a more comprehensive work, altogether a different type from Harihara's work. It is a Virasaiva purana of

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eight aswasas' (divisions) containing 61 'sandhis' (chapters) and 3621 verses. The pattern of Virasaiva Purana was popularised by Palkurike Somanatha followed by Bhimakavi. Both these Puranakaras view Basava as an incarnation of Nandikeswara and an integral part of a great tradition of 'Sivasaranas' (devotees of Siva). Delineating, mainly, the life of Basava from birth to 'lingaikya' (death), the poet weaves around it the lives of contemporary 'sivasaranas' like Allamaprabhu, Medivala Machayya, Kinnari Brahmayya and also of the 'adiganas' (earliest devotees), like Siriyala, Kohuru Kodugusu, Bedara-Kannappa, etc. Since Basava belongs to this world of devotees, all these episodes are blended harmoniously with the main story. A contemporary episode brings to life similar episodes of olden times. For instance, Mugdha (innocent) Sangayya's episode causes narration of a number of such innocent devotees. To eradicate Basava's ego of devotion, an opportunity is sought to narrate the tales of devotees who get rid of their ego. *Basavapurana* comprises seventyfive life-sketches of Jangamas (incarnations of Siva) belonging to various types. Though *Basavapurana* differes from *Basavarajaragale* in certain aspects, the two works are complementary to each other for understanding the life of Basava. Close study of the incidents and situations in the life-sketch of Basava reveals certain significant additions and omissions. For example, the incident of cattle-lifting, the situation wherein Basava offers his wife to Siva in the disguise of a 'jangama' and the hilarious pageant of onion depicted by Harihara are omitted by Bhimakavi. And Harihara, unlike Bhimakavi, does not mention Baladeva as Basava's father-in-law. The episode of Basava's interpreting the letter mysteriously fallen from above is also not found in Harihara. And again, there are contrary statements regarding details of Basava's 'upanayana' (thread ceremony) in the two works. This apart, Bhimakavi has inserted into his work a number of descriptions and episodes not found in the original Telugu work, which broadly means that *Basavapurana* of Bhimakavi is not a literal replica of the Telugu *Basavapuranamu*; the episode of Jangama asking Mayidevi for her ear-ring may be quoted as an example. This is found in Harihara also. Perhaps, it had gained currency during the intervening period. Like-wise, the miracle of the mysterious fall of the letter already quoted and the miracle of Kajjaya (bread) are not found in the Telugu purana also.

Basavapurana is considered one of the best Virasaiva Puranas in Kannada from the view of inculcating devotion in the readers' minds. Basava, as depicted by Bhimakavi, is mainly a great devotee of Siva and a 'jangama—prani' (one who considers 'jangamas' as one's own life). He is, again, a saintly figure, a good-man of miracle and above all an incarnation with a mission. Some critics opine that in depicting Basava as such the other side of his true character as a religious and social revolutionary fades away. Whatever it be, *Basavapurana* did provide in Kannada a sound basis for the tradition of Virasaiva—Puranas and it is, to this day, a living purana. Bhimakavi's aritifice in converting the original 'dwipadis' into 'bhamini satpadis' made him, often, tend towards the learned style of the 'vastuka' (champu) but neatly tempered with 'varnaka' (indegenous satpadi). His poetic diction is lucid and elegant.

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S.R.M.

BHIMA KAVI VEMULAVADA (Telugu; b. 1125) was a bardic poet in Telugu. This famous poet whose life had become a legend lives only on the lips and minds of the people. Not a single verifiable fact regarding his life and literature has come to light so far. The legend has it that he was the son of Lord Bhimeswara by a Brahmin widow who yearned to have a son by the boon of the Lord; that he was subjected to indignities as the society treated him only as a bastard; that he wrecked vengeance on all those who ill-treated him by cursing them through his inspired words of measured beauty and magical potency. Once he went to a public dinner for Brahmins, but was refused admission on account of his being a bastard (golaka). In a fit of rage, he composed a verse extempore and turned the cooked rice into calcium powder and the sweets into leaping frogs. When all the guests and the host apologised to him and prayed for mercy, he restored to them their dinner by composing another extempore verse cancelling the earlier curse. Many such stories are widely current all over Andhra. Most notable among them is the curse he laid on Raja Kalinga Gangu, King of Kalinga. The king refused to give an immediate audience to him owing to his prior engagements and consequently was cursed and lost his kingdom to a rival king of Chalukya dynasty of Vengi. Later one day, it so happened that the dethroned king of Kalinga, then living in utter penury, fell in a pit in the dark of night and wailed that not a footman was there to help him with a lighted torch. Now Bhima Kavi who happened to be there by chance enquired who he was. "I am the unfortunate king of Kalinga ruined by the wrath of Bhima Kavi", said the king. Bhima Kavi took pity on him and blessed him in an extempore verse conferring the lost kingdom on him. Redeemed from his curse, the deposed king re-conquered his kingdom. Historians identified the king with the famous king of Kalinga known as Ananta Varma Coda Ganga Deva alias Vajrahasta III (12th century). Though there are other stories and verses

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relating to Nannaya, Sahini Mara, Tyagi Pota Mylama Bhima and one Telungadhisa, suggesting the poet's contemporaneity with them, they do not belong to one century; critics generally place him in the twelfth century. The place of his birth too, is in dispute. The consensus seems to favour Vemulavada alias Lemulawada or Lembulawada in Karimnagar district as against Drakharama in Godavari district. Poets like Srinatha paid tributes to his powerful style (uddanda saili). Reputed writers on rhetoric and prosody like Appakavi quoted him with approval. Yet today not a single work of his has survived. He has been credited with the authorship of the first book on Telugu prosody called *Kavijanasrava*, also called *Bhimana Chandas*; but recent scholarship disproved the claim. The authorship is now attributed to Mallia Reca of the 9th century. He is supposed to have written the following Kavyas: *Raghavapandaviyam* (a double entendre composition), *Satakanantha Ramayanam*, *Nrisimhapuranam*, and *Haravilasam*. An astrological work, *Jyotishamrita Saramu*, stands in his name. It was translated into Persian. A number of stray verses (catuvulu) often in the form of a blessing or a curse are in wide circulation today. From a study of the legends and occasional verses in circulation, it emerges that he was a gifted poet of a very high order and that he led a luxurious independent life.

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G.Sr.

BHIMANNA BOYI (Telugu, b. 1911) has been enriching the Telugu literature for over six decades. He started his career as a agricultural worker. He has won many laurels and honours.

Bhimanna was born in the picturesque 'Konaseema' in a village Mamidi Kuduru (Rajole; East Goolanari District) in a poor Harijan family. He had to face many difficulties due to his poverty and caste. In those days the caste barriers in Andhra, particularly in Konaseema, were much more rigid. Bhimanna completed his primary and high school education in Konaseema.

Bhimanna started his poetic career very early in life. He wrote stray poems while studying in the sixth class in high school. His father encouraged him to write the *Mahabharata* but Bhimanna did not fulfil his father's wishes. He had his own way of composing poetry. He learnt prosody on his own accord. Later Bhimanna described himself as a wild tree in a forest which grew on its own.

Bhimanna graduated from P.R. College, Kakinada. He studied under the guidance of the great luminaries Raghupati Venkata Ratnam Naidu, Vemuri Rama Krishna Rao and 'Gora'. Bhimanna revolted against Prarthana, a Brahmo Samaj custom, and walked out of the hostel.

He joined as a clerk in a newspaper *Janawani* edited by Sri Tapi Dharma Rao. He wrote a remarkable serial Janapaduni Jabulu (Letters from a villager) depicting the village life very well. Later he worked as sub-editor of *Prajamitra* edited by Sri Gudavalli Ramabrahmam. He worked as a teacher in Mummadivaram for some time. While working as a teacher he wrote a play Paleru (agricultural servant), which became very popular. It depicted the realistic conditions of the agricultural labourers in a realistic way and earned praise of literary critics.

Bhimanna attended a meeting at Ramachandrapuram addressed by Ambedkar, the great patriot, and read a few poems in English in praise of Ambedkar in 1944. Bhimanna adopted Gandhian philosophy. He met Gandhiji.

Bhimanna wrote another play *Kooliraju* (A labour leader) which was also well received by the people. He worked as sub-editor in *Andhra Prabha*, a popular Telugu daily newspaper, for sometime and as chief–translator. He was nominated to the State Legislative Council for two terms.

Bhimanna's works are many. Among them *Madhubala* (Damsel of spring), *Deepa Sabha* (A galaxy of lights), *Madhugeeta* (Spring song), *Bhimanna Kavya Kusumalu* (A bouquet of Bhimanna's works), *Pairupata* (Crop song), *Anaadi Kosanunchi Anantatwamloki* (From the very beginning to the eternity), *Chitrakala Pradarsana* (Art exhibition), *Prukritilo Manava Prakriti* (The behaviour of man in Nature), *Tripadalu* (Triplets), *Manavuni Maroka Majily*, *Balayogi*, *The Seventh Season* (English) *Ragavaisakhi* (The music in Vaisakha), *Akanda Tandavamu* (Rhythmless Tandava), *Dharmamkosam Poratam* (Struggle for Dharma), *Pilli Satakam* (A Sataka on a cat), *Eka Padyopakhyanam* (A story of a single poem), *Asokavanilo Ramudu*, *Rabhilu*, *Kedareswari* (Goddess of crops), *Gudiselu Kaliopotunnai* (Huts are on fire), *Sivalakalu* (Front locks of Parvati), and *Janmantara Vairam* are very popular.

Bhimanna was inspired by the beautiful nature of Konaseema in his early life and portrayed it in many of his works. And they have won critical acclaim. He received the central Sahitya Akademi Award for *Guideselu Kalipotunnai* in 1975. *Ragavaisakhi* is a full length socio-mythological drama.

Bhimanna likes the pastroal life of Andhra and depicted it in some of his poems. *Balayogi* is a play portraying the life of the great saint Mummidivaram Balayogi. *Ragavaisakhi* is, as one critic correctly observed, "not only a sweet song of sublime love but a profound philosophical treatise and essentially humanistic

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compound, presenting higher values of love through an inspiring correspondence in an enchanting style".

In *Akandatandavamu* Bhimanna combined the devotion to God with the realities of life–"with Lord Siva's eternal dance of creation and ambition as the main theme. These lyrics prompt man to ponder over the power of the All Pervading one." In lucid style, these verses preach the need for brotherly love and compassion and a society divorced from corruption, bigotry and superstition. His *Pillisatakam* is a satire on modern life and *Ekapadyopakhyanam* a satire on Telugu literary criticism.

In *Asokavanilo Ramudu* Bhimanna fancied that he entered Asokavana after the death of Ravana and thought about the past life of Sita in Asokavana.

Bhimanna preached a new philosophy 'Rasadwaita' combining 'Rasa' of aesthetics and 'Adwaita' of Sankara. He considered woman as 'Parasakti' and 'Sasktiswarupini'. He does not like the contemporary poets who imitate the traditional literature. He also dislikes Marxist poetry.

He was given the honour of Padmasri in 1973. by the Govt. of India for his services to literature.

K.R.R.

BHOI, BHIMA (Oriya; b. 1855, d. 1895) was a blind and talented Oriya saint-poet of the Khond tribe (Adibasi) who enriched Oriya literature by his devotional lyrics. He was adopted by a poor couple of the Khond tribe at Radhakhola. He left them when he was still a child and had to toil hard and suffer a lot to earn a living. He was initiated into Mahimadharma or Alekhadharma (a Hindu reform movement) by Mahima Goswami, the founder and exponent of the new movement. After his initiation he married a Brahmin girl and built his Ashrama at Khalipala in 1877 and lived there with his companions and scribes and surrounded by his disciples.

This renowned saint was highly esteemed and revered for his devotional lyrics, practice of penance and sincere prayer for the spiritual emancipation of his fellow beings. Lack of formal education was in no way an obstacle to the development of his natural poetic gift as he had a wonderful memory and sharp intelligence to assimilate the immortal teachings of *Shrimadbhagavata*, the works of Panchasakha (five associates) and other scriptures and puranas (mythology). Tenets of the new movement of his guru (preceptor) have been reflected in almost all his works amongst which *Stuti Chintamani*, a fine collection of devotional lyrics, is a classic in Oriya literature. It is a departure from the conventional mode, where the readers experience the sincere emotion of a socially tortured revolutionary surcharged with deep and unshaken optimism for the reformation of the debased society. His unlimited compassion for the sorrow-stricken human society has been reflected in a couplet, viz. "Let my life rot in hell for the emancipation of the world." The language, expression and the images of his composition were meant for the common man, intelligible and touching, and the style was spontaneous and lucid. His Chautisas (lyrics containing 34 stanzas using each of the 34 consonants in the beginning of each stanza) and Bhajanas, (singing the glory of God and dialogue between 'mana' and 'chaitanya'—mind and consciousness) are surcharged with wistful prayer and yearning for the spiritual uplift of human beings. Other works like *Brahmanirupana Gita*, *Shrutinishedha Gita* etc. are doctrinal in nature where the teacher and the preacher subdue the poet. The tenets of the new movement which discourage casteism and idol worship for the realisation of the Brahma (The Supreme Soul who is void, formless and without attribute: nirakara and nirguna) have been expounded with lucidity and with due respect to the tradition of the *Panchasakhadharma* (religious doctrines of the Five Associates during the reign of King Prataprudra Deva).

FURTHER WORKS: Nirveda Sadhana, (Practice of Nirveda), *Adi Anta Gita* (Poem of the Beginning and the End), *Bhajanamati* (Garland of Songs in Praise of God), *Chautisa Madhu Chakra* (Beehive of 34 stanza-lyrics).

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G.B.

BHOJA (Sanskrit). King Bhoja of Dhara (1005 to 1045) is almost another name for patronage to learning and prolific authorship of encyclopaedic works in virtually every branch of learning. They are incredibly too many (84 to be precise). It is likely, therefore, that many of the works published in his name were actually authored by his court-poets, the most prominent among them being one Chittapa. In the field of literary theory, Bhoja is famous as the author of *Sarasvatikanthabharana* and *Shringaraprakasha*.

Bhoja's chosen task was to compile all material in the field of criticism which had accumulated in the course of centuries after the first formulation of the basic concepts by Bharata and Dandin, applicable to poetry as well as drama. In this he was influenced to a large extent by the mammoth writings of Rajashekhara which are only partially available to us now in the *Kavyamimamsa*, and in whose design such diverse aspects of poetry are included as recitation, intonation, imitation of master poets, varieties of plagiarism, geography, flora and fauna of India, mythological notions of the Universe, poetic conventions, gradations among learners of the poetic technique, and personal life and culture of the poet conducive to poetry, nature of instruction to would-be

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poets, etc. Almost all this far-flung material is rearranged by Bhoja in his two works.

But Bhoja attempted something more. It was a task never attempted before by any single theorist on such a massive scale. Bhoja wanted to encapsule all the scholarly findings on the subject of word and sentence import. Logic (tarka), Grammar (vyakarana) and scriptural disquisition (mimamsa) had all developed independent theories of meaning and denotation. The circumference of poetry touched the fringes of all these tangentially, though its centre lay elsewhere in beauty left untouched by these disciplines. Bhamaha incidentally, and Anandvardhana pointedly, had discussed the essentials of these prestigious disciplines in their attempts to disengage the essence of poetry *per se*. But it was left to Bhoja to take a comprehensive and detailed survey of these other disciplines (shastras), even when their relevance to poetry was not very intimate.

While so doing, however, Bhoja selected illustrations from poets, major as well as minor, in Sanskrit and made his treatment of even pure grammar, logic and semantics interesting. Incidentally, Bhoja's works became anthologies of classical Sanskrit literature, serving as a treasure-trove where glimpses of many a lost work in Sanskrit and Prakrit can be had. To mention only a few, Gunadhya's original *Brihatkatha*, Yashovarman's *Ramabhyudaya*, Kalidasa's *Kunteshvaradautya*, Manjira's lost *Mahakavya*, Anandavardhana's *Vishambanalila*, Bana's play *Mukutataditaka*, and so forth. V. Raghavan, who highlighted this aspect of Bhoja's works in numerous articles, has ignored the more crucial nature of Bhoja's achievement in focussing attention to a comprehensive philosophy of beauty which gives equal importance to beauty of form, content and feeling, whether self-existent in nature and perceived by the subtle mind of the poet, or created for the first time by his inspired genius or imagination. It is an improvement on Dandin who divided all literature into two neat compartments: beautiful expression of nature (svabhavokti), and artistic expression of imagined ideas (vakrokti). Bhoja's significant addition was the impassioned expression of feeling-shades (rasokti) in all their variety.

Though Bhoja started as a compiler of the intellectual background against which an integral aesthetic philosophy could become meaningful, he almost stumbled upon the truth about rasa which had evaded most of the post-Bharata interpreters. The literal meaning of rasa is nearer to taste or flavour at one pole and to sap or essence at the other. The former is relatively more subjective while the latter is more objective. The accent on the subjective pole could lead to an extreme of mystic or spiritual bliss without explaining the rationale underlying the classification of allied and opposed feelings and sentiments, their determinants, associates and accessories. Similarly, an undue emphasis on the multiplicity of these objective factors could lead to an underestimation of the sheet-anchor of subjectivity demanded of an adequate aesthetic theory. Bhoja gave a simple explanation, shringara means only a gay and cheerful personality and not erotic passion; it could promote spirited activity directed to realising any of the four recognised values of life (purusharthas)–righteousness, power and pelf, satisfaction of desires including love and calm repose. It could lead to agony and frustration when overpowered by heavy odds. In other words, the very core of man's personality or ego was the ground of all rasas, comic as well as tragic. Hence Bhoja said that shringara is a term with the widest denotation primarily related to man's inmost ego or self, (abhimana or ahamkara) which is the basis of all other mutations of it in differing circumstances.

Further, Bhoja could harmonise in his new classification of aesthetic elements, the Shabdabbrahmavada of Bhartrihari and the vakyalakshana and tatparyavada of Bhattamimamsakas and Tarkikas by squaring them up with the dhvanivada of Anandavardhana and Vakroktivada of Kuntaka in an eclectic and superficial, if not philosophical, synthesis. Yet his practical approach is not without its value to general criticism. He lays an equal emphasis on form and content of poetry without forgetting its mission to teach men the worth of life through affording them immediate delight rooted in their very nature. And as for details of verbal devices at a poet's disposal, perhaps Bhoja is superb.

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K.Kr.

BHOJAPRABANDHA (Sanskrit) is a prose work attributed, in the chapter colophons, to a Rajarajeshwara Ballalasena. Some scholars hold that this Ballala flourished at the end of the 16th century, and, therefore, cannot be identified with the King of Bengal of this name who ruled in the 12th century.

Several versions of the text appear to exist. The Southern text has been printed repeatedly. A short version has been noticed. An eclectic edition from two Paris manuscripts has been published.

The existence of a number of manuscripts as well as of more recensions than one is itself an index to the popularity of the work. It has enriched the Sanskrit tale literature.

The stories are savoury, and written in simple prose unaffected by the artificialities of the age of decadence. There are no long compounds, recondite words and sesquipedalian sentences. Verses are interspersed throughout the work; some of the verses are floating while others appear to have been taken from various literary

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sources. Some of the verses are didactic in nature. The style is popular, and the work is a literary trifle, despite attempt at elegance.

The object of the work is the glorification of Bhoja, apparently Bhoja of Dhara, in relation to several poets adorning his court and basking in the sunshine of his liberal patronage.

Considerable wit is sought to be displayed by the poets who vie with one another in quick composition of smart verses. There is a series of anecdotes which are interesting but unconnected.

The work is absolutely unreliable as a historical document. It brings together, in the court of Bhoja, such poets as Kalidasa, Bhavabhuti, Dandin, Magha and less known ones like Sita and Chittapa who belong to widely different periods.

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S.C.B.

BHOJO (Gujarati; b. 1785, d. 1850) was a medieval poet in the tradition of metaphysical poetry, Jnana-Margi Kavita. He has written many lyrics (padas) as well as a few narrative poems like *Salaiya-akhyana* in five cantos, *Chandrahasakhyana* in 20 cantos and *Nani Bhakta Mala* in 6 cantos. Moreover, he has depicted the experience of Brahman in *Brahmabodha*, a metaphysical poem in 3 cantos. *Bavanaksara tatha Kakka* is a long poem with a didactic theme of jnan (realization of Brahman).

He is at home with the form of lyric poetry. The variety of forms in his lyrics–Prabhatiyun, Saravadan, Kafi, Hori and Chabkha–is remarkable. He has also tried traditional lyric forms like Vara, Tithi and Mahina. The experience of Advaita, realization of Brahman, teachings on renunciation, significance of a teacher, admonitions, transcience of matter are some of his major themes. His lyrics on the theme of Gopi's message to Krishna through Uddhava reveal the emotion of Bhakti.

It is through his 'Chabakha' that Bhojo enjoys his immense popularity. He is outspoken in these lyrics. He exposes man's ego, emphasises the fact of death, and asks man to turn to God. Colloquialism is the source of his poetic strength. He has employed idioms and proverbs frequently and Hindi phrases occasionally. 'Praniya Bhaji Le Ne Kirtara' a didactic poem; 'Harijana Hoye Tene Heta Ghanum Rakhvum,' a descriptive lyric; 'Kachabo Kahe Kachabine Ke', a dramatic lyric of lasting value have a permanent place in the medieval Gujarati poetry.

Ch.T.

BHOLA BHARAMALI (Rajasthani) is the latest book of poetry by the author, Satyaprakash Joshi, a poet of the first rank. The book was published at Jodhpur in 1974, and was honoured by the Sahitya Akademi award in 1977. Earlier to this Joshi had published three books of poetry–*Radha* (1960), *Diva Kampai Kyun* (1961) and *Laskara na Thamai* (Borunda-Jodhpur). The poem is based on a popular love-story of Bharamali, a slave girl of extra-ordinary charm and beauty, and Bagha, a Rajput landlord and owner of a village known as Kotada (Jodhpur). As the historical anecdote goes, Bharamali originally belonged to Jaisalmer before she was given away in dowry to accompany princess Umade of Jaisalmer family, married to Rava Maladeva (Sixteenth century) of Jodhpur. As it was destined, Maladeva was so charmed by the beauty of the slave girl that he neglected his spouse at the very first night. This enraged Umade and she swore not to even be in speaking terms with her husband till death. After the incident Bharamali was sent back to Jaisalmer and there also she was an eye-sore to the royal ladies. It was, therefore, planned to persuade Bhagha to take her away from the scene which he did. But the relation between Bhaga and Bharamali developed into an intimate affection in due course, so much so that the pair later on came to be known as ideal lovers. This fact of history has been given turns and twists by the author so as to suit his theory of sublimation of sex, sought to be expounded in the poem. (Author's introductory statement in the book). One need not agree with his theory of the search for the complete sex, but the way he has presented his case is commendable. He is a master architect in his use of phrases, similies, metaphors and maxims which are deeply rooted in the cultural traditions of Rajasthan. Folk songs and vocabulary of the masses are the main store house of his extra rich diction with occasional borrowings from Dingala texts. This aspect of his language has helped him so much that the partial deficiency in the thought-content and slight lack of artistic exposition of the self and subtle treatment of the abstract can be overlooked to some extent. Despite the theoretical controversy it generated, *Bhola Bharamali* is a fine piece of poetry.

Raw.S.

BHOLE, KESHAV VAMAN (Marathi; b. 1896, d. 1977) was a well known music composer, critic, director and diligent student of drama, film and cricket. His family originally hailed from Pune, but his father, Vaman Anant Bhole, migrated to Berar. He gradually rose to the position of Assistant Executive Engineer in the Government service and settled in Amaravati.

Born just after his father's death, Keshavrao Bhole was the youngest of his six brothers. His father was an avid listener of music and used to play on Sitar. His large house used to hum with musical performance of various vocalists and instrumentalists. Naturally, young Keshav became attracted to music. This attachment to music later become

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his life-long passion. Keshavrao's fondness for music became so consuming that he left his medical studies for which he had come to Bombay and became associated with a group of theatre-goers who later founded a neo-theatrical company called Natya-Manvantara. It was during this period that he got married to Durga Kelekar (later Mrs. Jyotsna Bhole), who also rose to commendable heights in theatre and music. In July 1933 Jyotsna Bhole made her maiden appearance as heroine in *Andhalyanchi Shala*. Staged in Bombay by the Natya-Manvantara, the play took the audience by storm, mainly because of the two lyrics exquisitely sung by her, tunes of which were set by Keshavrao Bhole himself. The couple suddenly came into limelight, Keshavrao by his lovely, appropriate and fluent tunes, and his wife by her melifluous voice and singing. Keshavrao became a symbol of neo-musicians.

In 1933 Keshavrao was admitted to the well known Prabhat Film Company as a music director to succeed Govindrao Tembe. His creative ability of music composition was now seen in full bloom in successive movies, such as 'Amritamanthan', 'Sant Tukaram' 'Kumku', 'Maza Mulga', 'Sant Jnaneshvar', 'Sant Sakhu', 'Chandrasena' and others. Outside the pictures also he set to tunes many other poems and songs. Towards the end of his career he became the chief of the music section of All India Radio, Bombay.

Under the pseudonym 'Ekalavya' Bhole wrote a number of articles on contemporary classical musicians in the weekly *Vasundhara*, which were later on collected in a book called *Ajache Prasiddha Gayak* (1933). The same book was enlarged later on in 1949 with additions under the title *Sangitache Mankari*. He also wrote under the pen-name 'Suddha-Saranga'. His technical outlook and biting satire with outspoken statements are seen in some of his later books such as *Avajachi Duniya* (1948), *Astai* (1962) and *Antara* (1979). *Vasant Kakachi Patre* (1964), *Maze Sangit* (1964), and *Je Athavate Te* (1974) are his other books. The last one narrates his reminiscences. By and large, Keshavrao's writings have contributed a good deal in creating a critical awareness and a classical taste among the music lovers.

Ar.M.

BHOSALE, SARPHOJI II (Marathi; b. 1777, d. 1832) was also known as Sarabhendra Bhupala. He ruled over Tanjavur from 1798 to 1832, succeeding Amar Singh.

Sarphoji had his education under the tutor, Frederick Schwartz, a German missionary, who gave him Western type of education. Sarphoji was also instructed in Sanskrit and Marathi. Sarphoji could speak fluent English and knew Telugu and Tamil languages as well.

Sarphoji was a great lover of music and art. He founded educational institutions, both of Western and traditional type, for his subjects. He wanted his people to imbibe whatever is good in Eastern and Western cultures. He started schools for teaching music and dramatic art. He established Dharma Sabha, Nyaya Sabha and Mudrita Sabha in which scholars were appointed. Sarphoji established one Dhanvantari Mahal for physicians to carry out research in indigenous and allopathic systems of medicines. He was very fond of horses. He was an expert in shooting too.

He patronized men of letters and artists from every branch. He travelled extensively throughout India and visited famous shrines.

Sarphoji collected many valuable manuscripts, books in classical (Western and Indian) and modern languages, attractive paintings, and beautiful photographs. All his collections are preserved in the Saraswati Mahal Library at Tanjavur. It is primarily due to his efforts in collecting the manuscripts that the present Saraswati Mahal Library owes its existence.

Sarphoji was a fine blend of scholarship and creativity. Considering his learning, the Royal Society of London made him the honorary member of the Society (1828), an honour bestowed for the first time on any king of the native state of the then British India.

Sarphoji wrote in Marathi the Nirupan type of narrative poetry, Yaksagana dramas, dance-verses, a travelogue and a book on medicine and some stray verses. A few works in Sanskrit and Tamil are also ascribed to him.

One of his unique contributions to Marathi language and the musical world is that he composed verses in Marathi to fit in the South Indian style of dances.

The following are his published Marathi works *Nilakantha Kulalvara Charitra*, *Nilabhilla Charitra*, *Kiratarjuniya*, *Panchakshari Vibhuti Shivaratri Katha*, *Umamahesvara Varta*. These five works are grouped under the title *Nirupan Guccha* (Part I) and are edited by T.R. Bhimarao and published by the T.M.S. Saraswati Mahal Library, Tanjavur, 1972.

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M.R.D.

BHOSALE, SAHAJIRAJE (Marathi, b. 1684, d. 1711) was the son of Venkoji who was the step brother of Shivaji. Born in Bangalore, he ruled over Tanjavur succeeding his father. He was the most distinguished Maratha ruler of Tanjavur. He was an efficient administrator and personally led the army to Jinji to help Rajarama against the Mughals. He was an ardent devotee of Tyagaraja of

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Tiruvarur. It is said that only after the performance of the Puja of Tyagaraja at Tiruvarur, he used to take his mid-day meals.

Sahaji, learned scholar and a great linguist, wrote yaksagana plays, yaksagana prabandhas and devotional lyrics in Marathi as well as composed works in Telugu, Tamil, Hindi and Sanskrit. He patronised eminent men of letters, musicians and artists. He was responsible for the great renaissance in the literary and cultural field in the Southern region. He was the pioneer of the Marathi yaksagana plays and his *Lakshminarayana Kalyana* (1690) is regarded as the first play in Marathi.

All his works are available in the manuscript-form at Maharaja Sorphoji's Saraswati Mahal Library, Tanjavur.

His published works are *Hariharavilas*, *Lakshminarayana Kalyana*, *Subhadraparinaya*, *Ganga Kaveri Samvada*, *Panchabhashavilasa* (Yaksagana plays), *Tyagesh Pade*, *Sankarakali Natana Samvada Natakam*, *Sri Tyagaraja Vilas* and *Rasika-Karnamrita* (Prose Commentary on Stri-Laksana).

M.R.D.

BHRAMAR (Nepali) is the first full-blown modern Nepali novel written by Rupnarayan Sinha (1904-1955). Sinha graduated with distinction from St. Xavier's College, Calcutta and after passing Law under Calcutta University soon distinguished himself as the foremost lawyer of north Bengal.

The writing of the novel *Bhramar* (The Rover, 1936) has got an interesting background. The period that lay between the first and the second World Wars was one of rapid burgeoning of Nepali consciousness. *Bhramar* assimilates in itself this *zeitgeist*. Being dissatisfied with the then existing state of affairs, the novelist longed for a change that would be gratifying and beautiful to the extent of being elysian and idyllic. This explains the genesis and the range of romanticism in Rupnarayan Sinha. His was the first romantic Nepali novel and thus a trend-setter. Strangely enough he never labelled himself a romanticist. Indeed he believed he was pursuing idealism. He said, the novel should aim at setting up a high and unblemished ideal for the society to follow. His idealism, however, showed itself to be more aesthetic and romantic than moral and realistic.

As the sun was setting in the west Indra Shekhar and Maya parted ways and love between them came to a sudden end. Later while viewing the sun-rise from the Tiger Hill, Darjeeling, Indra Shekhar and Veena fell for each other. Shekhar of Don Juan proclivity loved Veena who was Lakshmi manifest. Realisation dawns on Shekhar as how indifferently he had been hurting the society all along. Repentant, he leaves his Darjeeling abode behind to penitentially serve the Nepali community settled in other parts of India. He sojourns as far as Prom in Burma. Gouri Shekhar and all who knew him entreat him to return home and to Veena to whom love of Shekhar was her whole existence. On landing at Calcutta he reads notice in papers insistently calling him back home. He sees it was a personal call made by Maya who was now blissfully in love with the honest and upright Mohan but who, when Shekhar had turned repentant, had refused insolently to have to do anything with his request for forgivness for his past libertinism. It was indeed this refusal of hers that had made Shekhar feel that he was a social castaway, an unwanted derelict, and he had set out on the penitential roving. He returns home heroically after bravely rescuing Vijaya at Calcutta from the hands of the ruffians. The former rake Shekhar, wrecker of women and society, has now turned a new leaf and become their protector.

Rupnarayan Sinha knew his Sarat and Bankim well, besides other European classics, mostly modern. Sinha's mastery of the Nepali language was great and he was an inimitable stylist. His characterization is superb. Indeed *Bhramar* has been justly regarded as the first album of Nepali fictional characters.

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Ke.G.

BHULE BISARE CHITRA (Hindi) is one of the best novels of Bhagvati Charan Verma, a modern Hindi novelist of repute. The novel is a representative work based on the social history of the later half of nineteenth and the first decades of twentieth century. Verma has presented in this major novel, the changing socio-political pattern of Indian life picking on a family of Indian feudatory for the purpose.

The novel has a wide perspective within which the novelist has successfully attempted to tell the story of the four successive generations of a feudal family. The primary aim in telling this story is to present the nature of the ever-raging struggle between the individual and the society from time to time. The first generation is represented by Shivlal, Radeylal, Gajraj Singh, Barjor Singh etc., the second by Jwala Prasad and Jai Devi, the third by Ganga Prasad and Satwanti and the fourth by Gyan.

Through the four generation plot, the writer has tried to depict the changing outlook and mentality of the people. Shivlal represents the traditional conduct and behaviour of the dying feudatory. He believes in flattery, and is earning money by hook or by crook. By these alleged virtues, he becomes successful in getting his son Jwala Prasad appointed as Naib Tahsildar of Ghatampur Tahsil, district Kanpur. (U.P.).

With the story of Jwala Prasad, the novelist success-

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fully attempts to depict the modern middle class family. Jwala Prasad tries to leave the old world for the new in every respect in the matter of tradition, belief, likes, dislikes and outlook. But this was the time when on the one hand, the feudatory with its worn-out life-values, was dying; on the other, new values were yet to take shape. Thus, Jwala Prasad finds himself in an indecisive and fluid state of mind. He finds a sort of confusion prevalent everywhere. It becomes difficult for him to fit in the prevailing confusion.

In the third generation, Jwala Prasad's son Ganga Prasad becomes a deputy collector. He loves Santo, the wife of a rich businessman. This is more of lust than love. Here the novelist is unveiling the anti-social and irresponsible element that leads to exploitation and degeneration of human values. Radhakrishna's wife flirts with Watts and as a reward, Radhakrishna gets the title of 'Rai Bahadur'; Santo becomes 'Rani Satwant Kumari' by exploiting her youth and beauty. Here the writer hints at the vices of capitalist system where everything, even the chastity of one's wife, is a saleable commodity and is evaluated in terms of wealth and riches. The writer has attempted to depict such degraded and immoral state of the so-called V.I.P. and the capitalist class in contemporary society.

The fourth and the last generation of the novel, represented by Gyan, has developed an intense sense of nationalism. Naval and Vidya go to jail, inspired by the nationalist sentiment. The process of change is on. Millions of people are endeavouring to usher in a new age, inspired by a new awakening to life and its potentialities. This incessant march will never cease. The representative of the second generation, Jwala Prasad, fails to understand this new trend. He is rather baffled. And the novel ends on that note.

Bhule Bisare Chitra (1959) thus tells the story of changing Indian society right from the dawn of the modern period, i.e. 1850 to 1930 through four generations. It was the period when traditional values of Indian life had degenerated into selfishness, confrontation and sycophancy. The British were encouraging the feudatory for their selfish ends. The newly educated middle class was trying to cut down the roots of rotten old traditions for constructing a new society in order to make the country free. In this age, a new social, political religious and literary consciousness was emerging. The country was awakened. The last generation of the novel represents the real awakening of India.

In *Bhule Bisare Chitra*, Verma has presented the picture of an age which has a unique place in the history of India's political, social and cultural life. In this period, freedom fighters struggled hard. Several movements were launched under Mahatma Gandhi's leadership. These movements affected every class of our society and brought about a change in the values of life. Divided in five parts, *Bhule Bisare Chitra* with its life-like characters, delineates the three stages of India's freedom movement.

One of the most successful among all his novels, *Bhule Bisare Chitra*, propounds that the downfall and deprivation of moral values of feudalistic class were due to its craze for sex, greed for wealth and love for show and pomposity. The degradation of the middle class is due to their inherent conflict. The feudalistic atmosphere is pervaded by hatred, jealousy, knavery, repulsion, corruption and obtrusiveness. The fall of such a rotten society was inevitable.

In *Bhule Bisare Chitra*, Verma has made a remarkable use of language. The natural and smooth flow of language, sincere and straightforward manner of expression is notable in the whole of the novel. His realistic portrayal and powerful characterisation is commendable. It represents one of the Hindi's outstanding achievements in the post Independence period in the genre of novel.

S.D.M.

BHUMIGITA (Kannada) is a collection of seven poems of Gopala Krishna Adiga, one of the forerunners of the new school of Kannada poetry. The credit of giving it a definite shape and investing it with new dimensions justly goes to him. There is a marked change in the very attitude of the poet towards the aims and objectives of poetry and the means he resorts to in achieving them. His *Bhumigita* marks an advancement in this direction. In fact, this could be considered his distinct contribution to the Navya School of poetry. What attracts our attention is his concern for the function proper of creative literature.

Bhumigita tries to hint at the futile struggle of life. The use of disconnected imagery, dream technique, erotic symbolism .etc., have rendered the poem difficult to understand, and have thereby contributed to its failure on the whole. However, some of the best lines of Adiga could be cited from this poem.

Instead of satirizing, Adiga often resorts to angry outbursts. Halemaney, Mandi (Old Masters of the House) intends to satirize the old masters who are ever of the fleecing type. In contrast is 'Neharu Nivruttaraguvudilla' (Nehru Will not Retire) Adiga says:

It is on account of him that the stage looks full;
otherwise, the company goes bankrupt the very moment;

Haddu (Eagle/Boundary), symbolising the movements of an eagle, indicates the limitations to which living beings are subject. The poem almost reaches sublimity in the lines:

Even the target of an arrow has a contour;
  The drawn-up sword, the explosive bomb and
the sharpness of the teeth and the nail
  have always their own boundaries;
Even the boundless ocean has several,
  nay hundreds of boundaries beyond the horizon.

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In Prathane (Prayer) the poet aspires for art and values that "teach him to stand aright without bowing, that does not make him a horse to ride upon".

Like 'Haddu', 'Bhuta' (Ghost/Past) also resorts to pun on the words. It is indicative of the helpless state into which the society is forced. A symbolic representation thus follows:

I am aware of the techniques of driving away
the evil spirits and offering homage to departed souls.
But, I have forgotten the very hymn;
the magic wand is being waved in vain

Sharadgita is a social song. It is indicative of the serious concern of the poet for society. Though the poet lays bare the conceit of the society, he is aware of the peculiar hold of the tradition which suffocates its very being.

One of the salient features of his poetry is his use of the language. In a way, he explores the possibilities of the language. According to him, what cannot manifest itself in a language cannot be called poetry. Within the limitations of the spoken language alone he expresses his experiences. As a result, the pleasure of life does not normally find its manifestation in the poetry of Adiga. It is the agony and bitterness of life that try to find expression in his compositions. At times, the best of his poetry is almost a dialogue with his own self. It is one of the tragedies of modern writing that a big gulf separates the reader from its author. *Bhumigita* is no exception to this.

U.R.A.R.

BHUPALI (Marathi) is a very old form of devotional song. With 'Shejarati' the deity is supposed to go to sleep. With Bhupali the devotees awaken the God. 'Kakadarati' is performed a bit earlier. Yet there is a very significant difference between the Arati and the Bhupali. Arati is sung as a part of a ritual, while Bhupali is more or less devotee's personal, heart to heart talk with the Lord. Of course Bhupali, in ancient times, was a group performance, as is evident by the Bhupalis, written by saints and devotees of the Lord. But all Bhupalis are not necessarily addressed only to God. Many homely and popular Bhupalis extol the grace of the Lord and invoke people to follow the path of Bhakti in numerous ways. From the middle ages right upto the beginning of the 20th century, elderly people and especially ladies in a Maharashtrian household used to recite or sing such Bhupalis, early in the morning when they would start their daily household chores like doing 'Sada-Sammarjana' (dusting and sprinkling) and drawing the Rangoli designs like the cow's footmark' (Goshapada) and the Swastika.

The term 'Bhupali' is rather peculiar when taken into consideration with the Gujarati term 'Prabhatiyun' and the Hindi parallels 'Prabhati' or 'Prabhatika'. The only possible explanation is that sometime in early middle ages, this sort of the devotional songs, were set to the tunes in Raga Bhupali, even though it was sung in the morning. Raga Bhupali, very much akin to Raga Bhupa, is traditionally sung at the beginning of a music concert after dusk. The famed "Ghanasyam Sundara Shridhara" Bhupali, composed by Honaji Shahir was set to the Bhupali-tune in V. Shantaram's picture "Amar Bhupali", following the traditional way of singing a Bhupali.

Mostly all saint poets and other devotees right from the days of the great saint Jnaneshvar (13th century) have written Bhupalis. But only a few of them are now available. Jnaneshwar's Bhupali-cum-Kakad Arati: "Uthi Uthi ba Gopala," is very popular and is also claimed to be that of Mukteshwar, the great classicist grandson of Sant Eknath. Vishnudas Nama has written a Bhupali in the same strain. These Bhupali songs are composed in the matra-vritta or Jati-Patita-pavana, which is more suitable to be set to a musical Raga. Honaji's famous Bhupali is an illustration of this. Incidentally it should be noted that the illiterate Honaji Shahir seems to have been influenced by Ekanath's similar songs and Shridhar Kavi's 'puranic' writings about Krishna. Honaji composed his 'lawani' songs in the early decades of 19th century.

The other sort of Bhupali is more homely and was chanted by individual people in their houses. Their verse form is that of the Marathi 'Ghanakshari', wherein a line contains 30 'akshara matras' or the 'short' ('Laghu') measures of the syllabic quantity. The Bhupali to the Sacred Rivers by some unknown writer of old is a great favourite with women of Maharashtra. Ramdas, saint poet and the legendary Guru of Shivaji, has written half a dozen Bhupali songs. His Bhupalis to Rama and Ganapati are very much on the lips of the housewives. But his Bhupalis about Vishnu and Shankara are like his 'Aratis', distinguished by the juxtapostion of colours and sounds, and are known by the references to the nuances of dominant colours in them, viz., the white and the yellow, the snowy white of Shankara's surroundings, on the slopes of the Himalayas and the glittering golden of Vishnu's personal effects and paraphernalia. The 'Pivali Bhupali' (about Shankara) and the 'Dhavali Bhupali' (about Vishnu) are nick-names given to them by popular imagination.

Both of these categories of Bhupali are rhythmically set to the Dhumali Tala, especially to its Bhajani Theka. The third category is different in the rhythmic movement.

Of this (third) category only one Bhupali is assured of a lasting interest. It is composed in the rhythmic 5 matra 'avartanas', and thus it could easily fit in the rhythmic beats of Zapatala, which has 10 matra 'avartanas' of the Tabla or Dholaka Tala. Set to Raga Bhairavi in the slow-paced 'Dhima Zapatala,' it evinces a unique beauty of composition. It starts with the words "Uthi Gopalaji

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Chaal Dhenukade". ("Rise oh boy, Gopala, and go quickly to the bellowing cows"). This, in the melodious voice of Late Laxmibai Jadhav, had once thrilled the audience by the ever-sweet 'swaras' of Raga Bhairavi. This Bhupali is a perfect parellel of the famous Gujarati 'Prabhatiyun' of Sant Narasi Mehta: "Jaga Jo Jadava Krishna govalia" which is composed in the lilting 'Zulana' measure, and is akin to its Marathi counter-part in the Jati 'Mohamaya' measure.

There are some other Bhupali compositions in the Dina-Vatsala Jati, and other matric measures. But they are not very significant and so they require no further mention. One limitation of the Marathi Bhupalis is that there seems to be no composition in Marathi that is in the 6 matra measures of Dadara Theka or in 12 matra quick-paced Theka of Ekatala just as we see in the famous Hindi (Braja) Prabhatika "Jagiye Raghunatha Kunvara". Perhaps it is an unintentional act of omission or; may be, Marathi has lost such compositions in the passage of time.

N.G.J.

BHUSHAN (Hindi; b. 1613, d. 1715) Bhusan's personality is shrouded in mystery, so much so that his real name also is not known. Bhushan is his pen name or, to be more precise, a decoration given by Rudra Solanki, the king of Chitrakut. He belonged to an intelectually distinguished Brahmin family of Tikwanpur in Kanpur district. His father Ratnakar Tripathi, himself a good scholar, had four sons–Chintamani, Bhushan, Matiram and Nilakanth (Jatashankar) all of whom were reputed poets of the time. Bhushan showed a distinct and deep inclination to and taste for the heroic sentiment. As was customary in those days, every artist had to seek a patron so that he could spend his time in ease and develop his art. Bhushan went to many courts but could not find a patron of his liking till he came in contact with Shiva, the famous Maratha King. Shiva was the hero of his dreams in whose praise numbers flowed in effusion from Bhushan's pen. Bhushan not only enjoyed Shiva's patronage but also his admiration and regard. There was another patron, Chhatrasal, the king of Panna (Madhya Pradesh), who elicited encomium from Bhushan by his heroic deeds. Shiva and Chhatrasal were not mere princes like many others in that age but they were embodiments of the national heroic aspirations of the people. That is why their praise is not the praise of any individual but of the lofty ideals and qualities which the people wanted to cherish and emulate and which these two showed in abundance.

Three works of Bhushan are available: *Shivaraj-bhushan*, *Shiva-bavani* and *Chhatrasal-dashak*. In the first two, Shiva's triumphant victories are eulogised and in the last those of Chhatrasal. Bhushan's poetry is elevating where he is free from the fetters of poetics. Really speaking, either by temperament or by equipment, poetics was not his field. If he seems to falter at times, it is invariably under the strain of observance of the conventions and rules of poetics. He does not hesitate to twist words to fit them in the metre with the result that even familiar words tend to look unfamiliar. Many a time even grammar is ignored. But where Bhushan is able to avoid these pitfalls, his language keeps pace with the content and the result is superb. His words echo and re-echo in the ears leaving behind a lasting impression of vigour and vitality of which is he is the best representative in the mediaeval Hindi literature. Bhushan's poetry is full of vigour and bubbles with the heroic sentiment.

De.S.

BHUSNURMATH, S.S (Kannada; b.1911) in the Belgaum District, Bhusnurmath after completing his education at Belgaum and Dharwar, started as a lecturer in his own College and rose to be Professor of Kannada in the Karnatak University. He has been a devoted and devout student of the teachings and the philosophy of the Viarsaiva saints.

His *Shoonyasampadaneya Vimarshe* which won the Sahitya Akademi Award, is an extensive analysis of the philosophical basis and interpretation of the mystical and secular teachings involving an elucidation of the various steps and phases of spiritual development as enunciated by different Virasaiva saints and mystics. Almost all his works concern Virasaiva thought, teaching and philosophy. His recently published *magnum opus*, *Bhavya Manava*, an epic poem, develops the concept of a sublime human being on the basis of the spiritual achievement of the great sharanas. The book was honoured by the State Sahitya Akademi as the best creative work of the year 1983. He has edited a number of works pertaining to the field of his favourite interest and three other works, *Paramarsha*, *Kashmiradinda* and *Kalyanakka*, also deal with one or the other aspect of Virasaiva philosophy and teaching. The State Sahitya Akademi in recognition of his scholarly work honoured him with its annual award in 1969.

V.M.I.

BHUWANESHWAR SINGH BHUVAN (Maithili; b. 1907, d. 1945) was a modern Maithili writer of eminence. He is chiefly remembered for his preface to his first collection of poems called *Ashadh* (1936) in which he declared for the first time the birth of modern poetry. A scion of the Royal family at Darbhanga, he lived all his life a recluse at Muzaffarpur. He was a fearless critic also and the monthly magazine called *Vibhuti* which he brought out during 1937-41 had many new features which were not generally conventional. He also edited an old Kirtaniya drama of

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Ramadas Jha. A versatile writer, he also wrote in Hindi In 1958 his original works were collected as *Bhuvan Bharati* by Durganath Jha 'Srish'.

Some regard him as the harbinger of revolutionary poetry of today, a progressive poet.

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J.M.

BHUWANESHWAR (Hindi; b. 1910, d. 1957) Endowed with an incisive intellect, a deep understanding of social afflictions and complexities, Bhuwaneshwar ranks as one of the pioneers of the western style of one-act play in Hindi. Born in Shahjehanpur (U.P.) where he also got his education he developed a keen interest in western authors and thinkers whom he had studied rather thoroughly. He had a strong liking for Ibsen and Shaw among the playwrights and for Lawrence because of his ruthless exposure of human frailties and moralistic pretensions. Freud also seems to have exercised considerable influence in moulding his outlook. His experience of life is repkete with bitterness incongruity, discrepancy and abnormality and his one-act plays, therefore, give free vent to intense repugnence, uncontrollable wrath and a sense of deep revolt against established social practices and norms.

Bhuwaneshwar initiated the tradition of one-act plays patterned on the western mould. His first creative piece 'Shyama: Ek Vaivahik Vidambana' (Shyama: tragedy of a marriage) published in Prem Chand's *Hans* in 1933 was followed in quick succession by Shaitan, Ek Samyahin Samyavadi, Pratibha ka Vivah, Rahsya Romanch and Lottery which were all compiled and published in *Karvan* (The Caravan) in 1936. These plays bear the stamp of rationalist western playwrights especially Ibsen and Shaw in the treatment of the theme, the content and the analysis of the problem involved. The philosophy of life enunciated by him in the appendix reminds one of the sex-oriented life view of Freud and the biting satire of Shaw.

Bhuwaneshwar's later one-act plays, however, reflect a widening of his vision and are proof that he overgrew his preoccupation with sex and love triangles to sympathetically understand and portray social afflictions and miseries, Mrityu, Hum akelay nahin hain, Sava ath baje, Strike and Usar may be mentioned in this context. In Adamkhor (Part I) published in Pant's *Roopabh* (1940), he reflects a thorough realistic out look relentlessly unfolding the bitter realities of life. His adaptation of Gogol's *Inspector General*, his *Roshni aur Aag* and *Kathputlian* are all experimental writings which helped him impart an unprecedented maturity to the genre. *Photographer ke Samne* (1945), *Tambe ke Kire* (1946) reveal man's unlimited greed with telling effect. In 1948, he turned his attention to history and his *Itihas ki Kenchul* was followed by a number of historical one act plays like Azadi Ki Ninu (Foundation of Independence, 1949), Jerusalem (1949), Sikandar (1949), Akbar (1950) and Chengiz Khan (1950). They reveal an unmistakeable national fervour. His last work was titled Seenkon ki Gari (1950).

Bhuwaneshwar's plays are forceful and effective. His stage directions-poetic, expressive and effective-clothed in a rather stinging style, give firm proof of his appreciation of the unlimited potential of the medium and its craft and his determination to exploit it fully. The inherent conflict of his plays starts solidifying with the introduction of dialogues, it gains momentum with the interaction of characters and their circumstances and then the inevitable denouement takes us to the point of culmination and the drop scene. With a few master strokes he creates the requisite impression of the characters. His probing eye unfolds the weaknesses, the evils and the ugliness of the upper class in all its facets. The extent of soot and filth underneath the thick cover of idealism is mercilessly exposed by him in a wide variety of portrayals. He makes no effort, even indirectly to suggest any solutions to social problems.

Bhuwaneshwar is a significant playwright in Hindi by virtue of his historical position as a pioneer and also because of the literary excellence and effective impression that he is able to create so successfully.

Ma.C.

BHUYAN, NAKULCHANDRA (Assamese; b. 1895, d. 1968) is a noted playwright and short-story writer. He had formal education only upto the standard of Entrance Examination which he passed in 1916. Nakulchandra started his career as a librarian of the Dibrugarh District Club and switched over to other departments such as the Dibru Sadia Railway and the Deputy Commissioner's Office, Tezpur, as a clerk. Finally, he came to serve the tea gardens of Assam in various capacities for a long period of twentyeight years till he retired in 1954. Even in the drab life of the tea gardens Nakulchandra could produce a series of plays on the Assam history and a series of short-story collections besides other miscellaneous writings. Although he started writing even when he was a school student, his talent got the fertile soil of growth as a playwright, after coming in contact with the Ban stage of Tezpur. It was his plays that established Nakulchandra ultimately as a famous man of letters in Assamese.

His first venture towards play-writing is *Jerengar Sati* (1924), with a few dramatic scenes written in blank verse. Another play of the same period is *Swayambara*, based on the episode of Nal-Damayanti and published in the popular monthly of the time-*Bardoichila*. His dramatic

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writing had its full fruition in his historical play *Badan Barphukan* (1927), *Chandrankanta Simha* (1931), *Bidrohi Maran* and *Numali Kunwari* (1963). In the first two there is a dramatic portrayal of the tragic incidents of the Assam history, the internal chaos and intrigues in the administration that invited the external Burmese aggressions and the fall, consequently, of the age-old Ahom administration. While maintaining fidelity to the facts of history, Nakulchandra's inventive imagination added to the texture of his plays some imaginary situations and characters that make his works immensely popular. The third *Bidrohi Maran* is based on the theme of Mayamara rebellion during the reign of King Lakshmi Simha (1769-1780). The fourth *Numali Kunwari* may be called a heroic tale of imagination based on a theme related to the reign of Ahom king Chuhungmung in the thirties of the 16th century. Behind the creation of these historical plays, particularly the first three, there is a deep urge of the poet-playwright's warmth of patriotism, reminding the people of their lost independence and adding a stimulus to India's struggle for freedom from the British Imperialistic rule. Nakulchandra's attempt on a non-historical theme is his *Sahu Ai* (1925).

Besides writing a series of plays Nakulchandra wrote also a series of short stories and thus became one of the pioneers in the field. And his short-story collections are: *Chorangchowar Chora* (1918), *Jonowali* (1933) and *Galpar Sarai* (1962). His *Bahagi* (1923) is a very important anthology of Assamese Bihu songs. Apart from these, he wrote a book for children named *Sonhatar Vishma* (1956) and a biographical work called *Radhakanta Handique Dangaria* (1961). His solitary attempt at writing the history of a famous Assamese clan is *Bara Bhuyar Buranji* (1916).

Nakulchandra was closely associated with the management of the Chandrakanta Handique Bhavan of the Asam Sahitya Sabha, Jorhat, towards the later part of his life. He became the President of the Sabha in 1966 and died, before the completion of his term of office.

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Pu.S.

BHUYAN, SURYAKUMAR (Assamese; b. 1894, d. 1964) was a scholar, poet, historian and an educationist of repute. Having passed the M.A. examination in English literature in 1916 he became a teacher of English in Cotton College, Gauhati, and finally retired as the Director of Public Instructions from the government service in 1949. He was awarded Ph.D. and D.Litt. degrees by the University of London for his research contributions to the field of history.

After his retirement from the government service he was nominated to the Rajya Sabha where he espoused the cause of Assam during the two-year term of his tenure. In 1954 he was appointed Honorary Director of the Department of Historical and Antiquarian Studies which was practically his own creation, though it was taken over by the Government after it attained a definite shape. He served as the Vice-Chancellor of Gauhati University for three years, from 1956 to 1959. He presided over the modern section of the Indian Historical Congress in the Gwalior session of 1952. He was also elected President of the 22nd session of the Asam Sahitya Sabha held at Shillong in 1953.

Bhuyan regularly contributed to the Assamese literature since he was a student. He contributed several biographies of notable persons of India. Among his important biographical works are: *Anandaram Barooah* (1920), *Gopalkrishna Gokhale, Rabindranath Tagore* (1920) and *Ramani Gabharu* (1951). Besides the above individual biographies he also published a large number of biographical sketches incorporated in his two collections *Jonaki* (1928) and *Chaneki* (1928). His biography of Anandaram Barooah is decidedly one of the best biographies in Assamese, containing as it does many revealing information about the great Sanskrit scholar in addition to his biographical detail and scholastic achievements.

Although Bhuyan was a teacher of English literature, he was essentially a historian. His historical works on the medieval and early modern periods, both in English and Assamese, have brought to focus a few of the most prominent personalities of history and their times. *Lachit Barphukan and His Times* (1947), *Atan Buragohain and His Times* (1957), *Anglo-Assamese Relations* (1950), *Studies in the Literature of Assam* (1956), and *Assamese Literature-Ancient and Modern* are some of the important works published in English. The number of Assamese books is no less impressive. *Ahomar Din, Buranjir Vani*, (1961), Saraighatar Suvachani (1971), and *Lachit Barphukan* (1972) *Swargadeu Rajeswar Sinha* (1974), are notable historical works in Assamese.

Bhuyan was the founder Honorary Director of the Department of Historical and Antiquarian Studies, Gauhati, where more than thousand manuscripts are preserved. From this institution Bhuyan has published nearly forty valuable works, mostly chronicles. Most of the chronicles of medieval Assam, some with English translations, were edited by Bhuyan.

Bhuyan's contribution to Assamese literature is of no mean order. He published a few short stories embodied in the collection *Panchami* (1927) and a few critical literary essays incorporated in *Tripadi* (1960). His romantic poems composed in his youthful days contain some of the best specimens of Assamese romantic poetry. His poetry dealing with love and patriotism are delicate combination

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of romantic sensibility and sensitive quest of truth and beauty. One such poem Apon Sur (In Quest of My Personal Note) is a fine expression of poetic insight, imagination, dignity of expression and personal philosophy. *Nirmali* is a fine collection of his lyrics. Bhuyan writes a balanced idiomatic and succinct prose. His historical writings couched in a readable language are marked by objectivity and vividness of detail. Bhuyan will always be remembered for bringing to light a series of old chronicles which otherwise would have been swept into the dung-hill of oblivion.

S.S.

BIBLIOGRAPHY (Kannada). Among the earlier attempts in this direction, A. Grant's *Native Publications in the Bombay Presidency up to December 1864* deserves to be taken note of. Among the 898 entries it contains few related to Kannada. This work was done under the instructions of the India Office, London, in response to a representation by the Royal Asiatic Society. Grant himself was not satisfied with this catalogue. He has ascribed the imperfections of the catalogue mainly to (i) the non-availability of proper documents in the printing presses; (ii) the negligent attitude of the printers and publishers who failed to appreciate its usefulness; (iii) the attributing of malafide intentions to the government; (iv) the non-disclosure of names in respect of non-respectable publications: (v) the lack of proper appreciation on the part of some Deupty Education Inspectors; and (vi) the newness of the venture. Indeed, it was again Grant who suggested that legislative measures should be taken to force the publishers to submit two copies of their publications to the Government. This suggestion was accepted by the Government and acted upon during 1867. The fate of his other suggestion that the Government should purchase two copies each of the publications is not known with any certainty. The situation remains the same even to this day.

It was L.D. Barnett who in 1910 compiled a catalogue of Kannada books in the British Museum. The second volume of the *Indian National Bibliography* contains details regarding the Kannada publications along with those of some other languages. Though not in the strictest sense, *Karnataka Kavicharite* (in 3 volumes) by R. Narasimhachar, *Karnataka Kavichariteya Anukta Kritisuchi* by Shivanna, the *Kannada Hastapratigala Varnatmaka Suchi* (in 8 volumes) of the Institute of Kannada Studies of the University of Mysore, the *Sirigannada Granthakartara Charitra Kosa* by Venkatesha Sangli, the *Adhunika Kannada Barahagararu* of the Prasaranga of the University of Mysore, Srinivasa Havanur's *Ondu Savira Kannada Pustakagalu*, the *Govinda Pai Vanmaya Darshana* by Srinivasa Havanur and M.V. Nayak, the *Gokaka Granthavali*, by H.M. Nayak and the *Kannada Janapada Grantha Suchi* again by H.M. Nayak are some of the publications which partially or fully fulfil the requirements. A cyclostyled catalogue of 1200 important works in Kannada, prepared by K.S. Deshpande for the Sahitya Akademi, has been made available to the United States Library of Congress and other institutions.

Some bibliographical material has also been provided as appendix to the volumes in the series *Kannada Writers and Their Work* published by the Institute of Kannada Studies, 8 numbers of which have been so far published. As appendices to Felicitation volumes also, some bibliographical material has come forth as in the case of Kuvempu, Karanth, Masti, Govinda Pai and others. The *Karnataka Bibliography* (vol. 1) by T.V.V. Shastry and Lila Subramanyam is devoted exclusively to literature relating to Karnataka. *Basava Sahitya Darpana* by S.R. Gunjal is another work which provides a catalogue of works and articles of Basavanna. T.V. Subramanyam and Lila Subramanyam have given us a bibliographical account of the works both of and on Gandhi which was published as a part of the *Prabuddha Karnataka* (Vol. 51, No. 4).

However, the credit for recognising this academic need and showing a serious concern in this regard goes to the Prasaranga of the University of Mysore. Kannada being one of the most flourishing languages of this sub-continent, the problem was of an enormous magnitute. With the first printed book coming out in 1817, namely William Carey's *A Grammar of the Curnatika Language*, printed at Serampur, Calcutta, details regarding nearly 40000 volumes published till 1968 had to be systematically collected and scientifically presented.

In no single place were all the printed works available. It was therefore a big task to search out each and every corner of the well known and less known libraries and even some personal collections of reputed scholars and lovers of literature. Though it was originally planned to accommodate these details in about six volumes, a seventh volume had to be published. The first volume published in 1971 has catalogued as many as 1449 entries relating to the Pure Sciences. General Science, Physics, Mathematics, Engineering, Technology, Chemistry, Geology, Biology, Botany, Zoology Agricultural Science, Medical Science and Home Science. For the first time people came to know that scientific and technical literature of this magnitude was available in Kannada. The second volume was published in 1975. It related to General Subjects, Useful Arts, Fine Arts, Linguistics, Metaphysics, Religion and Philosophy. The number of entries has come to 5327. The third volume relating to literature in general and to poetry in particular has some 4155 entries. The Fourth volume, relating to prose in general, drama, short stories and essays, and published during 1974, has listed some entries. The fifth volume brought out during 1979 is devoted to the novels whose

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number has gone up to 2571. The sixth volume relating to children's literature was also brought out during the same year, since it was the International year of the Children. This volume has 3421 entries. The seventh volume, exclusively devoted to translations, was published in 1984, and has listed 1966 entries.

With regard to the publications since 1969, the situation has not been materially different although some material was available in the volumes of the *Grantha Loak*, a monthly exclusively devoted to the publication industry since 1976, and the volumes of the *Pustaka Puravani* which is now defunct. The volume relating to the period 1969-71, which has recorded 2722 entries, was brought out during 1974, while that of 1972, with 2488 publications enlisted, was published during 1977. Likewise the bibliographies for 1974-76 and 1977-80, brought out respectively during 1981 and 1985, have respectively recorded 3355 and 5163 entries. As these figures indicate, there has been an appreciable growth in the number of publications. Even during the worst hit years, i.e., during the last 3 or 4 years-this number has not gone below the average of 1200 of the previous decades.

This work is the result of active collaboration between scholars from the field of literature and doyens in the field of Library Science. This has been hailed as "an achievement of the first magnitude in the bibliographical world of India" and "a milestone in Indian Bibliography". These encomiums showered on the technical excellence of the third volume apply equally well to the other volumes also.

This bibliographical work has also had a deep bearing on the academic pursuits and research. Some of the presumptions held fast during the previous decades, with regard to the earliest work in the different genres, had to be set right in the light of the revelations of these volumes. For example *Mitravinda Govinda* by Singararya was supposed to be the first play in Kannada. But this credit now goes justly to *Usha Parinaya Natakavu* by T.S. Chikkodi. Likewise, the pride of honour of being the first social novel does not rest with *Indira Bai* of Gulavadi Venkata Rao, but goes now to *Chandraprabha*. It could now be safely declared that the first book of Essays happens to be *Tunuka-Minuku* (1912) by Eckacakra Bhaskara. Detailed checkings have also helped in correcting some of the misgivings. For example, *Kamalaksa Padmagandhi* of Venkatesh Bhima Rao Bhandiwad, which was supposed to be an adaptation of *Romeo and Juliet*, is now definitely known to be a novelette in Kannada. Likewise, the credit of being the first translator of Shakespearean plays into Kannada also does not go to Srikantesha Gowda, as has been claimed by a few, but to B. Venkatacharya for his narrative adaptation of the *Comedy of Errors* (1876) or to A. Ananda Rao's dramatic adaptation of *Romeo and Juliet* (1889).

However, it must be admitted that curiously enough, *Mitravinda Govinda* of Singararya does not find a place anywhere in the volumes of the Bibliography. Likewise, Gurunath Joshi's abridged translation of *Ramacharita Manasa* published by Minchinaballi, Dharwar during 1964, does not occur any where in these volumes. Some entires in the indices also suffer from misprints. These are not, however, big lapses anyway. The editors themselves have modestly stated that about 20% of the publications might have gone unnoticed by them in spite of their best efforts for reasons too obvious to need any elaboration.

As B.S. Keshavan, former Librarian of the National Library, Calcutta, who was himself involved in the National Bibliography Scheme, has rightly remarked, "This is a high level performance envisaged and carried out with imagination to the satisfaction of every one concerned." The importance of these volumes has been rightly acclaimed by H.M. Nayak in his statement that "It will not be possible for any one to undertake any work without referring to these bibliographies."

P.G.

BIBLIOGRAPHY (Malayalam). The growth of reference material in a language can be considered as an index of the research activities in that language. Bibliography being an important research aid, its growth also helps research. Compared to other Indian languages Malayalam seems to be better off in this field. It has to its credit many bibliographies already published.

The most important bibliography published in Malayalam is the *Malayalagranthasuchi* edited by K.M. Govi and A.K. Panikkar and published in two volumes by the Kerala Sahitya Akademy, Trichur. The first volume came out in 1973 and the second in 1974. It is a retrospective bibliography giving details about the books published in Malayalam from the beginnings of printing upto the end of 1970. The first volume deals with literary works and the second volume is devoted to books on other subjects. Altogether there are 26,109 entries. Of these 15,623 pertain to literary works. The majority of works published in Malayalam are poems or their collections. Even though this is not exhaustive the authors have been able to bring together most titles including the list of books in the British library.

Next in importance comes the *Desiyagranthasuchi*. This is a list of Malayalam books deposited in the National Library, Calcutta, in accordance with the Delivery of Books Act. This is distributed free by the Department of Education, Government of Kerala. From 1958 to 1966 nine volumes have been published. In addition to the lists published in each year decennial volumes are also published.

K. Mahadeva Sastri prepared 2 volumes of descriptive catalogues of the manuscripts in the palace library in 1939. They cover various subjects. In 1951 P.K. Narayana

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Pillai published a list of Malayalam manuscripts of the Manuscripts Library, Trivandrum.

Apart from these, there are lists of books pertaining to special branches of knowledge or particular genres of literature. In Malayalam the preparation of bibliographies has attracted much attention. Persumably, as a result of this, a book on the theory and practice of preparing bibliographies has been published by A.K. Panikkar under the title *Granthasuchi, Tattvavum Prayogavum* (1968).

The Library of Congress regularly publishes accession lists. The Southeast Asia list contains details of Malayalam books also. This is a very useful reference tool because almost all books published in Malayalam are bought by the library of Congress.

Almost all Ph.D. theses published in Malayalam contain a bibliography of books pertaining to the subject of study.

T.B.

BIBLIOGRAPHY (Punjabi). J.F. Blumhardt was the first to compile in English bibliographies of Punjabi books and manuscripts preserved abroad in the libraries of British Museum and India Office, London, and published them, with the title *Catalogues* in 1893 and 1899 (by B.M.), and 1902 and 1977 (by I.O., the last having been produced posthumously by C. Shackle); e.g., *Catalogue of the Hindi, Punjabi, Sindhi and Pushtu Printed Books in the Library of the British Museum, London*, 1893. They were followed by the publication of *A Bibliography of the Punjabi Language* in 1906 (in the *Indian*, Vol. 35) by George Grierson who also published in 1916 (in his *Linguistic Survey of India*, vol. IX, pt. I) 'A List of All the Works-dealing with Punjabi', excluding reference to text printed in India which had already been mentioned in the *Catalogues* of Blumhardt. Catalogue of the subsequent holdings of the India Office Library, compiled by G. Gaur and E. Dimes, was published in 1975. Punjabi manuscripts preserved in the American, Russian and European repositories have been mentioned in their respective catalogues as well as in the catalogue compiled in 1971 by J.D. Pearson. Those available in the libraries of Pakistan at Lahore have been mentioned in Urdu by Shehzad Bukhari in his dissertation (1972), M. Bashir Husain in his *Catalogues* (1972-73) and Shehbaz Malik in the *Khoj* (1982). The catalogue of the pre-partition holdings of the Punjab Public Library, Lahore (entitled *Punjabi Pustakan da Sampuran Suchi-Pattar*) was published in 1946. A catalogue of Punjabi books printed in Pakistan, grouped under about fifty subjects and entitled *Punjabi Kitaben* (1977), has been compiled by Sibatul Hasan Zaigham and another published in the *Khoj Darpan* (1978 & 1983) by Shehbaz Malik.

At home, Chief Khalsa Diwan, Amritsar initiated in 1935 the publication in the Punjabi language and script a bibliography of Punjabi books, entitled *Punjabi Pustakan da Suchi-Pattar*. Ganda Singh augmented it by publishing a bibliography of *Punjabi books* pertaining to the history of Punjabi and Sikhism in his *Sikh Itihas Wal* (1946), *A Select Bibliography of the Sikhs and Sikhism* (1965) and *A Bibliography of the Punjab* (1966). The Punjabi Department, Patiala undertook the cateloguing of all sorts of Punjabi books available in Punjabi and published in 1953 *Punjabi Parkashnan di Suchi*, compiled by S. Shamsher Singh Ashok, mentioning 5000 titles grouped under 42 subjects and authored by about 1500 writers, belonging to the period 1845-1952. Its enlarged edition, compiled by S. Gurnam Singh and others, was published in 1971 by the Languages Department, Punjab in a huge volume mentioning 12000 titles. Its companion volume, *Punjabi Pustak Kosh*, was released soon after, giving their bibliographic details subject-wise under sixty genres of writing in Punjabi. The Department also published in two volumes (during 1961 and 1963) a detailed catalogue (entitled *Punjabi Hathlikhtan di Suchi*, compiled by S. Shamsher Singh Ashok of above 1500 manuscripts noticed in the Indian Punjab. Almost similar catalogues of such holdings in the libraries Amritsar (viz. Sikh Reference Library, Khalsa College Library and Guru Nanak Dev University Library), compiled by Bhai Randhir Singh, S. Shamsher Singh Ashok, Navjot Kaur and Kirpal Singh, respectively, have been published by their respective organisations including the Sikh History Society and Sikh History Research Board at Patiala, *Punjabi Alochna Sahitya Suchi*, compiled by Hakim Singh and Amar Singh has been published by the Punjabi University, Patiala (1978). The Central Reference Library, Calcutta, published bibliographic details of Punjabi books, received in the National Library during 1958 and compiled by Gurnek Singh Taj in its first year's Cumulative Volume of the *Indian National Bibliography* in 1959. Its Punjabi version, entitled *Rashtri Putak-Suchi*, began to be produced almost simultaneously. Its first issue covering the receipts of 1958 and 1959 was published by the Education Department, Punjab in 1961. Its publication was later undertaken by the Languages Department, Punjab which published its 1971-72 and 1973-74 issues, compiled by S. Natha Singh Jaggi and Harinder Kaur, during 1977 and 1980 respectively. Bibliographic details regarding the doctoral thesis, compiled by Dharam Singh, have been published in the *Khoj Darpan* (1978), Amritsar.

H.S.S.

BIBLIOGRAPHY (Sanskrit). On the history of Sanskrit literature, the important books are A.B. Keith, *Sanskrit Drama* and *History of Sanskrit Literature*; M. Winterritz, *History of India Literature* (3 Vols.); A.A. Macdonell, *A History of Sanskrit Literature*; S.N. Dasgupta, *A History*

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of Sanskrit Literature Classical Period (Vol. I); A. Weber, *The History of Indian Literature*; M. Krishnamachariar, *History of Classical Sanskrit Literature*; A.K. Warder, *Indian Kavya Literature* (4 Vols); J. Gonda (ed.), *History of Indian Literature*, (Several volumes published). For details about authors and works, K. Kunjunni Raja, (ed.), *New Catalogus Catalogorum*, Madras University (Vol. 1-11); also *Catalogus Catalogorum*, Vols. 1-3; (on Sanskrit literature of Kerala), *Contribution of Kerala to Sanskrit Literature*, are valuable. S.K. De , *History of Sanskrit Poetics;* P.V. Kane, *Sanskrit Poetics;* K. Krishnamoorthy (ed.), *Dhvanyaloka* and *Vakroktijivita;* V. Raghavan, *Bhoja's Shringaraprakasha*, *Number of Rasas*, *Some Concepts of Sanskrit Literature* are other significant works of bibliographical importance.

K.K.R.

BICHITRA RAMAYANA (Oriya) by Biswanath Khuntia (early 18th century) has been an immensely popular work throughout Orissa because of its simple and lucid language and popular metres. According to W.W. Hunter, "Viswanath Das Kavi alias Purusottama Viswanath Khuntia was a writer of good celebrity and author of the *Vichitra Ramayana* or the wonderful *Ramayana*, an Oriya version of the original Sanskrit epic. Of all the translations of *Ramayana* in Oriya this is the most popular, and passages from it are still recited by dancing boys when the scenes and events of the epic are acted on the stage."

Two printed editions of the work are available at present. One of them has been published by Radharaman Pustakalaya, Cuttack and the other by Jagannath Singh, Cuttack. Both the publishers have included a number of passages from poets other than Biswanath, like Vikram, Gopi, Gopal, Narana, Padmanabha, Lakshman, Jadunandan, Shyama, Kapila, Vamana and Vaisya Sadasiva. As per the manuscripts, the total number of Chaupadis in *Bichitra Ramayana* is 225 of which the Adi contains 28, the Ayodhya 15, the Aranya 24, the Kishkindha 26, the Sundara 18, the Lanka 69 and the Uttara 45. The work was completed in the 25th Anka of Divyasimha Deva I, corresponding to 1708-1709.

The real contribution of Biswanath Khuntia to the Rama literature of Orissa was in his choice of the model, that is, the Southern recension of Valmiki and not the Bengal recension, which was followed by Balaram Das and other Rama poets of Orissa. He made a faithful adaptation of the Southern recension excepting the episodes of the milkman and the ruddy goose which he had taken most probably from Balaram Das. However, as some of the manuscripts do not contain these stories, it is doubtful whether they were present in the original text.

Compared with Upendra Bhanja's *Baidehisabilasa*, which greatly appealed to the learned pandits, *Bichitra Ramayana* of Khuntia mainly appealed to the common folk, particularly the dancers and the ballad singers. It is also much shorter in length.

K.C.S

BIDAGDHA CHINTAMANI (Oriya) of Abhimanyu Samanta Sinhara is one of the finest literary works of the 18th century Oriya literature. The work, in 94 chhandas, describes the love-sport of Radha and Krishna. The poet in introducing Sri Krishna's childhood sports (Balyalila) refers to the birth-story of Radha and Krishna and also to the killing of demons from Putana to Keshi in passing. He has also referred to episodes like Jamala bhajana, Kaliya ganjana, and the defeats of Indra and Brahma. But he mentions all these episodes only to give a continuity to the subject matter of his poem, which mainly aims to depict the love-sports of Radha and Krishna and also to explain the love-theory in detail. The love between Radha and Krishna develops stage by stage, according to the canons of Kavya Shastras. The characters, like Paurnamasi, Nandimukhi, Vishakha and Madhumangala, help in the love-affairs of Radha and Krishna. Sri Krishna speaks his mind to Madhumangala and Radha hers to Vishakha. The poet takes this opportunity to explain the different types of love, its stages of development and also its influence on the mind of a lover. But surprisingly Radha was not the only beloved of Sri Krishna. She had a predecessor in Chandrabali. Krishna had met Chandrabali, the wife of his elder cousin, Govardhan Malla, to whom he had gone to learn about the cows. Chandrabali was asked by her husband to receive the son of Nanda, the King. In their first meeting deep passion arose in both and it culminated in their physical union. At this stage came Paurnamasi telling Sri Krishna of the unparalleled beauty of Radha. Sri Krishna now wanted to have Radha.

Abhimanyu, while apparently composing a Kavya, has actually turned this into an Alamkara Shastra. He introduced discussions on different categories and subcategories of Nayikas, Sakhis, Dutas, etc., as well as the various moods (Haba, Bhaba and Lila) of the lovers. These do not add to the poetic merit of the composition, but only reveal the writer's comprehensive, almost pretentious knowledge of poetics advocated by his Vaishnava predecessors, like Rupa Goswami (16th century) and Sadananda Kavisurya Brahma (18th century).

Thus in depiciting the love of Radha and Krishna, his stress was more on the formal Shastric love than on the natural love between a man and a woman and so he has brought in sages, like Vyasa, Garga and Durbasa to expound his theory of love and its magic influence on human beings.

Introducing Alamkara Shastra in a Kavya as a sort of appendix at the end was against the Indian Kavya tradition, except in the case of the *Bhattikavya* which was both a Kavya and an Alamkara Shastra. But even there,

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the Alamkar portion was integrated into the Kavya instead of coming almost at the end as in *Vidagdha Chintamani*. This appears to have been a direct influence of the Persian tradition with which Abhimanyu was familiar.

Despite these discussions on the pattern of Alamkara Shastra, the popularity of this work was not affected. This is due to its sweetness of diction, the musical beauty of the arrangement of words and also the artistic expression of the human feelings. This work has also been accepted as one of the best religious compositions in Oriya literature.

K.C.S.

BIDYARATNA NILAMANI (Oriya; b. 1867, d. 1923) was born at Brajabiharipur Sasan, in Cuttack district. His father was Sauri Charan Mishra, and mother Rohini Devi. His early education was in the village Pathshala, and subsequently he was admitted into the Baidyeswar Primary School. He was awarded scholarship in the school and completed his studies in Charchika Middle Vernacular School. He went to Cuttack for higher studies but could not continue his studies due to financial stringency of his father. Bidyaratna could not acquire any formal degree; he was largely a self-taught man, and read widely and deeply. Coupled with his devotion to studies which was manifested from his early life was his commitment to social reforms and a nobility of character and purpose, which was almost rare in those days. One of his principal purposes was how to eradicate illiteracy and with that end in view he accepted teachership in Gopinathpur Primary School in Bamanda State, which he subsequently left to join as a teacher in Deogarh School, at Deogarh, the capital of Bamanda State.

In course of time Bidyaratna came to be established as a renowned writer, poet, journalist, translator and editor of literary magazines as well as a patriot and social worker. His activities spread from Bamanda in the western Orissa to Khallikote and Badakhemundi, two states in the southern Orissa. One of the persons who inspired him early in his career was the poet and the educator, Radhanath Ray, whose good offices in fact brought him in contact with the enlightened king of Bamanda at Deogarh. Subsequently Bidyaratna's services were requisitioned at many places by a number of ex-feudatory kings who had a taste for literature and culture. His writings in *Hitaishini*, *Prajabandhu*, *Ganjam-Gunadarpana*, *Utkal Madhupa*, and *Utkal-Dipika*, well-known journals of the time, show his involvement and range in contemporary literature and culture.

In a different way Pandit Bidyaratna was one among the pioneers who worked towards the integration of different parts of Orissa into one state. He also raised his voice against child marriage, dowry system as well as against other prevalent social vices and used literature as a sharp, effective instrument to achieve his social objectives. He is respected today as a sober, serious writer who wrote in inimitable prose with great clarity and understanding.

P.P.

BIHARI (Hindi; b. 1559, d. 1663) The question of his lineage is not free from controversy but the majority of scholars is in favour of regarding him as a Mathur Chaturvedi Brahman. His literary output is an anthology called *Satsai* consisting of 713 couplets (dohas) only. But during the last three hundred years he has enjoyed a popularity and reputation second only to Tulsidas. There are more than fifty commentaries in verse as well as prose on his *Satsai*. Many poets have expanded the ideas expressed in the dohas in metres like Chhappaya, Kundliya and Savaiya. Bihari's *Satsai* has been rendered into Sanskrit and Urdu as well. A veritable mass of literature has grown round his small collection of couplets.

Bihari's poetry is not only quantitatively small, it is also thematically limited; that is to say, his imagination, in conformity with his times, moves within the orbit of Sringar (erotic sentiment) but such is the magic of his genius that he creates innumerable patterns of beauty out of material which is apparently so simple but, at the same time, so full of potentialities. He has only the female figure before him but like a skilful photographer he knows the exact angles from where to snap and each click gives a wonderful portrait. One can compare the portraits — there are hundreds of them but none resembles the other. Bihari has borrowed a great deal from his predecessors, particularly from writers in Sanskrit and Prakrit and to some extent also Persian, but it has all undergone such a complete metamorphosis under the pressure of his artistry that it is either unrecognizable or, if at all recognizable, it is a finer, subtler and more improved version of the original. Bihari's greatest asset is his brevity of expression his ability to convey a lot in as few words as possible. It is because of this rare skill that a small metre like doha becomes a perfect medium of communication in his hands. Beauty is not an abstraction with Bihari; it is something of flesh and blood, immensely sensuous, which one can see and feel. Bihari delights in depicting the external beauty; But to the internal beauty of emotion and feelings Bihari's access is not as great. His poetry has none of that rhythm or music which keeps on resounding in the mind for a length of time. Its effect is like the flash of lightening. Secondly, his eroticism lacks sublimity; it remains confined to the physical plane. But in that he is unmatched. Bihari reflects the composite culture of his time more fully than any other single Hindi poet. And no doubt for this reason he remains one of the most popular of Hindi poets today. Rightly it has been said of his 'dohas' that though

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small in size, these arrows of his 'dohas' inflict deep wounds within the reader's psyche.

De.S.

BIHARI SATSAI (Hindi) was composed around 1630. Seven hundred and 'Thirteen odd Dohas' (couplets) of the celebrated Hindi poet Biharilal are compiled under the title *Bihari-Satsai*. Bihari was the court poet of Jaya Singh, the king of Jaipur and used to compose couplets there under his inspiration and patronage. No other single work secured for its author as much renown as did the *Satsai* for Bihari. About fifty commentaries have already appeared on the *Satsai* and the process continues unabated even now. He never composed any other work and the *Satsai* forms the sole basis of his fame. Written in the typical Hindi meter of 'Doha', the *Satsai* is a work where there is no specific narrative link between one couplet and the other but still it brings full aesthetic relish. Visualising a tiny bouquet of fascinating objects and phenomena, Bihari presents them in a small couplet in a compact deeply meaningful and forceful style which defies emulation. They form the best examples of compactness and brevity which is proverbially the soul of wit. Each of his couplets is unparalleled in its compactness and subtlety.

In his creative process Bihari has thematically drawn on the rich traditions of *Arya Saptashati* and the *Gatha-Saptashati*. But he imparts a new rich lustre to the ideas he borrows from these works. The *Satsai* is replete with rich example of 'dhvani' and 'figures of speech'. The language used is pure 'Braj' which is blended with the language of areas spread around the 'Braj-mandal'.

Bihari Satsai is not a work intended to enumerate the features of various aspects of 'rasa', 'figures of speech', etc., and yet amorous topics like 'classification of heroines', 'the descriptions of the six Indian seasons', 'the descriptions of beauty from top to toe' finds full inclusion therein. Apart from the erotic sentiment, he finds scope for other sentiments, too, in his work — even the emotion of detachment and tranquillity of mind has found a place.

Bihari was not a devout poet but the *Satsai* has couplets which revolve round a sense of devotion. Couplets pertaining to general human behaviour and morality reflect Bihari's worldly wisdom. Though not a metaphysicist, his concepts in some cases are tinged with philosophy, spirituality and mysticism. Some of them contain meaningful aphorisms and maxims. The aphorisms and maxims he wrote keeping public conduct in view are based on his own rich experience of life.

Though it is difficult to assign exact dates of the creation of his couplets yet keeping in view the year of his birth, it can safely be said that they were composed around 1630.

Vi.S.

BIHAYI (Dogri) is a type of Dogri folksong sung on occasions connected with conception, birth and post-birth rites.

Dogras have different types of folksongs named differently, for occasions from pre-birth to post-death of an individual. After a woman has conceived for the first time and the foetus is growing in her womb, every effort is made by the relatives and friends to fulfil her wishes and to keep her pleased. A function called 'Thuan' or 'Reetan' 'Surani' is arranged in the 7th, 8th, or 9th month of pregnancy according to the family tradition and on the date fixed for it, a 'puja' is performed. The prospective mother who is in the family way, puts on ornaments and colourful clothes and she is seated on a low seat called 'Peerha'. The house is decorated with 'alpana' and gods are set on the 'alpana' and they are worshipped. Lamps are lighted in front of the gods. The pregnant woman prays and pays obeisance to married women and touches the feet of family elders and seeks their blessings. In the course of these rites, 'Bihayis' are sung by the women present on the occasion. They refer or are addressed to the pregnant woman, the infant she will deliver, the father to be, and other relatives who will become grandfathers and grandmothers and uncles and aunts of the infant to be born. These songs are full of humour, puns and fun. The intention is to entertain and please the pregnant woman, and imagined situations in the songs are supposed to generate in her mind tender feelings for the infant and to highlight her responsibilities towards it and the dignity and beauty of motherhood.

'Bihayis' are also sung on the occasion of actual birth of a son, his naming ceremony and the ceremony of first shearing of his hair 'mundan'. Some 'Bihayis' are meant to be sung on the occasion of marriage; these are the ones referring to the bridegroom's birth. The 'Bihayi' beginning with the words 'Neen Jis dhyarai mera Harihar Jammeya, Soyio dhyara bhagen bhareya' is sung on almost all occasions from the *Thu-an* (pre-natal function) to marriage function.

There is a wide variety of themes of 'Bihayis' from mundane matters of the sister-in-law demanding a costly gold ornament 'Phull Sariyan' if a son is born, to the 'lilas' of Rama and Krishna. Krishna's pranks and his charming playfulness, as described in the puranas and popular in Dogri folklore, form the main strand of Dogri 'Bihayis'. An infant born to the poorest of the poor becomes the Lord of Triloki (three worlds) on the occasions of such rites when women get-to-gether and sing.

'Krishna Murari Janame Bhabo Trailoki de Nath Godan Hariyan Bhariyan'.

(Krishna Murari, the Lord of the three worlds is born, she is fulfilled)

The songs coloured by imagination provide an escape from the hard realities of daily existence to a world full of

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joy and divinity. The infant born by the grace of God, is a harbinger of happiness. That is why, in one 'Bihayi' he is called a toy of gold that plays in the laps of grand parents and gladdens their hearts.

These 'Bihayis' are often used as a pretext to caricature, mimicry or make fun of somebody or cast aspersions on the behaviour of in-laws or to plead care for the infant's mother. Some 'Bihayis' describe the presents brought on such occasions for the infant or the boy. In some, the songs purported to have been sung on Krishna's birth in Gokul are repeated over and over again–'Nand ghar Janame Krishna Murar' and for some moments, the new-born's mother becomes 'Yoshada Maiya' and the father becomes Nand-Baba and the whole atmosphere takes on the colours of what is described in the 'Bihayis' where there is beating of drums and swaying of elephants at the gate and distribution of sweets. One 'Bihayi' describes the father of the infant as a blossomed lotus and the mother, a queen like a jasmine bud breaking into a flower.

The subject matter of Dogri 'Bihayis' shows that the woman giving birth to a son is pampered quite a lot. They sing of getting cosmetics to decorate her from far off places like Lahore and the mother-in-law and the sister-in-law (husband's sister) offering to do the household chores so that she can attend to the baby. These 'Bihayis' also throw light on the status of women giving birth to sons, customs and rites and culture and values of the community.

Sha.S.

BILGRAMI SAFIR (Urdu; b. 1833, d. 1890) Syed Ahmad was born in Masehra Dist. Etal (U.P.). Except for a few years he spent at Merehra and Bilgram he lived in Arah (Bihar), which was indeed his second home.

Like his father, Mir Syed Ahmad, 'Safir' had respect for his ancestors and their homeland, Bilgram. This is evident from his assumption of Bilgrami as his identity despite the fact that he was neither born there nor lived there ever after his early childhood, only 2 years–from the age of two to the age of four.

Safir was a precocious child gifted with an unusually sharp memory and an inborn love for books, which he started collecting when he was barely a child of 8 years. It is said that he commenced composing verses at the tender age of 14 and by the time he reached 16 he had to his credit a Masnavi and a collection of Ghazals–both in Persian. He took to Urdu poetry soon thereafter. Like most children of that period he had received his formal education in Persian and Urdu.

He was a restless youngman with an intellect too sharp and quick for his age. He kept changing his takhallus (nom-de-plume) and after discarding many, one after the other, he ultimately settled on 'Safir'. It was his search for the perfect master (Ustad) that made him seek guidance in poetry from many a master of the age, including the Marsiya poet, Salamat Ali Dabir (1803-1875). This search ended with his adoption of Mirza Ghalib (1797-1869) as his peer-murshid (Master). Between these two unusual individuals, developed the traditional relationship of Guru (Master) and Chela (disciple). He was devoted to his Master who in turn was equally proud of his disciple and instructed him well in the intricacies of the languages: Persian and Urdu. Safir who used to get most of his poetic compositions corrected by Ghalib through correspondence, is often referred to as the greatest of the many disciples of Mirza Ghalib.

Safir Bilgrami stayed in Patna for good 18 years or so and though he earned great name and fame there, he did not stay there for good and returned to Arah where he died in 1890 leaving behind a large circle of disciples, friends and admirers.

Safir, a versatile writer, was equally at home in prose and poetry. He was a sensitive poet, a well informed critic, a dedicated researcher and an accomplished literary historian. As a poet he handed all genres of Urdu poetry like ghazal, qasida, marsia and masnavi. During the 58 years of his life he wrote several books. Some of his disciples accord to him the distinction of leaving behind about 700 works. This is an inflated figure, but there is no denying the fact that his output was enormous. His *Jalwa-e-Khizr* (history of Urdu Poetry in 2 volumes), despite the anthor's somewhat eccentric approach, is still relevant.

His published collections of poetry comprise *Safir-e-Bulbul* and *Khum Khana-e-Safir;* his better known prose works include *Jalwa-e-Khizr*, (Vol, I and II), *Tarikh-e-Bilgram* (Part I), *Mahsharistan-e-Khaval* and Rashhat-e-Safir.

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B.V.

BILHANA (Sanskrit), son of the grammarian Jyeshthakalasha and Nagadevi, was born at Konamukha, near Pravarapura in Kashmir. Completing his education in grammar and poetics, he visited Mathura, Kanyakubja, Prayaga and Varanasi, received welcome at the court of King Krishna of Dahala (Bundelkhand) and spent some time in the court of Karnadeva Trailokyamalla (1064-1094) of Anhilvad. While on a pilgrimage in South India, he was honoured with the office of Vidyapati by the Chalukya King Vikramaditya VI Tribhuvanamalla (1076-1127).

The *Vikramankadevacharita*, composed at Kalyani

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before 1088, by Bilhana is a laudatory historical poem in eighteen cantos, describing the exploits and the expeditions of the King Vikramaditya VI and his love and marriage with Chandralekha (or Chandaladevi), daughter of a Shilhara ruler of Karahata. In the last canto, the poet gives his autobiographical account. The historical kernel is presented on the poetic canvass with conventionalism like whitewashing the hero, in Vaidarbhi style, which is studied but not overdone.

Chaura (or *Chauri) Suratapanchashika* or *Chaurapanchashika* (fifty stanzas of stolen love) available in at least three distinct recensions, is ascribed either to Bilhana or to Chora or to Sundara. The delightful but unreliable legend about the poem is: The Brahmin Bilhana fell in love with his pupil, the Princess (called Shashikala or Chandrakala (lekha) or Yaminipurnatilaka or Vidya), was found out and condemned to death. On his way to the gallows, he recited these passionate stanzas, recollecting the tender episodes of stolen pleasure, of quarrel and reconciliation, of intense yearning and deep realisation. Moved by the sincerity of love, the king relents and the lovers unite. The poet is silent about this incident in his autobiographical account. The legend, thus has no historical basis; it only indicates the popular skeletal frame that Bilhana turned into which a series of vivid romantic pictures of immediate experience.

Karnasundari, a play in four Acts and a poem called *Bilhanacharita* (or *Bilhaniyakavya*) are also ascribed to Bilhana.

S.A.U.

BILLESUR BAKARIHA (Hindi) is a novelette by Surya Kant Tripathi 'Nirala', first published in 1945, Allahabad (U.P.). The author has called it a work belonging to the Progressive movement. It neither presents Marxist philosophy explicity, nor does it depict class-struggle, yet it may be called progressive in the sense that it presents in a realistic style the life, environment and nature of rural India. It records in detail the life of a village which the writer has observed at close quarters. The small and dirty mud-houses, the fields, the cunning and manipulating nature of some men, their jealousy, opportunism, selfishness and meanness are all depicted with intimate knowledge. Though 'Nirala' lived most of his life in the cities, he had his ancestral and family moorings in the village. He was fully acquainted with the village vegetation, birds, method of farming and the changing panorama of nature with the change of seasons. The pictures connected with goat-breeding cultivating various crops, visitation of the birds in early winter and the marriage rites performed before the departure of a marriage-party have been drawn intimately. The essence of this novelette, however, lies in the spirit of revolt against tradition, which finds a memorable expression here. Billesur, born in a Brahman family, takes to grazing goats and challenges the villagers.

Billesur Bakariha is a novelette with a simple plot. It has neither a startling story nor has it any fancy philosophical or physchological analysis. The simple, day-to-day, life of a village unfolds itself gradually in unassuming idiom of the common folk. Billesur, a poor, unemployed young man goes out of his village and reaches Burdwan in Bengal in search of a living. He is exploited by his employer and also by his wife. As time passes he understands their evil designs, makes up his mind to collect money. When he has collected a modest sum, he returns to his village. The villagers, thinking that he has lots of money, try to get their share of it. But Billesur is now too smart to fall a prey to all this cunning manoeuvre. With his hard work, intelligence and worldly wisdom Billesur finally becomes rich and manages to marry. Now, it seems, he is finally happy and at peace with the villagers.

The novelette starts in the style of a research article giving the history of a family, its caste and the derivation of the word 'Billesur'. In the second chapter, the story picks up and then runs smoothly upto the end, exciting curiosity of the reader throughout. The novel does not end with a final scene. It leaves the reader in suspense.

This novelette has a certain resemblance to *Kulli Bhat* 'Nirala's memoirs. The most attractive feature of this novelette is the language. Unlike the prose of other romantic Hindi poets and some of his own works, the prose of *Billesur Bakariha* derives its inspiration from the spoken language of the village people. He has frequently used their idioms, words used in common parlance such as 'Lagan' (Magical), 'Adhiya' (on contract), 'Farende' (bunch) etc.

'Nirala' was a past-master of ironical style. Here too he has not spared the realist writers, poets writing in blank verse and even Tulsidas and the goddess 'Sita'. All of them have been victims of his sharp satire.

Billesur Bakariha is a landmark in the field of realistic fiction in Hindi.

J.L.G.

BIOGRAPHY (Assamese) Biography in Assamese literature began in the 17th century when the followers of Sankaradeva (1449-1568), the Vaishnava saint, preacher and writer of Assam, started narrating the eventful life of their preceptor as a sacred task. Recounting the life of Sankaradeva also entails recounting the life of Madhavadeva (1489-1596), Sankaradeva's chief disciple, dearest associate, religious heir and also a writer. Thus the biographies of Sankaradeva have also been the biographies of Madhavadeva, especially in the period of Vaishnava Literature covering the 17th and the 18th centuries. Later certain other followers and preachers of the Vaishnava religion became the subjects of biography

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for their followers and in this way the trend of religious biography was formed and nourished in these two centuries. Because these biographies of saints and preachers were invariably written by their devout disciples, these biographies are full of unqualified praise for the subjects who are looked upon as gods or super-human beings. Such biographies naturally abound in exaggerated incidents and supernatural elements. Medieval European literature too had such religious biographies and there is the exclusive term hagiography for these religious biographies of saints. It is interesting to note that in Assamese literature too, these biographies have come to be known as 'guru-charitas' or just 'charitas' and not as 'jivanis', the equivalent term for biographies. Most of these hagiographies have been in verse; but a few of them are in prose too. All of them have not yet been collected from the 'satras' or Vaishnava monasteries where they were composed and preserved. Those collected and catalogued would number about fifty of which only about a half are published under competent editorship.

We shall bring to our purview here only a few outstanding guru-charitas where the zeal of a hagiographer has not spoilt their qualities as biographies. The first that deserves mention here is *Sankaradeva-Madhavadevar Jivan-Charitra* (Biography of Sankaradeva and Madhavadeva (early 17th century) by Daityari Thakur. Other two charitas that can claim the same attention are *Sri Sri Sankaradeva* (mid-17th. century) by Bhushan Dwija and *Sri Guru Charitra* (late 17th century) by Ramananda Dwija. All in verse, these three hagiographies also like all other hagiographies of the period, have a tendency of deify the subject, Sankaradeva; and, accordingly, these three biographies too show some exaggerations and supernatural elements. But the hagiographers in these three works evince restraint and sobriety in the handling of matters and expression of admiration. Some artistic quality can also be seen in the handling of the form and the language.

Later biographies of these two centuries show more exaggerations and supernaturalism. But one hagiography stands out among them in balance, restraint and style. It is a prose work called *Katha-Gurucharita* (Prose Hagiography of the Gurus, 18th century) by some anonymous writer or writers. It depicts the life not only of Sankara and that of Madhava but also of a few other subsequent apostles, thus bringing the work more to the line of a chronicle of the Assamese Vaishnava order than a biography proper. But in the process of its coverage of a long span of time and also space, the work proves to be a treasure house of many valuable facts and information of the 17th and 18th century life and society. The portrayal of the lives and personalities of Sankara and Madhava is also very vividly done with minute details of incidents and actions of their lives and times. The book bears a rugged and yet very charming prose style with a simple colloquial way of expression.

Other biographical works of the 18th century are generally a rehash of the already familiar material. But in them one can see a new and rather unhealthy tendency of muck-raking on the gurus of other sects. Even then there are at least two charitas which have remained away from such practices. One of them is Ramananda Dwija's *Vamsigopaldevar Charit* (Hagiography of Vamsigopaldeva) which is marked by a lively depiction of the subect in a felt language; and the other is Nilakantha Das's *Deva Damodar Charitra* (Hagiography of Deva Damodar) which shows a masterly restraint in the handling of the materials.

Modern Assamese literature, secular and humanistic in nature in contrast to the old religious literature, evolved by the middle of the 19th century under the influence of Western literature when the British rule was established in the state. Assamese biography too changed its hagiographical nature then and acquired its biographical nature. Subjects of biography now came to be chosen from fields other than religious, like cultural, social and political. Supernaturalism and exaggerations now were eliminated, though the adulatory tone persisted. The subject of the biography was even now treated as a hero who was above the ordinary human being; but he was no longer deified.

The first biography of the modern period is Gunaviram Barua's *Anandaram Dhekiyal Phukanar Jivan Charita* (Biography of Anandaram Dhekiyal Phukan, 1880). Dhekiyal Phukan was a literary figure of the 19th century, a civil servant of the British Government who had fought for the use of the Assamese language in schools and courts instead of the prevalent Bengali language. He thus attained the status of a hero in the world of culture. Besides choosing such a hero for this first modern Assamese biography, the author has brought in quite a few other new elements that make this biography distinct from the earlier hagiographies. The life-story has been told here with the help of ascertained facts only, though there are no footnotes or references to prove the statements. Though again the tone is adulatory, the hero is never looked upon as a super-human being and there are no supernatural elements and exaggerated events. Artistically however the biography is nothing much. The life-story is unfolded chronologically in a simple unadorned language.

The next biography that deserves mention here is a religious one. It is *Mahapurusha Sri Sankaradeva aru Sri Madhavadeva* (The Great ones Sri Sankaradeva and Sri Madhavadeva, 1916) by Lakshminath Bezbarua who has come to be recognized as the father of Modern Assamese Literature. Though based on earlier hagiographies, this religious biography is refreshingly free from superstitious attitude; the two saints are regarded as human beings,though a sense of veneration prevails. The style of the work is all along pleasant.

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Suryyakumar Bhuyan is the thid biographer who deserves attention. His *Anandoram Barooah* (1920) is a good biography with authenticity and accuracy of facts and treatment of the subject as a human being. Facts are presented always with the help of evidences, very often quoting sources. And the work bears evidences of the author's hard toil for digging out materials not only from various places of Assam but also from places of unpartitioned Bengal, London and Oxford where this brilliant scholar and I.C.S. officer of the 19th century either studied or worked. Himself a tireless historical researcher and a reputed writer, Bhuyan gives here an assessment of his subject's works too, which all come against the background of the Indian renaissance of the 19th century. This work thus occupies an important place among the Assamese biographies. Inspite of this however, Bhuyan's success here is of limited nature. Though the biography contains a good deal of facts and details, the subject does not come up very alive. The language too, though precise, expressive and idiomatic, is inadequate for a biography which should have the dual identity of history and creative literature.

Harihar Ata (1960) is another biography by Suryakumar Bhuyan. It is a religious biography of a unique character, though small in size. The author has delineated the human character of Harihar Ata, a Vaishnava Elderman of the 18th century who commanded wide respect as a strictly religious personage. In Bhuyan's portrait, this widely respected religious man of stern habits who made religious practices inseparable from his private life too, emerges as an amusing though still lovable person.

Bezbarua: Manuhjan (Bezbarua, the Man, 1938) by Maheswar Neog is only a biographical essay on the early life of Lakshminath Bezbarua. But even this deserves mention in view of the fact that this happens to be the only attempt at New Biography in Assamese. The making of the man, Bezbarua, through the incidents and events of his early life is vividly and skilfully built up in a very palatable style. But a New Biography aims not only at presenting the life of the man vividly and pleasantly but also tries to see the man in a detached manner. For this in place of adulation we see here satire though this is again an attitude of the other extreme. Neog has never been satirical to his subject; he is rather all along respectful and admiring. But he has not been all along very strict in selection and scrutiny of the mass of materials - an imperative for a New Biographer.

Sri Sri Sankaradeva (1949) by Maheswar Neog is another distinguished work. It is here in this biography written in the scholarly vein that Assamese religious biography which had its birth in the 17th century attains its maturity. The author,a reputed scholar, has shifted and winnowed the whole mass of materials available in the earlier hagiographies and chronicles, and has written out this most authentic biography of Sankaradeva. The preacher's religion, philpsophy and literary works also find here an able assessment. And all these are shown against the perspective of the all India neo-Vaishnavite movement of the time.

Nalinibala Devi's *Smrititirtha* (Pilgrimage in Memory, 1948) is the biography of Nabinchandra Bardoloi,an illustrious national leader and statesman of Assam of the late 19th and early 20th centuries. Written by his daughter, an eminent poet, it is of course a laudatory work saturated with emotion. Even then, it is a valuable work presenting all the important facts and events of the leader's life and thereby covering a very important phase of the freedom movement in Assam. The nationalistic fervour of the author also runs throughout the book. The subject comes out quite alive because of the author's use of many small details of the subject's private life - an effort which is very rare in Assamese biography.

Maniram Dewan (1950) by Benudhar Sharma is also a biography of a freedom fighter who was hanged by the British during 1857 rebellion that touched Assam too. The author has done a commendable research work for this rather large biography, by bringing to light many forgotten facts of history and recreating the life of the martyr by putting the mass of materials in proper order and perspective.

Mahadev Sharma's *Gopinath Bardoloi* (1956) is another biography of a nationalist leader that can claim an important place. It is a sincerely written work with all the important facts, incidents and events of the life of this first Chief Minister of Assam in independent India, a devout Gandhian and a statesman. The book also shows a good coverage of the political history of the subject's life-period - the first half of the 20th century. The author shows very well how Bardoloi played a very crucial role in the history of Assam in the forties when he, with the support of Gandhi, opposed successfully the British Cabinet Mission proposal of grouping of the states, and thus saved Assam from the fate of being merged with Pakistan. Besides highlighting such political and other public aspects, the author here portrays the man nicely with many small incidents of the subject's life and by quoting from his private diaries, letters and official records.

Nanda Talukdar is a devoted and untiring biographer in Assamese who has written so far about half a dozen biographies in quick succession. His subjects are generally chosen from literary and socio-cultural field; and he brings to his biographies all the available materials. However, Talukdar betrays very often his lack of sharp analytical power so necessary for throwing light on the subject's true character and personality. His language is also functional and often dull. Three of Talukdar's important works that may be mentioned here are: *Banaphular Kavi Dowerah* (1971), *Kanaklal Barua* (1972) and *Hem Barua* (1978).

Satyendranath Barkataki's *Napoleon Bonaparte* (1973) in three volumes is another important biography. Though

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based on all second hand materials gathered from published books, it bears the sign of the author's competence in selection and analysis of the vast mass of materials of the life of this great hero of the international scene.

Akshaykumar Mishra's *Pandit Narayan Dev Mishra: Manuhjan* (1973) is only a biographical eassy. But even this needs mention because this happens to be the only attempt in Assamese at an intuitive biography, a biography that is written with the help of imagined incidents and details that could be probable in the life of the subject as it is known from the intuition of the biographer. Needless to say, such a biographer must have a very clear idea about the personality and character of the subject. Mishra has proved his competence to write such a biography in this essay.

Praphulladatta Goswami's *Manikchandra Barua* (1977) shows in it the touch of a biographer who knows his job and responsibility well. Goswami, a well known scholar and writer, reconstructs here the life of Barua, an independentminded social and political leader of Assam during the later part of 19th and early part of the 20th century. The materials are drawn here not only from second hand sources of already existing biographies but also from the first hand sources of records and papers in offices and institutions and from the old persons interviewed. With profuse materials gathered thus, the biographer has thrown new light on various aspects of life in the state while reconstructing the life of the man as fully as possible. The author has been able to show his mastery in handling of the materials too. His emphasis is on truth and accuracy of facts; even then the readability of the book has never suffered.

Goswami is a biographer not of this kind of life-and-time accounts alone. He also writes biographies or biographical essays where the emphasis is on readability. His full length biographical work, and the most successful in this trend is *Eti Jiya Kahini* (A Living Story, 1979). It is an exceptional biography in Assamese in two senses. First, its subject is an ordinary person who was obscure in the society with no public life; never before such a person was chosen as the subject of a biography in Assamese. Secondly the manner of reconstructing the life is rather unusual. The life story is unfolded in the manner of telling a story. Very often the narration is given in the subject's own lips, just as if the subject told his own life-story to the author in his life time. Such portions are narrated in first perons and within inverted commas. It has thus been one of the most pleasant reading biographies in Assamese literature.

To sum up, biography is no doubt a large branch of Assamese literature with about three hundred works in print. It can be proud of its long history too, dating back to the 17th century. But unluckily it cannot be equally proud of its quality. Though there are a few exceptional works in various aspects as mentioned above, Assamese biography does not generally bear any sign of the author's hard toil either in the field or in the library. What is still worse, all of them are highly reverential or laudatory to the subjects so that subjects are not generally studied as human beings but are looked upon as angels. This may be attributed to three reasons. First, the inherent tradition of guru-worship in our society; secondly, the hang-over of the nationalistic spirit of our pre-independence days when all the devoted freedom fighters were looked upon by us as our infallible heroes; and thirdly, the Victorian ideal of hero-worship that percolated to the Assamese society during the British days either through the biographers' direct study of Victorian literature or through the influence on them of the teachers of English literature. Assamese biographers, for these reasons, are yet to produce objective biographies where the subjects of study may be still angels-but they are only angles with feet of clay.

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Go.S.

BIOGRAPHY (Bengali). The life of Shri Chaitanya, the most remarkable personality in Bengal in the middle ages, inspired the first attempt at biography writing in the Bengali language. Vrindavan Das's *Chaitanya Bhagavata* composed in verse possibly during the saint's life time, may claim to be the first biography in Bengali literature. As expected, supernatural elements have place in it, but we also have in this well-written piece a good picture of the contemporary social condition in Bengal. Among other extant biographies of Shri Chaitanya, Krishnadas Kaviraj's *Chaitanya Charitamrita*, written in the 16th century is noticeably unique for its philosophical depth and artistic execution. Biographical compositions of the 17th century are by and large hagiographic in attitude and distinguished neither for artistic excellence nor for factual authenticity. Religious devotion to and admiration for the miraculous activities of religious personalities mark these attempts in verse.

In the 18th century a distinct change in attitude is discernible in the art of biography. Bharatchandra Rai (1712-60) in his *Annadamangala* has described incidents in the lives of Maharaja Pratapaditya, Nawab Alivardi and Maharaja Krishnachandra in which facts and fiction coalesce. Vijayram Sen's *Tirthamangala* (Pilgrimage, 1770), written after the battle of Plassey, gives thumbnail sketches of notable contemporary pesonalities. Similar attempts have been made to present the life and activities of rich, successful contemporary businessmen and enter-

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preneures in Bengal, the bourgeoisies that came into prominence at the beginning of the British rule in India. The social status of the individual and his achievements were focused in place of the supernatural and the miraculous. Although these composition were still in verse, the approach was broadly historical and factual. In the 19th century biographical sketches in prose were published in obituary columns in newspapers like *Bengal Gazette*, *Digdarshana* and *Samachardarpana*. The credit of writing the first biography in prose goes to Ramram Basu (1757-1813) a teacher of Fort William College. In fact his *Raja Pratapaditya Charitra* (1801) is also the first work printed in Bengali script. Written for the students of Fort William College, this biography is rich in historical facts. During the 19th century Renaissance in Bengal special attention to the writing of biography was directed towards idealization as the writer felt that knowledge of ideal charaters would help in building the national character. Naturally, biographies written in English served as models, and some authors openly declared their admiration for Dr. Johnson's biography by Boswell. The School Book Society published *Satya Itihas Sar* (Essence of True History, 1830) composed on the model of Plutarch's Lives, in which translation of stories about Homer, Confucius, Socrates and others had been included. Rev. Krishnamohan Banerji's *Jivan Vrittanta* (1847) and Iswarchandra Vidyasagar's *Jivan Charitra* (1849) and *Charitavali* (1856) are mainly translation of life sketches of Western personalities written by English writers. Kalimoi Ghatak's *Charitashtaka* (Eight Lives, part I-1868, II-1873) is devoted to the lives of contemporary personalities in Bengal. The didactic element was always powerful in these attempts, and the studies of illustrious lives, highlighting the moral element, characterised the later half of 19th century. Inspired by the idea of spreading education among women in our country many biographies of eminent Indian women were published: e.g. Nilmani Basak's *Naba Nari* (Nine women, 1852), Martha Saudamini Sinha's *Nari Charita* (Lives of Women, 1865), Gopikrishna Mitra's *Mahilavali* (Women, 1867), Durgadas Lahiri's *Dwadash Nari* (Twelve women, 1885). Monthly journals like *Vividartha Sangraha* and *Rahasya Sandartha* published a number of biographical sketches of Indian and Western historical figures. Iswarchandra Gupta's life of *Bharatchandra Rai* (1855) is remarkable for its compilation of facts. Dinabandhu Mitra, the famous playwright, published *Suradhuni* (Part I, 1871, Part II, 1876) a long verse composition, in which contemporary society, institutions and the activities of illustrious personalities like David Hare, Wilson, Iswarchandra Vidyasagar, Rammohan Roy, Madhusudan Dutt have been described with great vigour and exactitude.

During the last quarter of the nineteenth century biography found a new creative interpreter in Bankimchandra Chatterjee (1838-94). His biographical sketches of Dinabandhu Mitra (1877), Iswarchandra Gupta (1885) Sanjibchandra Chatterje (1893) are not merely statements of facts, they are indeed an original contribution to the understanding of life and work of these personalities. Nothing like it existed in the language and the brilliant analysis of facts sheds new light on the subjects. Individual lives have been seen as a product of contemporary social conventions and the creation of writers as heavily coloured by their passions and prejudices. Although Bankimchandra did not compose any full-length biography, he always stressed the importance of biography in nation building. The period between the last quarter of the 19th century and the first quarter of the 20th saw the publication of some of the finest biographies in the language e.g. *Vidyasagar* (1895) by Chandicharan Bandopadhyaya, *Michael Madhusudan Dutt* (1896) by Jogindranath Basu, *Debendranath Thakur* (1913) by Ajitkumar Chakravarty and *Ramtanu Lahiri O Tatkalin Banga Samaj* (1918) by Shivnath Sastri. Mahendranath Gupta's *Shri Ramakrishna Kathamrita* (Gospel of Ramakrishna, 5 Vols. (1902-1910, 1932) deserves a special mention as it records the dialogue of the sage, Ramakrishna with stenographic exactitude. Rabindranath Tagore, however, brought a completely new approach in his biographical studies. His essays on Buddha, Jesus Christ, Rammohan Roy, Vidyasagar, Bankimchandra, Gandhi and Debendranath Tagore seek to reveal the centre and significance of their creative forces, rather than describing the factual details of their lives. In an intuitional and subjective approach he interpreted the truth and depth of their life's work. He thought that insignificant incidents in a person's life should have no place in biography. Tagore has always been attracted by personalities who were guided by reason rather than faith, he stressed the human qualities of courage, character, integrity and truthfulness. Like Bankimchandra, he did not undertake any full scale biography, but his studies remain unique for their penetration and imaginative perception. Useful biographical information of distinguished Bengali authors and pesonalities may be studied in Harimohan Mukherjee's *Bangabhashar Lekhak* (writers of Bengal, 1904), Upendra Banerjee's *Charitavidhan* (Dictionary of lives, 1908), *Sahitya Sadhak Charitmala* series (Lives of authors edited by Brajendranath Banerjee and others) and *Sangsad Bangali Charitavidhan* (Dictionary of Bengali personalities), edited by Subodhchandra Sengupta. *Sahittik Varshapanji* (Year Book of authors in Bengali language) edited by Ashok Kundu also provides useful information about contemporary writers. Among biographies composed during the second half of the 20th century Prabhatkumar Mukherjee's *Rabindra Jivani* (Life of Rabindranath Tagore), a four volume comprehensive biography of Tagore stands as a model of exactitude in facts and details.

BIBLIOGRAPHY: Devipada Bhattacharya, *Bangla Charit Sahitya* 1964.

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BIOGRAPHY (Dogri). There is very little biographical and autobiographical literature in Dogri. Just three books, two of which are translations.

The first book of biographical nature in Dogri is *Bawa Jitto di Amar-Katha*. It is the life story of a Dogra martyr and it was orginally written in Sanskrit by Shukdev Shastri. It was translated into Dogri by Anantram Shastri and published in 1958. The second book, also a translation, is *Atma-Katha*, a Dogri translation of Mahatma Gandhi's *My Experiments with Truth*. The translation has been done by Ramnath Shastri.

The third book, and the first original book of biography in Dogri is *Sher-i-Duggar Lala Hansraj* written by Mulk Raj Lala Saraf, the doyen of the journalists of J & K State. It was published on 2 October, 1968. It is a 71-page life history of Hans Raj Lala (1866-1944) a prominent Dogra leader of his time who founded Dogra Sadar Sabha and worked tirelessly for the social and economic uplift of his community.

Besides these books, a few essays of biographical and literary interest based on interviews by the editor, have been published in *Sheeraza* (Dogri). They give interesting information about the life and thinking of the writers interviewed who include Yash Sharma, Vishvanath Khajuria, Madanmohan Sharma, Ramlal Sharma, Kehri Singh 'Madhukar', Jitendra 'Udampuri',Kunwar 'Viyogi' and Padam Sachdev. Five of these writers are Sahitya Akademi Award winners. Some biographical details about a few writers are found in the *Kalamkar* and similar series of books on authors and their works, published by the J & K Cultural Academy, Dogri Sanstha and Bandralta Sahitya Mandal. The writers covered are Raghunath Singh Samyal, Charan Singh, Vats 'Vikal', Narendra Khajuria, Har Datt, Shambhunath and Parmanand 'Almast'.

Sh.

BIOGRAPHY (English) in Indian Writing in English obviously shows the impact of British rule in India as well as the cultural approaches of the west towards this form of writing. Though ancient Indian literature has such outstanding works as Ashvaghosha's *Buddhacharita* or Bana's *Harshacharitra*, the new biography in Indo-English writing is different from these ancient classics in form and content, and in literary or cultural approach. It is difficult to be precise about the earliest Indo-English biographical writings, but it is fairly certain that before 1885 three biographical works were published. Kaveli Venkata Ramaswami's *Biographical Sketches of the Dekkhan Poets* (Calcutta, 1829) was the first of these works. The second, an account of Baboo Harishchandra, *Lights and Shades of the East* (Bombay, 1863) by Framji Bamanji is another work of this kind. T.Rama Rao's *Biographical Sketches of the Rajas of Venkatgiri* (Madras, 1875) is a commissioned biography. These are early and rather amateurish attempts in biographical writing.

The growth of the spirit of nationalism in the 19th and 20th centuries led to another kind of biographical writing moulded by patriotism, the fight for freedom and a modern Indian Renaissance. These biographies of the leaders of the Indian Renaissance were intended to provide 'ideals' for the society to emulate. Great personalities such as Rammohun Roy, Keshub Chunder Sen, Behramji Malabari in the 19th century and outstanding national leaders such as Tilak, Gokhale, Tagore, Ranade, V.S. Srinivasa Shastri, Lala Lajpat Rai, Gandhi, Jawaharlal Nehru, Sardar Patel, Rajaji, Babu Rajendra Prasad and many others became the great subjects of biographies by various writers. These biographies touch various artistic levels—good, bad, indifferent. One of the earliest biographies in this context is *The Life and Teachings of Keshubchunder Sen* by P.C. Muzumdar (Calcutta, 1851) followed by K. Chakravarti's *Life of Sri Chaitanya*. (Calcutta, 1897). Interestingly enough, W.E. Dhankoti Raju wrote an adulatory biography of the Queen, *Queen Empress Victoria* (Madras, 1887) to mark the golden Jubilee of her reign.

Excellent biographies have appeared in 20th century Indo-English writing which are notable for deep personal understanding and also for objectively. Krishna Kripalani's biography of Rabindranath Tagore, and B.R. Nanda's life of Gopal Krishna Gokhale may be cited as the finest examples, D.G. Tendulkar's exhaustive volumes on the life and work of Mahatma Gandhi (8 volumes 1951-54) and D.V. Tamhankar's life of Tilak, *Lokmanya Tilak-:Father of Indian Unrest and Maker of Modern India* (1956) are rather laborious attempts at recording the soul-stirring events in the lives of these great men. In contrast, Sarvepalli Gopal's life of Jawaharlal Nehru is lively as well as scholarly. R.K. Diwakar's life of Sri Aurobindo, *Mahayogi* (1954) is a piece of contemplative intensity. B.R. Nanda's *Gokhale, Gandhi and Nehru* (1974) is a work of sustained scholarship and authenticity. Indulal Yanjnik's two-volumes study, *Gandhi as I knew him* (1933-34), is a fine example of 'Intimate Biography'. Khushwant Singh's biography-*Ranjit Singh* (1963) is a work of considerable scholarship. Sen Gupta's *Pandit Ramabai Saraswati* (1970) and Dilipkumar Roy's, *The Subhas I knew* (1960) are fine examples of sympathetic biographical writings. There are several biographies of great men by minor writers, and of small men by even smaller writers — too numerous to mention. However, they offer insights into the life and work of their chosen men and women, and also reflect facets of contemporary life.

V.A.S.

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BIOGRAPHY (Gujarati) developed as a new literary form in Gujarati under the Western influence. Narmad was the first to attempt it in *Kavicharitra* (1865), a series of biographical essays on the lives of medieval poets. In each case he takes pains to collect authentic information about the poet's life and work and tries to evaluate the same in an objective manner. He furnishes rational interpretation of certain popular beliefs about poets like Narasinha and Akho. He does not hesitate to point out human weaknesses, though apologitically, as in the case of Dayaram and bluntly as in the case of Akho. His style of narration is simple and picturesque though at times uncouth. He has also written 27 short sketches of kings, warriors, poets, philosophers and religious heads of various countries in *Mahapurushonan Charitra* (1870), but these are not full-fledged biographies. *Forbes-Jivan Charitra* (1869) written by Manahsukhram Suryaram Tripathi, is the first of this type. In this book, the writer gives complete account of the personal life and public activities of A.K. Forbes in the context of the contemporary cultural life of Gujarat and gives a reasonable objective assessement of his thoughts and deeds. Being a Sanskritist to the extreme, Manahsukhram used generally pedantic Sanskrit language in his biographies, as in those of Harivallabhdas Balmukunddas (1880) and Sujna Gokulji Jhala (1881).

Mahipatram Rupram, Narmad's contemporary and a social reformer, has written four biographies: *Uttam Kapol Karsandas Moolji Charitra* (1877), *Durgaram Charitra* (1879), *Parvatikumar Akhyan* (1881) and *Akbar-Charitra* (1889). Of these the first one is a full-fledged biography and the best of all, wherein the author identifies himself with the subject, narrates important events like those of Maharaj libel case with precision, etc., and finally offers objective assessment. *Durgaram-Charitra* based on Durgaram's own diary, is a short biography written by Mahipatram. *Paravtikunvar Akhyan* is more or less a husband's tribute to the departed spouse. *Akbar-Charitra* gives a year-wise authentic account of Akbar's rule, with description of Akbar's personality as depicted in history.

Kavijivan (1887) is a short critical biography of Narmad written by his friend Navalram Laxmiram. The life-sketch is largly based on the facts mentioned in the poet's autobiograpy *Mari-Hakikat* (which was not published till 1933). It is a mature attempt to evaluate Narmad's social and literary career. Navalram's critical faculty is at its best in this monograph as he judiciously analyses the poet's mind, justifies the metamorphosis of his views on social reform.

Bholanath Sarabhainun Jivancharit (1888) written by his son Krishnarao, is also based to a large extent on the diary maintained by Bholanath. Barring 36 pages devoted to the description of about half a dozen events of Bholanath's life, the entire book deals with the social and religious philosophy of Bholanath with a rather indistinct picture of the contemporary social life. The author's attempt to put poet Bholanath above all the old and new poets of devotional songs is hardly justifiable.

Govardhanram Tripathi has contributed two works of biography: *Navalram Laxmiramni Jivankatha* (1891) and *Lilavati Jivankala* (1909). The first one was written as a preface to the collection of Navalram's essay describing Navalram the man, the teacher, the literary artist and the social reformer. He explains the origin and development of Navalram's literary faculty and evaluates the same. Episode of Navalram's death is depicted with delicate touch. However, the write-up does not extend beyond the scope of a critical essay on Navalram's life.

In *Lilavati-Jivankala*, against faint life-sketch of his daughter Lilavati, who died at the age of 21, the author unburdens his own philosophy of Shreya and Preya, Jijivisha and Mumursha and so on which makes the reading heavy.

The full-length life-story of Govardhanram himself, *Shriyut Govardhanram* (1910) written by his nephew Kantilal C. Pandya, is an important landmark. The author collects information from various sources, tests their authenticity, selects appropriate events, describes them with minute details and finally tries to assess Govardhanram's achievement in the context of his ideals and aspirations. The cultural background of Gujarati society is also reflected in the book, which furnishes interesting details about Govardhanram's personal habits and literary sensibilities. It also reveals the inner working of the mind of this great man of letters, who conceived a master plan for the uplift of his countrymen. Though the author's style of narration is compact, pedantic and full of involved expressions, the book acquires unique importance by virtue of its contents.

Nandshankar Jivanchitra (1916), written by Vinayak Nandshankar Mehta, is another outstanding biography. It is full of sketches of persons and places of contemporary Gujarat which Nandshankar has depicted in *Karanghelo*, the first Gujarati novel. Treatment of the subject is defective in the sense that portrait of the hero is overshadowed by the variegated picture of contemporary life, which in a way is amusing and instructive.

B.K. Thakore has written *Ambalalbhai*, a biographical study of the mind and character of Ambalal Sakarlal Desai, containing objective analysis of Ambalal's economic and industrial theory. Being an essay on the thoughts and activities of Ambalalbhai it includes the story of his personal life.

Skipping over numerous biographies of general information category, we come to Gandhian era. Kishorelal Mashruvala, one of the close associates of Gandhiji, has written four books of biography, *Ram ane Krishna* (1923), *Buddha ane Mahavir* (1923), *Sahajanand Swami* (1923) and *Ishu Khrist* (1925). He strips these divine personages off their superhuman traits and tries to rationalise their

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actions as those of great men. He does not approve of Ram's killing of Vali or Shambak. He compares Ram and Krishna and introduces them as great personalities who built noble traditions of Indian Culture. In the essay on Buddha and Mahavir, Kishorelal explains their teachings. In case of Sahajanand, he draws a neat life-sketch and dwells upon his social reforms and their impact at length. Mashruwala preaches the precepts of all these stalwarts in a didactic style.

Three short biographical sketches, viz. *Vir Vallabhbhai* (1928), *Sant Francis* (1933) and *Be Khudai Khidmatgar* (1936) written by Mahadev Desai are fine specimens of restrained but elegant style, presenting true images of the respective persons in historical perspective.

Artistic portraits of Narsinha and Narmad in *Narsaiyo Bhakta Harino* and *Narmad: Arvachinoman Adya* by Kanaiyalal Munshi signify the magic touch of creativity. Munshi tries to imbibe the spirit of Lytton Stratchey in biography. He treats historical material with imagination and creates a living story which reads like novel. Even in an essay like *Gujarat Ek Sanskritic Vyakti* he presents before the reader in a fine style the pageant of the cultural renaissance in Gujarat. Munshi thus gives creative touch to biography. Vijayray Vaidya unsuccessfully attempts this style in the life-story of Navalram, *Shukra-tarak* (1944), where he transgresses the limit of history and indulges in ommissions and commissions hardly permissible in biography.

Nhanalal Kavi has written a full-length life-story of his father Dalpatram in *Kavishvar Dalpatram* Part I, II, III, (1933, 1934, 1940, 1941) which is remarkable for richness of style and material. In these books Nhanalal has unconsciously furnished plenty of material for his own biography as well. It is based on notes dictated by Dalpatram in his old age and on the first-hand information emerging from his son's memory. Nhanalal has tried to establish Dalpatram as the pioneer of Modern Age. Nhanalal has so ably interwoven Dalpatram's activities with those of Gujarat that this story of Dalpatram's life virtually becomes a saga of the cultrual life of Gujarat in the nineteenth century. Nhanalal's style of narration is verbose though picturesque, and studded with metaphors. It is at places exaggerated.

Short biographical sketches drawn by the poet in his essays and lectures (*Saksharranto*) are also lively and impressive.

Vir Narmad (1933) by Vishvanath Maganlal Bhatt is the best example of biographical study covering all the aspects of Narmad's personality. It is a rare combination of critical and creative faculties.

Narhari Parikh's contribution in this field is also substantial. He has given three interesting books of biography: *Mahadevbhainun Purvacharit, Sardar Vallabhbhai* and *Shreyarthini Sadhana*. He selects the material carefully, arranges it in chronological order and tells the story in simple, lucid and interesting style. There is an undercurrent of sympathy based on sound understanding which makes these life stories full of human interest.

Two biographical works on the life and letters of Manilal Nabhubhai Dvivedi are worth mentioning here. *Manilal Dvivedinun Janmacharitra* (1957) by Ambubhai Purani is a literary biography in the sense that it portrays the subject with special reference to his social, religious and cultrual environment. The second one, *Manilal Nabhubhai Jivanrang* (1957) by Dhirubhai Thaker is compact, comprehensive, full of shocking events, based as it is on Manilal's autobiography, with dispassionate observation of his behaviour in private as well as public life.

The last, but not the least, in imporatnce is *Harilal Gandhi* (1971), the life-story of Gandhiji's eldest son, Harilal, written by Chandubhai Bhagabhai Dalal. Here is a moving but authentic account of Harilal's frustrated life, written with an unbiased sympathetic approach and proper understanding of Harilal's mind. It is based on facts collected from letters and authentic records and reads like a novel, retaining its identity as biography.

Scores of biographies have been written of writers, warriors, thinkers, philosophers and such other leaders during the last hundred years. Many of them are meant for children. Most of them are merely informative. Only a few writers have succeeded in literary accomplishment. Almost all types of biography, such as autobiography, chronological life story, biographical study, film biographical essay, memoirs, thumb-nail sketches, etc, are exploited by Gujarati writers.

D.T.

BIOGRAPHY (Hindi). The tradition to write an autobiography or a biography did not exist in the olden times. Self-abnegation was more in tune with the times than self-publicity or self-aggrandisement. But human values undergo changes with the times. No wonder, therefore, that biographical literature in Hindi has come to be recognised today as an independent literary genre in all respects.

A thorough search does reveal the existence of some biographies in Hindi even during the mediaeval period. *Bhaktamal, Chaurasi Vaishnavon ki Varta* etc., are supposed to belong to this category but their authenticity is not beyond doubt. Strictly speaking, however, biographical literature in its true sense originated only during the Renaissance. This age witnessed the emergence of such personalities in all fields-viz., national, social, religious, etc. who transcended their corporeal limitation to acquire an extra-ordinary status through their achievements. Our approach to them, however, is generally enveloped by awe-inspiring hero-worship.

To begin with, many such biographies–big and small

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were written. Biographies meant for children and adolescents, appreciative tales full of praise for national heroes and accounts of the adventurous expliots of the revolutionary heroes all belong to this category. In the Bharatendu era, barring a couple of wirters like Kartik Khatri and Deviprasad Munsif besides Bharatendu himself, none had a systematic and rational approach. During the Dwivedi era, likewise, we find numerous biographies but they all seem to be obsessed by such qualities as hero-worhsip and idealism. There are, of course, one or two honourable exceptions like Swami Satyanand's *Shrimad Dayanand Prakash* (1918) and Banarasi Das Chaturvedi's *Kaviratna Satyanarayan* (1926).

In fact, the period stretching till the dawn of Independence is marked by the evolution of a soical and political consciousness and the realisation of our national identity resulting therefrom. The ideal men who gave momentum to the age can only be the objects of our gratitude and veneration and the upsurge of veneration quite naturally disturbs balance and becomes a stumbling block in the path of artistic creativity. Such an atmosphere is congenial only to the creation of biographies overwhelmed and obsessed by the grandeur and splendour of their personalities.

Such a state of affairs prevailed till after a decade of Independence. The biographies were in search of qualities like self-sacrifice, self-abnegation, dutifulness, compassion and renunciation for the sake of guidance of the future generations. Such biographies, of course, have their utility and importance. They may not fully satisfy the strict criterion of creativity but some of the biographies of this age do bear the imprint of mature reflection and investigative faculty. In this respect, the instances of *Ganesh Shankar Vidyarthi* (Devvrat Shastri, 1939), *Sant Tukaram* (Hari Ramchandra Diwekat, 1937), *Italy ka Sahid* (Venimadhav Agrawal, 1933), *Prince Bismarck* (Indra Vedalankar), *Swami Shankaranand Sandarshan* (Bhawanidayal Sanyasi, 1942), *Chaitanya Charitavali* (Prabhudutt Brahmachari, 1931-34) and *Jagat Guru Shankaracharya* (Dindayal Upadhyaya, 1947) may be cited.

The period of real exaltation of biographical literature in Hindi commences with the country's passage through the painful process of disillusionment and its confrontation with the unpalatable hard realities of life. The great Indian personages got divested of the godhood imposed on them by people who came to a painful realisation that none becomes great by being shorn of one's weaknesses. 'Activity' has to be backed by 'life' and life is not just a conglomeration of some qualities. Alongwith sensitivity and faith, artistic expression and impartial study, too, are equally essential.

Even in this era, we find a number of biographies which reveal an overall lack of essentials of a biography. Rahuldev Sankrityayana has as many as six biographies to his credit, viz. *Lenin, Marx, Mao-Tse Tung, Akbar, Prithvi Singh Azad* and *Virchandra Singh Garhwali* but it is only in the last two that he could establish a realistic identity of his subjects. To some it may sound curious, but it still remains a fact that stucturally the important biographies are mostly those of litterateurs. The statesman, the philosopher, the religious mentor may be incarnations but a creative litteraturer is just a human being. He can create only if he is a man. It is only through the furnace of sweet and bitter experiences of life that he aspires to achieve the heights of greatnesss.

Some significant biographies of non-literary personalities have also been written during the present era. In the biographies of Marx and *Jaya Prakash Narayan* authored by Ramvriksh Benipuri (1951), we find the languagestyle moulded not only according to his faith and sensitivity but also according to his depth of study. The same thing holds good about Jaya Prakash Narayan's biography written by Lakshminarayan Lal but undertaking to write a biography while the subject is still living is a risky enterprise. Lohia's biographer Onkar Sharad (1971), too, took that risk deliberately and successfully portrayed a life full of struggles with commendable objectivity. Govind Ballabh Pant's biography by Shambhu Prasad is also an important work in this category.

The author of *Krantidoot Bhagat Singh aur unka Yug* (1972) has himself been an active revolutionary. To some extent his account of Bhagat Singh is bound to be somewhat subjective, but even so it represents an authentic document of a whole era. Dharma Vir, the author of *Lala Hardayal* (1971) is, likewise, himself an authoritative scholar. His approach is research-oriented. The authoress of *Yugdrashta Bhagat Singh aur unke Mirtyunjay Purkhe*, Virendra Sindhu is a niece of the great revolutionary himself. A subjective bias would not, under the circumstances, be unnatural but the authoress has earnestly tried to present authentic material on her subject wherein we could easily discuss a happy blend of dry factuality with aesthetic relish. The biography of the immortal martyr Sukhdev has been penned by his brother Mathuradas Thapar. It is an important work from the point of view of authenticity. The author, while making a valiant effort to keep above partisan spirit, reveals facts which throw new light on the era. Vishvanath Vaishampayan, the author of *Amar Shahid Chandra Shekhar Azad* has likewise been a living witness of the goings-on of the era and he presents an intimate picture thereof through one of the leading architects of the era.

Amongst the makers of history, the biographies of Shiva, Tantia Tope, Rani Lakshmi Bai, Nana Sahib Peshwa and Nana Pharanavis may be mentioned. In the field of religion and philosophy, two important biographies were written during this period. The biography of Gopinath Kaviraj titled *Manishi ki Lok-yatra* (1969) is authored by Bhagwatiprasad Singh. It has a bit too much

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of pedantic touch. It is important for those who have an interest in the specific system of spiritual practices. On the contrary, *Uttar Yogi* (1972) by Shivprasad Singh successfully portrays the multi-dimensional and complex life of Aurobindo in all its richness and fullness.

As has been already stated the biography, as a literary genre, found its true subject in the case of literary personalities alone. The first important work in this respect is Shiv Rani Devi's *Premchand: Ghar Mein*. Technically speaking, we may dub it as a non-biography but it provides us with a real glimpse into Premchand's private life.

Three important biographies of the era, which have been much talked of, probably due to the personalities of their subjects, are: *Kalam ka Sipahi* (1968), *Nirala ki Sahitya Sadhana* (1969) and *Awara Masiha* by Vishnu Prabhakar. The author of the first, a biography of Premchand, is Amrit Rai, Premchand's younger son. The author of *Nirala ki Sahitya Sadhana*, Ram Vilas Sharma, was a close friend of the poet. In spite of some objectionable references, the biography has been hailed as a full and living monument to his memory. As against this, the author of *Awara Masiha*, a biography of one of the greatest novelists of our age, had never even had a glimpse of him. Even so. the biographer has sincerely tried to present the mystery-shrouded and complex life of the great litterateur with utmost sympathy and commendable impartiality.

Some other significant biographies in Hindi may be mentioned here:

Makhanlal Chaturvedi: Ek Jivani (1960) by Rishi Jaimini Kaushik Barua: This biography makes for an interesting life-sketch which has the grip of life as a whole and its approach is not one-sided either. The author has successfully delved into the poet's heart.

Ramchandra Shukla is (1963) by Chandrashekhar Shukla. We find in the pages of this biography the man that was Ramchandra Shukla.

Kalam ka Mazdoor (Madan Gopal): Inspite of profusion of analysis and lack of artistic talent, the author has succeeded in portraying the simple and straightforward but lustrous image of a struggling personality.

Sumitranadan Pant: Jivan aur Sahitya, by Shruti Joshi: The authoress, with an intimate affinity and deep understanding, gives ample evidence of her artistic talent and deep insight in the portrayal of the great poet.

Agnisetu by Vishnu Chandra Sharma: Penning down the biography of a revolutionary poet of Nazrul's calibre is a challenge. Accepting this challenge in all good faith, Sharma has tried to view the life of the poet in wider contemporary perspective, it is a significant work though it lacks a comprehensive outlook and artistic grace.

Gorky by Onkar Sharad: Inspite of several drawbacks of language and narrative quality, the biography assumes the gripping interest of a novel through clarity and lucidity of ideas and the author's sympathy with his subject. One can understand Gorky's inner self through this biography.

Mila Tej se Tej (Sudha Chauhan): This interesting biography of poetess Subhadra Kumari Chauhan has been written by her own daughter and she has, by and large, succeeded in presenting an upright image of the poetess of *Jhansi ki Rani* as also in establishing her own identity.

There are other biographies too in cheap editions, e.g. *Loknayak Jaya Prakash Narayan* by Suresh Ram Bhai. Compiling the life sketches of a number of personages in a single volume has received a boost during the recent years. Such works have a definite objective, hence they have their limitations, too. The most important amongst such endeavours is Kshemchandra Suman's *Divamgat Hindi Sevi*. Only two volumes have so far been published. The compiler has tried hard to prepare short biographical sketches of about 1500 of those who have served the course of Hindi.

There appears to be no project of a planned effort to translate great biographies of world literature. The translations of such biographies as have enriched the various languages of the world would, undoubtedly, be an asset to our literature also.

The biographies published in recent years under the Sahitya Akademi project titled *Adhunik Sahitya ke Nirmata* are well-written and well-produced. Some worthwhile biographies are also available under the category of books meant for adolescents. The work done by the Peoples Publishing House and the National Book Trust in this respect is indeed commendable.

V.P.

BIOGRAPHY (Kannada). It is estimated that there are more than a thousand biographies in Kannada and that half of these belong to the pre-Independance period. Considering the large number, they cannot all be expected to fulfil the stringent requirements of that literary form. A large number is limited both in approach and marshalling of material; they are no more than bare outlines of the character and achievements of the chosen subject. Not all writers of biographies can be expected to be Boswells or Stracheys nor all such writings to be rich in intimate detail and ironical detachment. Most of the them, especially of the earlier period, intended as they were to serve a limited purpose, stressed the achievements and traits of character of the chosen heroes as worthy of emulation. Their aim was to bring out the message of their lives rather than explore their inside and reveal the men within as modern

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biography seeks to do. The very fact that almost all the subjects of the earlier writings were either saints or savants, patriots or social reformers or religious leaders is proof that the subjects were chosen for what they had to teach and therefore more for admiration and emulation from outside and less for analysis and understanding of the man from within.

The following titles belonging to the earlier phase will bear out the above observations. The more prominent among them (with the names of the authors in brackets) would be as follows: *Jesus Christ* (Kittel); *Basava, Buddha* and *Swami Ramatirtha* (Hardekar Manjappa); *Shankaracharya* (D. Narayana Sastry); *Madhwacharya* (N.S. Purohit); *Allama* (Buddhayya Puranik); *Paigambar* (Pujar); *Lincoln* (B. Chandrasekarayya, C.K. Venkataramayya and Honnapurmath); *Akbar, Shivaji, Tippu, Nana Phadnis, Ranjit Singh* (R.H. Deshpande); *Napoleon* (A. Rama Rao) and others.

The next phase reveals a wider range in the choice of subjects and a more distinctly literary manner with the arrival of a whole new generation of writers who constituted the emerging Navodaya school or the literary renaissance of this country. The following titles (with the authors' names indicated in brackets) would be representative and typical of the new approach both in the choice of subject and manner of treatment: *Kunigal Ramashastrigala Charitre* (M.S. Puttanna); *Alida Maheswamiyavaru* (C.K. Venkataramayayya); *Gopala Krishna Gokhale and Diwan Rangacharlu* (D.V. Gundappa); *Ramakrishna Paramahamsa* and *Rabindranath Tagore* (Masti); *Ramakrishna Charitamrita* and *Maha Yogi Aravinda* (Diwakar); *Jawaharlal Nehru* (D.K. Krishna Iyengar and Sriranga); *Ramakrishna Paramahamsa* and *Swami Vivekananda* (Kuvempu); *Uttangi* (Hurali); *Rashtrakavi Kuvempu* and *Teenamshri* (Dejagu); *Aravinda* (K. Chanbassappa); *Darwin, Newton* and *Lenin* (N.S. Veerappa); *Sri Ramanuja* and *V.K.R.V. Rao* (H.S.K.); *John Stuart Mill* (H. Krishna Rao); and *Basavanna* (M. Chidanandamurthy). These titles can be easily regarded as milestones in biographical writings of the last fifty or sixty years. All of them are remarkable for the wealth of material, carefully collected and effectively presented, so that the basic traits of the character, personality, achievement and influence of the chosen subjects are successfully brought out. Not less remarkable are the distinctive prose styles of the individual authors. In these hands biography in Kannada definitely achieved a literary form and maturity.

The lives of saints, religious leaders and founders of faiths claim more writers than other subjects. Apart from those already mentioned in this category a few more excellent biographies in this line have to be noted. Sriranga has translated the well known work on the life of the Buddha by Dharmananda Kosambi. G.P. Rajaratnam besides the Budddha, has written about the Chinese Buddhist pilgrims. B. Vasantaraju and Mirji Annarao have written about Mahavira and U.K. Subbarayachar about Jesus Christ. Prabhu Shankar has written about Kahlil Gibran and Sister Nivedita, R. Narasimha Murthy about Sarala Devi, Kundangar, and Akka Mahadevi and O.N. Lingannayya and G.S. Shivarudrappa about Siddharama. M.R. Srinivasamurthy's *Bhaktibhandari Basavanna* is among the many accounts of that great religious reformer, the most balanced and authoritative.

Apart from contemporary political leaders like Mahatma Gandhi, Nehru, Vallabhbhai Patel, Rajendra Prasad, Azad, Ambedkar, J.P. Narayan, Lal Bahadur Shastri and Indira Gandhi and those of an earlier generation like Tilak, Gokhale and Ranade, eminent personalities of international repute of many lands and different periods like Socrates, Doctor Johnson, Marx, Lenin, Gorky, Stalin, Pasha, Mill, Benjamin Franklin, Jefferson, Martin Luther King, Lincoln and Kennedy receive adequate attention in biographies that give fairly detailed accounts of their life and work. Among the scientists, Faraday, Einstein, Edison, Flemming, Louis Pasteur, Mary Curie, C.V. Raman and J.C. Bose have been written about.

Nearer home, Javare Gowda's biography of Kuvempu is thorough and well informed. His account of T.N. Srikantiah within its short compass is intimate. The dramatist Kailasam has been the subject for Kandade, K.V. Ayyar and A.N. Krishna Rao. The last mentioned author and T.R. Subba Rao have written about each other. Short but full of intimate understanding are V. Sitaramiah's book on Karanth, and Karanth's book on painter Hebbar, Anantharangachar's on R. Narasimhachar and Tirumale Rajamma on the great 'veena' player Sheshanna.

Biography as a form of literature is a demanding art. Its authenticity depends on the industry and research involved in collecting the material and its value on the point of view from which the material is presented. Though it is true that no writer chooses to write a biography unless he admires his subject, the Kannada biographer has, almost invariably, chosen to present his subjects as larger than life. This has been only natural since the motive has been always to uphold and commend the personality, his work or his message. It has also to be noted that only when an author has written about another contemporary of his, does the writing carry the authority and intimacy of personal knowledge but in all other cases–and they form the vast majority–the material, however meticulously collected, is not the product of personal knowledge but drawn from secondary sources, from what has already been written. That is how most Kannada biographies succeed in conveying information about the chosen subjects rather than presenting a personal point of view or exploring the traits of their personalities as modern biography seeks to do.

A fairly large number of pen-portraits of varying

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length has been written and these are free from the above limitations. They are based on personal knowledge and even if these portraits do not abound in biographical detail, they provide a closer understanding of and a more intimate insight into the personalities written about. Such is the extensive gallery of portraits from memory to be found in the seven volumes of DVG's *Jnapaka Chitrashale* in which come to life the author's senior and junior contemporaries in many walks of life, artists and administrators, musicians and men of letters and many others. V. Sitaramiah's *Mahaniyaru* (The Worthies) and *Hiriyaru Geleyaru* (Elders and Friends) belong to the same category and, together with the former, they not only build up a gallery of memorable characters who, in various ways, enriched life in Karnataka, but also vividly recreate the entire atmosphere of the period in which they lived and worked. A.N. Krishna Rao's portraits of some of the artists of Karnataka provide intimate introductions to some of those who since have acquired name and fame. The earliest to attempt this form of writing was the late D.B. Kulkarni whose portrait of Gouramma the writer has remained a touching classic. These writings, even if they cannot be described as biographies as such, are useful substitutes and what they lack in the matter of biographical detail is amply made good by the intimate glimpses they afford into the character, personality and work of the chosen subjects.

A large number of Felicitation Volumes published in recent years in honour of persons who have distinguished themselves in one or another field also contain biographical matter or the story of their lives in outline. These can be no more than outlines and as such their value as biographies is very limited.

V.M.I.

BIOGRAPHY (Kashmiri). The biographical writings in Kashmiri began in the 14th century, but there is not a single manuscript of these ancient biographies extant. An authentic chronicler of Badshah's times (1420-1470), namely, Shrivara mentions two poets, Som Pandit and Yod Bhatt in his *Jaina Rajtarangni*, who wrote the biography of Badshah. Som Pandit's biography, is famous by the title *Zana tsareth* (light of Zaifn-ul-Aabidin Badshah). The 15th, 16th and 17th centuries are chiefly the centuries of lyrical poetry. During the long period of monotony, there was no work of biographical nature. However, some well known historians and scholars in Persian wrote some biographies of the most popular saint-poets of the Kashmiri language. They were particularly attracted by the life of the most revered saint-poet, Shiekh-ul-Aalam. These biographies are known as Reshi Namas and Noor Namas. There is also a long chain of chronicles in the Persian language in which a considerable portion deals with the lives of Kashmiri poets.

The actual history of Kashmiri biographical writings begins with certain long poems which commemorate the life of Prophet Muhammad and his relaltives. The earliest of these narrative poems is *Vafatnama Anhazrat* (an elegy written on the death of Muhammad) written by Baba Kamal, a 17th century poet. It has wrongly been ascribed to another Kashmiri poet, Muhmud Gami (1765-1855). In fact Muhmud Gami has written another elegiac narrative *Vafatnama Hazrat Fatima*. It is a beautiful elegy mourning the death of Hazrat Fatima. One more biographical poem which has wrongly been ascribed to Muhmud is *Khadijnama* (biography of Hazrat Khadija). The evidence of old manuscripts reveals that the poem had been written by Syed Ali Khan.

The poem has been written in an overwhelming devotional tone and simple mellifluous diction. Sidiq Ullah Hajini (1832-1900) has also written two narrative poems in the 'masnavi' form that is 'Maghazi-ul-Nabi' and 'Shakalu Shumaili and Hazrat' (The Prophets' Personality). The two poems together serve the purpose of a complete biography of the Prophet.

The biographical works mentioned so far are all in verse. After 1947 when Kashmiri prose made a new beginning, some biographical works in prose also appeared. In 1949, Amin Kamil published the translation of J.E. Eslemant's book on Baha-Ul-lah under the title *Baha-Ul-lah ta nov Zamana*. The beauty of the book lies in its lucid style. Mehjoor wrote a brief life-sketch of his contemporary poet Aasi who died young in 1950. This sketch was published in the monthly *Kongaposh*. There appeared some more life sketches in the same magazine, for instance Kamil's essay on Mehjoor's life who died in 1952. In late fifties, P.N. Pushp wrote a brief biography of Vinoba Bhave, entitled *Vinoba ta Sarvoday*. The importnce of this booklet rests on lucidity, clarity and succinctness of expression. In 1961, Pushp published one more booklet, *Tana Mana Nagma Hyuv* (lyric incarnate) in which he produced a beautiful pen portrait of Rabindranath Tagore. Here, too, Pushp's penchant for the simplicity and sweetness of common speech is amply revealed. Mohi-ud-Din Hajni wrote some biographical essays such as 'Wahab parray', 'Asad Parray', 'Molvi Sidiq Ul-lah Hajni'. His essays inspired other researchers like Moti Lal Saqi, Naji Munawar, Ghulam Mohd. Shad, Ghulam Nabi Khayal, Muhammad Yusuf Teing, Amin Kamil, Ghulam Nabi Nazir and Autar Krishan Rahbar. Moti Lal Saqi wrote brief life sketches of his contemporary poets and published them in one volume *Gashir* (luminaries, 1970). The book, written mainly with utilitarian point of view, is quite traditional in terms of its ornate style and general rendering. In his next collection of biographical essays, *Ankawan* (An Estimate 1976) we find five more profiles: Karem Buland, Shah Qalandar, LakhiManjoo Bulbul, Ghulam Muhammad Zag, and Lichni Kak. Saqi also compiled the collected works of Samad Mir and wrote his

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detailed biography.

While pursuing research on Muhmood Gami, Naji Munawar has come accross several such poets of considerable merit as had remained forgotten; Maqbul Amritsary is the most important among them. He compiled the works of Muhamud Gami utilizing the evidence of a number of unpublished manuscripts. The book also contains a short biography of Muhmud. Naji also wrote a concise history of Kashmiri literature in which profiles of Kashmiri poets are given in a simple, dispassionate and lucid style. Naji does not indulge in legends and myths in his biographical writings. Ghulam Nabi Khayal wrote eleven biographical essays on eleven eminent men of letters in world literature, namely, Homer, Virgil, Kalidasa, Umra-ul-Qais, Dante, Hafez, Shakespeare, Goethe, Pushkin, Iqbal and Tagore. The essays are contained in one volume Gaashir Munar which won him a Sahitya Akademi Award. Khayal's prose has all the beauties of simplicity and clarity. The rare pictures contained in the book add to its value. Autar Krishan Rahbar's *Kashri Adbech Tarikh* must also be mentioned in this brief survey, for it also covers the lives of some early poets in Kashmiri. The book is well documented. Amin Kamil edited three volumes of *Sofi Shayir* (mystic poets, 1961) which contains brief bio-notes on the poets evaluated and edited in the book. In fact all the collected works of various Kashmiri poets edited demand mention, for each of these works contains an introduction to the life and work of the writer, *Kulyati Maqbool Shah Kralawari* (edited by Mohd Yousuf Teing) *Noor Nama* (edited by Amin Kamil) *Kulyati Sheikh-ul-Alam* (ed. Moti Lal Saqi) *Kulyati Wahab Parrey* Mohi-ud-Din Hajini are the most important books of this kind.

There are some remarkable translations which have enriched the genre of biographical writings in Kashmiri. The most important is Shams-ud-Din Ahmed's translation of *Payambar*, the liveliest Persian biography of Prophet Muhammad written by Zain-ul-Aabidin Rahnuma. The translator has succeeded to a great extent in transferring the force and melifluousness of the original into Kashmiri prose. The book has been brought out in three deluxe volumes by the J & K Cultural Academy. Akhtar Mohi-ud-Din has rendered Mahatma Gandhi's autobiography into simple, clear and lucid prose. The translation bears the title *Miyanen Tajruban Hinz Dastan* (1974). It is for the quality of Akhtar's style that we are continously interested, moved and excited by the translation. Two more translations of biographical nature are Rahman Rahi's *Farid-ud-Din Ganjshakar* and Bansi Nirdosh's *Son Domi Shayir* (a short biography of Tagore). In the recent years the genre of biographical writings is getting special attention. The Department of Kashmiri of the University of Kashmir is making a considerable contribution to this field. *Awhalnama* (1979) is a dictionary of men of letters in Kashmiri. The first volume of the project, is written by Chaman Lal Chaman and Bashir Akhtar. The utility of the book lies in its being a handy reference book. There are several reminiscences published in various journals of Cultural Academy which are worth mentioning when a detailed survey of biographical writings is intended. Mention must also be made of some of the pamphlets published by various cultural and literary societies of the valley. Halqa Adab Sonawar Hajan has published some five of such pamphlets, *Lala Tantrey* (ed. Mohd Ahsan) *Lasi Dar* (ed. M.D. Hajini) *Ramzan Phoph* (ed. Taskeen) and *Nabir Mir* (ed. Mohd Ahsan). Adbi Markaz Kamraz has published two volumes of *Mashahiri Kamraz* which is a collection of short biographical sketches of the eminant people of the Kamraz area. Similarly, the Cultural Forum of Shopian has brought out the first volume of *Nir' posh* a collection of biographies of the men of letters of the Maraz area.

Sh.S

BIOGRAPHY (Konkani). Biography as a genre is yet to develop in Konkani. Ever since the advent of missionaries in Goa in early 16th century, innumerable brief and lengthy accounts of lives and teachings of Christ, St. Francis Xavier and other saints were published in Roman script. However, based on legend and hearsay as they are, they belong to the domain of fiction more than biography in the true sense. Recently, quite a few books on lives of great men of India have been published for children. Konkani speaking community itself has produced very many eminent personalities. Yet very few attempts have been made to bring out their biographies.

Shannay Gomybab's *Punyatmo Ram Kamati* (Ram Kamati, the Virtuous Soul, 1939) depicts the life, work and tragic downfall of the great Goan, settled in Bombay in 17th century. Gomybab published *Abbe Faria* (real name Jose Custodio de Faria, 1941) surveying the life and achievement of the great hypnotist. Abbe Faria is one of Goa's greatest sons (b. 1756). After Pinto's revolt against the Portuguese, he fled to Portugal thence to France, where Mesmer was popular as was his theory of magnetic fluid. Abbe Faria studied the phenomenon of hypnotism and gave it a scientific basis disproving Mesmer's theory. He is believed to have died around 1820. *Tulsidas* (1976) by R.K.Rao and K. Ananta Bhat is a biographical sketch by Rao with the Konakani versions of Tulsidas' verses (fiftyone in all) by Bhat. Shantaram S. Varde Valaulikar's *Vajralikhnni* (The Mighty Pen, 1977) published as a commemorative volume to mark Shannay Gomybab's birth centenary by Konkani Bhasha Mandal, Goa gives a short account of Gomybab's life and works. *Bhagwan Buddha* (1979) is a translation by Bakibab Borker of Dharmananda Kosambi's Marathi classic. Kosambi's itinerant life, dedicated to the study of Buddhism is described in the foreword. Like the Buddha, he left home

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in quest of true knowledge. The present book apart from presenting the life of Buddha, attempts to make an analytical study of the history of the times of the Buddha. *Shannay Gomybab* (Life of Shanny Gomybab, 1980) by R.N. Naik is a survey of Gomybab's life and his great contribution to Konkani, which has earned him the title 'Father of Konkani Literature'. *Abbe Faria* (1982) by Pandurang S. Varde is a free translation of Abbe Faria's biography in Portuguese by the famous Portuguese scientist Egas Moniz. *Premchand* (1984) is a translation by Olivinho Gomes of Premchand biography in Hindi by Prakashchandra Gupta. Mention must also be made of *Honore de Balzac* a booklet by Manohar Rai Sardesai depicting the career of the eminent French author. Originally delivered as Shanny Gomybab Commemorative Lecture in 1976, the brief biography was published by Konkani Bhasha Mandal in 1979. Shorter biographies for children are Ravindra Kelekar's *Ashe Ashil'le Gandhiji* (1964) and Shantaram Hede's *Bapu* (1971). Other contributions are *Suryaput Subhash* by Ashok Kamat, *Aryabhatta* (1980) and *Bhaskaracharya* (1982) by Arun Heblekar, *Surashri Kesarbai Kerkar* (1980) by Amita Phalldesai, *Master Dinanath Mangeshkar* (1982) by Jaywant Kapileshwari, *Nana Shanker Shet* (1983) by Shivananda Rivonkar and *Francisco Luis Gomes* (1984) by Olivinho Gomes. The Kerala Konkani Academy published *Shraddhanjali* (1983) (ed. P.G. Kamath), a commemorative volume on Rashtrakavi Manjeshwar Govind Pai scripted by a group of writers.

P.G.T.

BIOGRAPHY (Maithili) The earliest biographies were mere panegyrics rather than an account of the life or times of a person. Such biographies were written more in verse than in prose. Such 'Charitas' were written about famous heroes like Sudama and Rama. Biography in prose was attempted on the lives and deeds of illustrious writers and scholars like Shankar Mishra and Pakshadhar Mishra, the eminent scholars of Nyaya, saints like Lakshminath Gosain etc.

Biography properly so called was first attempted by Mahamahopadhyaya Muralidhar Jha (life of the Mathematician Sudhakar Dwivedi), Trilochan Jha of Bettiah (life and times of Harimohan Jha), Achyutananda Datt (life and deeds of Balva Khan) etc. The best biography of this kind was written by Ramnath Jha (on Ganganatha Jha, Balkrishna Mishra, Satyanarayana Jha, etc.). This was, however, all in the field of short biographies.

Long and exhaustive biographies in Maithili have been written only recently: such as, on the lives of Mahamahopadhyaya Muralidhar Jha, Umapati Upadhyaya, Vidyapati and Maharani Rajalakshmi. Among them the biography of Rajalakshmi is the best. Biography has not yet developed in Maithili, it is still in the beginning. Memoirs, autobiographic notes and reminiscences are more popular. The best of these are undoubtedly Girindra Mohan Mishra's *Kichu Dekhala Kichu Sunala* (1973) and Harimohan Jha's *Jivan Yatra* (1978). As a piece of literature perhaps Hansraja's *Bisarala, Bisrals* (1979) is the finest writing in this manner.

J.M.

BIOGRAPHY (Malayalam) evolved by the end of the 19th century. One witnesses its beginnings in the biographical notes on Alexander, Aristotle, Archemedis, Bacon and others published by Vishakham Thirunal in the journal *Vidyavilasini* (1875). Vishakham had translated these from Mander's *Treasury of Great Men* and entrusted further translations of it to Kerala Varma Valiya Koyil Thampuran. Kerala Varma had translated some more and a book by name *Mahacharita Sangraham* containing 107 biographical notes was published in 1895. During the last decade of the nineteenth century two more biographies were published: *Raja Sri T. Madhavavarayar* by Sakha Rama Rayar Lakshmana Rayar and *Devji Bhimaji* by M.T. Kunjunni.

Now about 500 biographies are available in Malayalam, most of which were published during the twentieth century. A number of biographies were produced with the main purpose of educating the younger genertion and they lack the truthfulness expected of the genre.

The biographies available at present can be divided into three categories–religious, political and literary. Again this may be about a native or a foreigner. Biographies of Chattampi Swamikal, Narayana Guru and Sadhu Kochoonju are famous as religious biographies while among political biographies those of Changanachery Parameswaran Pillai, Mannathu Padmanabhan and Sakthan Thampuran are outstanding. Among literary biographies those of Kumaran Asan, Kerala Varma, A. Balakrishna Pillai, Vallathol, Ulloor and C.V. Raman Pillai are important.

Malayalam has only a few biographers of whom P.K. Parameswaran Nair and N. Balakrishnan Nair are significant. The biographies of C.V. Raman Pillai and P.K. Narayana Pillai written by P.K. Parameswaran Nair are the best in Malayalam.

There were organised efforts also for bringing out biographies. Thomas Paul, the owner of Vidyavilasam Publishing House, had started a scheme for publishing short biographies of literary men in Malayalam following the model of *Men of Letters* series in English. He published biographies written by different authors. Venkulam G. Parameswaran Pillai is another who had started a series of biographies, namely *Jivacharitra Sanchika* in which he intended to bring out 120 biographies of eminent men. But he could produce only 29 short biographies in 3

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volumes. Another endeavour in this connection is Kairali Children's Book Trust, registered in 1980, whose chief purpose is to publish short biographies of 400 personalities of the world. D.C. Kizhakkumuri is the Secretary and Executive of the project. Now the project is more than half way and is progressing steadily. Recently a few good biographies have appeared in Malayalam. They include the biography of Kelappan by C.K. Moosath, of Vakkom Maulavi by Hazi M. Mohamed Kannu and of Suranad Kunjan Pillai by K. Sankaran Namboothiri.

P.V.V.P.

BIOGRAPHY (Marathi). The writing of biography in Marathi began almost immediately after the passing away of Chakradhara and Jnaneshvara, two great personalities of medieval Maharashtra. Mahimbhatta wrote two biographies in prose–*Leelacharitra* (1278) and *Govindaprabhucharitra* (1287). These are anecdotal in nature and are compiled with great efforts by collecting memoirs of the disciples and followers of Mahanubhav sect, who came in close contact with these personalities. Namdeva's biography of Jnaneshvar was written in verse at the end of the 13th century and was set in sentimental and mythological vein.

It was quite natural that the lives of great saints like Eknath, Tukaram and Ramdas should provide the material for the writing of their biographies and some biographies of them are available. The most prominent and prolific among the biographers is Mahipati. His voluminous works *Santalilamrita* (1767), *Bhaktalilamrita* (1774), and *Santavijaya* (Incomplete, 1790) exhaustively portrays a galaxy of saints. His biographies though ancedotal and mythological have preserved all that was known and spoken among the people of that time.

Another branch of biography is historical one. Biographies known as Bakhars have been written to bring to readers the life stories of the great heroes of the independent Maharashtra. Krishnaji Anant Sabhasad, Raghunath Yadav and Malhar Ramrao Chitnis wrote some important biographies of Shivaji. Malhar Ramrao wrote 7 biographies in the beginning of the 17th century depicting the era of Maratha rulers.

Coming to the modern period, the style of writing biographies underwent immense change. Instead of writing in a high flown language, a simple narrative language giving much more information on the life of the personality is being used. This influence is seen in all types of biographies e.g. biographies of pious personalities, historical figures, saints of all ages, kings and political leaders and public figures of the present time. In the early British rule, the biographies of great personalities of the world were translated. Vinayak Kondadeva Oak has translated many such biographies. M.V. Chaubal wrote original biographies of *Saint Ramdas* (1871) and *Eknath* (1872). Krishnashastri Athlay's biography of *Sri Sankaracharya* (1889), gives a vivid account of his life.

When the interest in the history of Marathas was revived through the efforts of many historians, the biographies of important historical personages appeared successively. Vasudevshastri Khare's biography of *Nana Phadanvis* (1892) and D.B. Parasnis's biography of *Rani Laxmibai* (1844) and *Brahmendraswami Dhavadshikar* (1901) are based on extensive historical documents. Pangarkar and Ajgaonkar have written about the lives of all the important saints of medieval Maharashtra. Pangarkar's biography of *Moropant* (1908) is an important work which is written with great authority.

Some important biographies are *Anandibai Joshi* by Kashibai Kanitkar (1891), *Vishusastri Chiplunkar* by his brother Laxman (1894) and *Bhaurao Kolhatkar* and *Annasaheb Kirloskar* (both 1901) by S.B. Majumdar.

The writing of biography is profuse and plentiful after 1920. Lives of saints (medieval as well as modern) are more in number. Then comes the turn of historical and political personalities. Lives of scientists, reformers, teachers, authors, philosophers etc. are written in great number.

Political figures have always found a great place in Marathi biography. Among them Lokmanya Bal Gangadhar Tilak occupies a unique place. The influence of his personality on Indians in general and Maharashtrians in particular hardly needs mention. He was a towering political figure who led the masses towards the goal of independence and hence writers have a special love for him. His biographies written by N.C. Kelkar (1927), S.L. Karandikar (1941) and N.R. Phatak (1975) are worth reading. Along with Lokmanya Tilak, Mahatma Gandhi finds a place in biographical literature. D.N. Shikhare's *Mahatma Gandhi Jivancharitra* (1944), Acharya S.D. Jawadekar's *Mahatma Gandhi* (1949) discuss various deeds of this great personality. *Dadabhoy Naoroji* by N.S. Phatak (1922), *Pandit Jawaharlal Nehru* by Sane Guruji (1949), *Vir Savarkar* by S.L. Karandikar (1949) and *Mahatma Jyotiba Phule* by G.B. Sardar are biographies of some of the great personalities. Special mention may be made of the biography of *Dr. B.R. Ambedkar* by Dhananjay Keer. He took great pains to give a detailed account of a great political leader who showed beacon-light to the down-trodden people of India.

Besides the political figures, lives and works of great scholars have also been recorded. G.R. Hawaldar gave an account of *Raosaheb V.N. Mandlik* (1927), a social reformer of the time. The biography runs into more than thousand pages. G.G. Jambhekar has taken great pains in writing the life account of *Acharya Bal Shastri Jambhekar* (1950) a pioneer in social awakening in Western Maharashtra. *Justice K.T. Telang* by S.N. Karnatki (1929), *Mama Parmanand* by P.B. Kulkarni (1964), *Chatrapati Shivaji Maharaj* by B.S. Bendre (1969), *Dr. Shankar*

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Abaji Bhise, the great scientist by J.B. Kulkarni (1969), *Achyut Balwant Kolhatkar* by V.H. Kulkarni (1979), *Senapati Bapat* by H.M. Joshi and S.S. Navre are some of the important biographies dealing with various aspects of these great personalities.

N.R. Phatak. Dhananjaya Keer and D.N. Gokhale are three eminent biographers of modern Marathi whose works are based on extensive research and analysis. Gokhale's biographies of *Dr. Ketkar* and *Dr. Patwardhan* have set a new ideal of writing biographies on psychological interpretations.

J.B.K.

BIOGRAPHY (Nepali) Motiram Bhatta's *Kavi Bhanubhaktacharyako Jiwan Charitra* (Life of Poet Bhanubhakta Acharya) was published in 1891. It was a pioneering work both in the field of Nepali biographical writing and literary criticism. Prior to that, as later researches have found out, biographies of the Gorkhali King Ram Shah (1606-1633) and the founder of present-day Nepal, Prithvinarayan Shah (1742-1775) had been written around 1606 and 1744 respectively. Seven years after the publication of the biography of Bhanubhakta, Chiranjiwi Sharma who was later to be associated with the journal *Gorkha Patra* (founded 1901) published his autobiography *Mero Katha* (My Story) in 1898.

The journals *Gorkha Patra* and *Chandra* (founded 1914) carried fairly regularly short biographical sketches of eminent persons, past and present. Amongst those who were featured were Bharatendu Harishchandra, Bankim chandra, Tulsidas, Pandit Jagannath, Magh, Shankaracharya, Ishwarchandra, Buddha, Gokhale, King George V and a host of others. In book form, however, only a translation of the life of Jung Bahadur, done by Hari Singh Thapa, made a solitary appearance.

Jiwan Charitra (1915) by Bigyan Bilas contained life sketches of Shankaracharya, Rana Pratap and General Garfield. Ratan Dhwaj Rai wrote *Ladenla*, a short life sketch of the hill leader of north Bengal in 1936. A combination of literary learning and interest in historical study enabled Surya Bikram Gewali to produce a succession of historical biographies–*Ramshah* (1933), *Drabya Shah* (1933), *Prithvinarayan Shah* (1935), *Bir Balabhadra* (1940), *Amar Singh Thapa* (1943) and *Nepali Birharu* (1949).

Next there is a harvest of biographies which have as their subjects Nepali writers. Brahma Shamsher wrote a life of Bhanubhakta and Naradev Sharma wrote one of Motiram Bhatta. *Rimal: Byakti Ra Kriti* (1975) by Keshav prasad Upadhyay, *Bhimnidhi: Byakti Ra Kriti* (1975) by Ghataraj Bhattarai, *Vidwachchhiromani Hemraj Sharma* (1978) by Prakash A. Raj, *Mahakavi Deokota Adikavi Bhanubhakta Acharyako Sachcha Jiwan Charitra* (1960) by Naranath Sharma Acharya, and *Mahakavi Lakshmi prasad* (1961) by Churhamani Bandhu were fore-runners of the tribe. They altogether add up to a spate of biographical criticism in Nepali literature.

The Ramakrishna Vedanta Ashram of Darjeeling (West Bengal) greatly attracted the Nepali intelligentsia in the forties and fifties. *Swami Abhedananda* (1967) by Bishnu Kumari Khadga and *Ramakrishna* (1973) by Indra Sundas are products of that relationship.

Raj Narayan Pradhan's *Naw Nami Neta* (Nine Famous Leaders) and *Paitis Prasiddha Purush* (Thirty-five Famous Men) stand on a different footing. Rather than relating the life in detail, the short sketches aim at presenting the personality of the characters viewing them surely from an angle well out of anything perpendicular.

In 1965 Bangdal Laina Singh, who is himself an artist, brought out his *Bishwaka Chha Mahan Kalakar* (World's Six Great Artists). It is a study of the lives and works of Leonardo da Vinci, Michael Angelo, Titian, El Greco, Velasquez and Goya. The lives are well told.

Autobiographies of Booker T. Washington, Rousseau, Gandhi and Jawaharlal Nehru are available in Nepali translations. There is also a biography of a Gorkha soldier, Deshman Rai, in Nepali. This book, *Os* (1978), by Bhagirath Rawat, is retold in an autobiographical form.

A publication of great importance is Balkrishna Sama's autobiography *Mero Kavitako Aaradhana* (My Worship of Poetry), volumes I and II published in 1966 and 1972. Parashmani Pradhan wrote *Afno Barema* (About Oneself) of which the first part has come out. Dil Bahadur Newar has been writing *Mera Biteka Dinharu* (My Past Days), a four volume project, of which the first two volumes have been published. Chakrapani Chalise (1883-1958), compiler of the *Nepali Pocket Dictionary* and the *Dictionary of Synonyms* wrote his autobiographical *Atma-Parichay* in verse, which was published posthumously in 1983.

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A.G.

BIOGRAPHY (Oriya) Proper biographical literature in Oriya began in the 19th century, mainly by the text book writers of the period. They were generally inspired by Carlyle and Emerson. In the year 1866, Fakirmohan Senapati, the pioneer novelist, translated into Oriya Vidyasagar's Bengali book *Jivan Charita* (Accounts of Lives) and Madhusudan Rao, the poet, included brief life-accounts of Ashok, Queen Durgavati, Buddhadeva, Isaac Newton, and Napoleon, etc., in his book *Prabandha Mala* (The Garland of Essays). In 1896, in *Tritiya Patha* (Third Reader) by Sitanath Ray, the lives of Pratap Singh and Lord Peter were published. In *Balika Patha* (Girls'

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Reader, 1897) by Kanka Manjari Devi, the life histories of Sanjukta, Shaibya, Padmini and other great Indian women were described. A little later, in 1907, the well-known scholar, Pandit Mrityunjay Rath, published life-histories of Pratap Singh, William Hunter, Sir William Jones, Queen Ahalya Bai, Shankaracharya, Ishwarchandra Vidyasagar, etc., in his book *Prabandha Patha* (A Reader of Essays). In *Bibidha Sandarva* (Miscellaneous Essays, 1928) of Anandachandra Pati, the lives of many great men and women were published. Moreover he also wrote about the glories of Rajputana and the glorious lives of the Rajputs. In *Nari Darpana* (Mirror of Women, 1927) Pandit Mrityunjay Rath included stories about Sita, Panna, Swarnamayi, the great queen, and Sulakshana, etc.

Probably in this connection one may look back to the 17th century, to a book entitled *Jagannath Charitamrita* by Dibakar Das. The book was in verse and it contained the life-history of the poet Jagannath Das, the author of *Oriya Bhagavata*. This may be considered as the first attempt in Oriya literature at biographical writing. A similar work was *Adhyatma Bhakti* by Rama Das, who lived during the 18th century. The work contained biographies of ancient poets and saints and the accounts were written in poetic form. Similarly *Shri Chaitanya Bhagavata* of Iswar Das written more or less at the same time, was a biographical account of Chaitanya who came to Puri in 1509. These were among the few noteworthy books of biography in Oriya literature, before the advent of new era in the 19th century. All these books were written in verse, and none of them was documented in the modern sense of the term. The accounts given in those books, though of a biographical nature, were largely based on recollections, hearsay and legends which in many places, as particularly in *Shri Chaitanya Bhagavata*, almost bordered on miracles and semi-divine activities. But in general they were popular and the accounts given in them were by and large accepted by the readers as authentic.

Proper biographical literature in Oriya came to be written, from the later part of the 19th century onwards, and initially most of them were written in the periodicals. The main aim of those writings has been to educate and inspire people, and hence the accounts and activities of important and well-known persons, both from inside and outside Orissa, as well as from the present and past, were given. In *Utkal Darpana* (The Mirror of Utkal, 1883-84) the life histories of national leaders like Surendranath Banerjee and Raja Rammohan Roy were published in instalments. *Balasore Sambad Bahika* (The News Carrier of Balasore, 1880) published the biography of Raja Radhakanta Deva of Bengal, a strong supporter of female education. The life-history of the famous Bengali writer and educationist, Bhudeb Mukherjee was published in *Oriya O Nabasambada*, a magazine of 1894. At that time in *Shubha Barta* (Good News) and *Taraka* (The Star), the Christian Missionary journals, the lives of ideal persons were discussed. In *Utkal Sahitya* in 1903, poet Radhanath Ray published the life-history of Sudhal Dev, the ideal ruler and literary figure of Bamanda, a contemporary feudatory state of Orissa. In the year 1897, in *Utkal Sahitya*, Shyamsundar Bala discussed the life and work of the scientist, Franklin, and the account became a source of inspiration to many, as Franklin, though born in an ordinary candle seller's family, became immortal through his continuous efforts, perseverance and great deeds. During that time Anangamohan Chakravarty, in his book *Sathi* (Friend), published the biographies of many saints, because he maintained that man's hearts are filled with hope and encouragement in crisis, danger and temptation by remembering the lives of saints. Also Jagamohan Singh published the biography of the queen Karma Devi, a brave Rajput woman. In *Utkal Sahitya* (1914) the biographies of Abhimanyu Samanta Simhara, the famous 18th century Oriya poet, and Madhusudan Rao, well-known contemporary poet, Pandit Mrityunjay Rath, etc., were remarkable features. It also published the life-story of Dinakrishna Das. Other notable publications in *Utkal Sahitya* were, 'Gangadhar Prabandha' by Kulamani Das, 'Nilamani Vidyaratna' by Krishnaprasad Choudhury, 'Annatol France' by Saratchandra Mukherji and 'Sir Surendranath' by Vishwanath Kavi. Again in the *Utkal Sahitya* of 1917 and 1919, the essays on the poet Bhupati Pandit by Tarinicharana, on Mahatma Gandhi by Chintamani Acharya, on Swami Vivekananda by Shashibhusan Ray, on Acharya Shibanath by Vishwanath Kar, on Emerson by Shashibhushan Ray, on Payagambar Mohamed by Sheikh Golam Gaos, and on Sri Ramakrishna by Agani Das may also be considered as biographies. These writers gave graphic and interesting pictures of these great men.

Another important literary journal, *Mukura* (The Mirror), also took important steps in publishing biographies. Pandit Mriyunjay Rath, Gopabandhu Das, Jagabandhu Singh, Parbaticharan Das, Krishnachandra Sengupta, etc., had written biographical accounts in *Mukura* at different times. Also in the first year of its publication the journal brought out an account of the life-history of Sri Ramakrishna in a serial form. In the second year, the life-story of Raya Ramananda was published again in serials. Afterwards these two biographies were compiled into separate books. In addition to these, the essays on Sir William Jones and Murshid Kuli Khan by Mrityunjay Rath, on Abhirama Bhanja by Gopabandhu Das, on Rameshchandra Dutta and Mahadev Govinda Ranade by Jagabandhu Singh and on Guru Govinda Singh by Chintamani Acharya, all published in *Mukura*, were fine, intelligent accounts which showed the writers' real involvement in their subjects. The educationist and poet Nandakishore Bal wrote a fine critical biography of the

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famous novelist Fakirmohan Senapati in *Mukura*. It was a remarkable work, and in addition to its being a competent introduction to the novelist, it gave authentic accounts of the culture and society of contemporary Orissa. After the first World War, *Sahakar* (The Mango Tree) and a few other literary journals, helped the tradition of publishing biographies. These biographical essays played an important part in arousing a strong social consciousness in the minds of the contemporary youth. In *Prabandhabali* (1971), the writer Shyamsunder Rajguru introduced the biographies of some important literary figures and discussed their contributions to Oriya literature in a scientific manner. At the same time Mrityunjay Rath, Gopinath Nanda, Tarinicharana Rath, etc., also continued to write biographies of many important and well-known Oriya poets of the past and present. In 1921 Pandit Sadashiba Mishra published a book entitled *Jagannath Das Goswami*. This was the first authentic account of the poet Jagannath Das of *Oriya Bhagavata* fame in prose. Two other important literary biographies entitled, *Karma Yogi Gourishankara* and *Sarala Charita* were also written by Mrityunjay Rath. In these Pandit Rath gave detailed accounts of the lives of Gourishankara and Sarala along with graphic accounts of the social and cultural life of the periods concerned.

In the second quarter of the 20th century a literary organisation named Oriya Prachara Sangha was founded to patronize and publish biographical literature in Oriya. Some of the valuable biographies published by the Sangha were as follows: *Maharaja Sri Ramachandra, Dayananda, Washington, Martin Luther, Karmavira Gokhale, Mohammed, Aurangzeb, Mahadev Govinda Ranade, Bhakta Kavi Madhusudana, Mahapurush Peter* and *Vira Keshari Shivaji*. The writers who were associated with this literary organisation and wrote these books were Padmacharan Patnaik, Kalindicharan Panigrahi, Jagabandhu Singh, Dibyasingh Panigrahi, Banamali Panda, Lakshminarayana Sahoo, Bamadev Mishra, etc. These books were not only written interestingly, they also had a good range, that is, the persons were chosen from different areas. Thus there were literary figures, historical personalities, mythological characters, spiritual leaders, scientists, reformers, national leaders and many other such persons belonging to India and abroad. But lured by idealism some of these writers also permitted themselves at times a large dose of fancy, and attributed superhuman qualities to their subjects. And yet, they also provided a large element of hope, consolation and inspiration to the common reader.

Because of the socio-political factors of non-cooperation movement of the time, the writers were inspired to write biographies of personalities who fought for the independence of their country. In this connection the biography of the great revolutionary leader Matzzini of Italy, written by Godabarish Mahapatra in 1928, is noteworthy.

After Independence the writers and publishers of Orissa became increasingly interested in biographies, and biographical literature in Oriya was enriched by both original writing as well as through translations from other literatures. Thus biographies were written on eminent political personalities, such as, Mahatma Gandhi, Jawaharlal Nehru, Rajendra Prasad, Sardar Patel, Jayaprakash Narayan, Ram Manohar Lohia, Vijayalakshmi Pandit, Lalbahadur Shastri, Rajagopalachari, Madhusudan Das, Chittaranjan Das, Bal Gangadhar Tilak, Gopabandhu Das, Acharya Harihar, Godabarish Mishra, Nilakantha Das, Harikrishna Mahatab, etc. Some of the noteworthy writers in this field were Suryanarayana Das, Sachhidananda Kanungo, Gopabandhu Choudhury, Surendranath Dwivedy, Gopinath Mohanty, Surendra Mohanty, Binod Kanungo, Birakishore Das, Nagendra Kumar Ray, Nilamoni Mishra, Gorachanda Mishra, Gopalchandra Mishra, Gurucharan Patnaik, Mayadhar Mansingh, Jagannath Mohapatra, Chintamani Panigrahi, Asit Kavi, Rajanikanta Das, etc. Most of these books have been written with felicity and with many authentic details related to the persons discussed. Particularly Suryanarayan Das's two books, one on Madhusudan Das and the other on Gopabandhu Das, are good examples of well-documented and serious biography.

Though started recently, the importance of fictional biography in Oriya literature is to be noted. Surendra Mohanty in his two books, *Shatabdira Surya* (The Sun of the Century) and *Kulabriddha* (The Elder) has written about the life and activities of Madhusudan Das (1848-1934), the great leader of Orissa, in the style of a novel. Mohanty's lucid presentation has made his books very appealing and inspiring. A second fictional biography is by Chakradhar Mohapatra, entitled *Kuntala Kumari Jiban Charita*, the life story of late Kuntala Kumari (1900-1938), the well-known poetess of Orissa.

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P.P.

BIOGRAPHY (Punjabi) Although the oldest specimens of prose available in Punjabi literature, viz., 'Janam Sakhis' are in the form of biographies of Guru Nanak Dev, the founder of Sikhism, biography in Punjabi as a genre originated in the beginning of the 20th century. The earlier biographies available in the form of 'Sakhis' stories *Janam · Patris* (Life-chronicles) *Ghohtis* (Symposia) *Masale* etc., were mere exegesis of the heroes or anecdotal explanations of their life and philosophy in the puranic style. Like many other prose genres, earlier biographies of the twentieth century were also written under the influence of revivalist movements in the form of 'Chamatkars'

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(*Guru Nanak Chamatkar* (2 Vols), *Kalgidhar Chamatkar* (2 Vols), *Ashat Guru Chamatkar* (2 Vols) by Bhai Vir Singh, the father of modern Punjabi Literature. These *Chamatkars* are also not very well-knit biographies. In fact, Bhai Vir Singh wrote about different anecdotes of the gurus on different occasions, mostly on birth and death celebrations of the gurus for publication in his weekly paper, *Khalsa Samachar*, or as tracts on behalf of the Khalsa Tract Society. Later these different tracts and writings were so edited in *Chamatkars* that these give the impressions of biographies of the gurus. Special efforts have, of course, been made to arrange them in chronological order as far as possible. The contents are mainly based on old *'Janam Sakhis.'* These are more detailed and at places the description is very vivid and literary. Pieces of beautiful literary prose are in abundance in these *Chamatkars*. Bhai Vir Singh's attitude towards his heroes is that of a religious devotee and as such these writings become the specimens of subjective prose-biographies.

The British rulers with a critical interest in Sikh history sponsord writers like Lala Sharda Ram Phillauri (1837-1881) who wrote the *Sikhan de Raj di Vithya* (The story of Sikh rule). It was felt that more accurate biographies of the Sikh rulers and generals should be written. The major writers in this field are Karam Singh (1884-1930) and Ganda Singh (b. 1900) and Baba Prem Singh Hoti Mardan (1881-1954). Besides Banda Bahadur and Sardars of different Sikh Mish of the later 18th century, Maharaja Ranjit Singh and his descendants like Maharaja Khadag Singh, Kanwar Nannhihal Singh etc, his generals like Akali Phula Singh and Hari Singh Nalwa were the main subjects of these biographies. Of these, those written by Karam Singh are brief and sketchy, whereas those by Baba Prem Singh Hoti Mardan are fully documented but historical raw-material in them has been collected without proper arrangement and interpretation. Biographies by Ganda Singh are more objectively written and show a literary quality. *Banda Singh Bahadur* is a beautiful example of this kind of biography.

After independence the writing of biographies in Punjabi took a new turn. With the importance accorded to Punjabi as a regional language in educational curricula and the administrative spheres of the state, many literary monographs came into existence. These were the life-accounts of the prominent literary figures. Another type of biographies written in the post-independence period was related to the great revolutionaries of the Punjab such as Baba Sohan Singh Bhakhna, Baba Gurdit Singh Komagatamaru, Bhagat Singh and Udham Singh who struggled hard throughout their lives to free their motherland from the yoke of slavery and a few outstanding personalities of the later half of the eighteenth century such as Nawab Kapur Singh, Jassa Singh Ahluwalia, Jassa Singh Ramgarhia etc. Jaswant Singh Jas, the author of many of these biographies, has thus taken the biographical literature in Punjabi a step further.

There has been a spate of centenary celebrations of the Sikh Guru starting from the third birth centenary celebrations of Guru Gobind Singh in 1966 followed by the celebrations of Guru Nanak Dev in 1969, Baba Farid in 1972, Guru Tegh Bahadur in 1975, Ravi Das in 1978 and Guru Amar Das in 1979. Quite a few biographies of the Gurus and other saints were written during these celebrations. Sahib Singh, Gurbakhsh Singh Pritlari, Kartar Singh, Tarlochan Singh, Harbans Singh Chawla etc. are a few prominent writers of these biographies. As compared to the biographies of the Sikh Gurus and Saints written in the earlier decades of the twentieth century under the influence of the revivalist movements, these biographies have relatively more objectivity and the approach is more scientific.

In the post-independence period small biographies also came to be written on a literary level, amongst which are those written by S. Kapur Singh and collected in his book *Sapt Shring* (1952). Taking an overall view we can say that although biography in Punjabi has taken a few strides widening its horizons, it has not yet gone very far from its infancy.

Gu.S.

BIOGRAPHY (Rajasthani) Though the modern concept of biography was unknown to the traditional writers biographical writings were not unknown to mediaeval Rajasthani literature as evinced by the manner in which the court poets described in detail the birth, childhood, marriage, coronation and important events of the life of the ruler, alongwith other descriptions of the capital including markets, palaces, gardens, festivals, sports, and amusements, etc. (*Rajarupaka* by Ratnu Virbhana, Nagari Pracharini Sabha, Varanasi 1941). However, such descriptions were more concerned with the individual. Such works were styled as Vilasa, *(Dalpat Vilasa*, Bikaner, 1960) Prakash, *(Pratap Prakash*, Jaipur, 1983) Katha (*Katha Bal-Lila* by Keshodas Jodara-16th century) etc. With the advent of the Muslim rule, more so of the Mughals, the genre came into vogue and the influence of Persian biographies and autobiographies encouraged our writers to make similar attempts. These were generally termed *Vats (Kunwarasi Sankhalai ri Vata Kunwarasi Sankhalai*, Jaipur, 1981). It was, however, in the historical field that there is an instance of an incomplete biography on the pattern of *Humayun Nama* or *Akbar Nama* under the title *Dalpat Vilasa* by an unknown author. It contains minute details of the life of Dalpat Sinha of Bikaner who served Akbar in the late 16th century. All others are biographical tales dealing with important events of the lives of the persons concerned. *Karan Sinhaji Rai Kanvar-an ri Vata* (18th century MS. catalogue of Rajasthan MSS in the Sanskrit Library, 1947) is one such work. Such

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works do not fall into any specific category according to the modern concept of the genre. These are short-stories, historical records and biographical accounts, all combined into one. Throughout the 17th, 18th and 19th centuries such accounts of historical personages were written under a number of titles. Side by side biographical accounts in verse were produced. This form has been so favourite with the authors that writers of the old order still prefer to use it for that purpose. *Kalu' Yasovilasa* (1975) *Manaka-Mahima* (1975), all written by Acharya Tulsi, fall under this category. Some biographies have been explicity intended for children. S.N. Joshi of Bikaner has given *Apana Bapuji* (Jaipur, 1969) a biography of Mahatma Gandhi. His style is quite lucid and the narrative plain and simple. Dindayal Ojha of Bikaner has presented biographical sketches of national leaders under the titles *Bharat ra Nirmata* (1972) *Desa ra Gaurava* (1972) and *Choti Umara Mota Kama* (1972). These are mere informative pieces of prose and cannot be termed literary works. *Mahavira ri Olakhana* (1975) by Shanta Bhanevata of Jaipur however may be taken as a sort of biography. But on the whole it seems that the genre has not been able to catch the fancy of the modern writers in the language.

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R.D.S.

BIOGRAPHY (Sanskrit). One main section of prose literature in Sanskrit is akhyayika or biography of which Bana's *Harshacharita* dealing with the life and exploits of his patron, King Harsha of Kanauj, is the most outstanding. As contrasted with katha or novel which is purely imaginative, the akhyayika deals with the life of historical personages, even though it also contains literary descriptions, exaggerations, etc., in ornate style. Other important biographies are Bilhana's *Vikramankadevacharita* on his patron, *Prithvirajavijaya* of Jayanatha of Kashmir. It is Bana who started the tradtion of writing the biographies of intimately known contemporary kings. The poets of royal courts naturally praised their patrons and justified their actions. Some biographies are in the form of Mahakavyas; here literary additions are more than in akhyayikas. *Kumarapalacharita* in 28 cantos, the first 20 in Sanskrit and the rest in Prakrit deals with the life of Kumarapala, king of the Chalukyas. The *Mathuravijaya* of Gangadevi deals with the exploits of the Vijayanagar King Virakamparaya. The *Vishakhavijaya* by Keralavarma Valiya Koil Tampuran describes the life and activites of Vishakham Tirunal Rama Varma Maharaja, of Travancore. It is doubtful if we can include Ashvaghosha's *Buddhacharita* and Shivaswamin's *Kapphanabhyudayam* as historial poems, since the literary elements are more prominent than the biographical elements.

K.K.R.

BIOGRAPHY (Sindhi) seems to have been attempted first in *Ahivalu Shah Abdul Latif Bhitai* written by one of the early stalwarts of Sindhi prose, Mirza Qalich Beg (1853-1929). The book was first published in 1885 and reprinted in 1897. It sketches in brief biographical episodes in the life of the great Sufi mystic poet of Sindhi, Shah Abdul Latif (1689-1752). It is surprising that except a few small biographical essays in literary magazines and the above mentioned work, no other biographical book worth mentioning was brought out upto the end of the last century. However, Sindhi prose writers paid more attention to the development of such literature in the first decade of the present century. Biographies of great men in different fields began to appear in Sindhi, which included saints, mystics, poets, educationists, social reformers, patriots, martyers and national leaders. A brief survey of the outstanding biographies in Sindhi, original as well as translations, is as under:

During the period 1901-1947, Kauromal Chandanmal Khilnani seems to be the first writer in Sindhi who paid attention to the development of biographies. He brought out a book entitled *Arya Nari Charitra* (Lives of Hindu Women, 1905). It contains brief life sketches of ideal Hindu women of ancient and medieval India. Thereafter, he wrote two books entitled *Mahatmauni ju Darsana* (Survey of the Great Souls, 1907) and *Bhagatani* ju *Sakhyu* (Lives of the Devout, 1908). Khilnani also wrote at first small life-sketches of great thinkers of Bengal, Raja Rammohan Roy and Keshabchandra Sen to propagate the ideology of Brahmo Samaj in Sindh. Another important work published in the first decade of the present, century is *Sufi Soonhara* (Illustrious Sufis, 1907), by Pahilajrai Lilaram Vasvani and Muhammad Sidiq Musafir.

Some of the Muslim prose writers of Sind brought out biographies of great men of Islam. e.g. Mirza Qalich Beg published *Javahar-ul-insan* (1926), *Kamil Insana* (Great men, 1926), Qadim *Sindhu Ja Sitara* (Luminaries of Ancient Sindh), *Shahname Varo Shah* (Biographies of Emperors of ancient Persia, based on Firdausi's epic *Shahnama* 1926), *Shaikh Bir Ali Sina* (Life of the famous physician and philosopher Avicenna (980-1037), published in 1926). Fateh Muhammad Sevhani brought out in 1914 a biography entitled *Hayatun Nabi* (Life of The Prophet). The book was again reprinted in 1953. Maulani Din Muhammad Vafai (1896-1950) translated from Urdu into Sindhi a book entitled *Hazrat Muhammad Mustaffa* (published in 1930). Lalchand Amardinomal Jagtiani (1885-1954) was the first Hindu writer to write a biography of Hazrat Muhammad, entitled *Muhammad Rasul Allah*.

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The book published in 1911 was acclaimed as the best and the first life-sketch of the Prophet published in Sindhi. The work won the critical acclaim of the Muslim scholars of Sindh. As the book was written by Lalchand at the age of twenty six, many Hindus expressed fears that the writer would soon embrace Islam. The work is considered to be one of the best biographical books in Sindhi, written in a simple and lucid style.

Sikhism had its wide impact on the Sindhi community during the last century. In order to spread the message of Guru Nanak and that of the other Gurus who followed him, some of the Sikh scriptures were translated into Sindhi during the last century. Jethanand Sanvalani is the first writer who brought out the biographies of ten Sikh Gurus in detail. The work entitled *Nanak Prakash* (The Light of Guru Nanak) was published in thirty four volumes from 1910 to 1920.

Other important biographies published in Sindhi prior to independence of the country were *Ram Badshah* (Life of Swami Ramatirath) published in 1914 by Lalchand A. Jagtiani; *Divan Dayaram Jetamal* (A biography of Divan Dayaram, one of the foremost educationists of Sindh during the last century) published in 1917 by Khanchand Partabrai; *Gokale ji Hayati* (A biography of Gopala Krishna Gokhale) published by Tejumal Shahani in 1926; *Rajarishi Dayaram Gidumal jo Jivan Charitra* (A biography of Rajarishi Dayaram Gidumal Shahani, 1857-1927, the well known social reformer, educationist and philanthropist of Sindh) published in 1938 by Shevaram Phervani; *Hiranand-Sindhu ji Atma* (Sadhu Hiranand—A Soul of Sindh, 1938) originally written in English by Dayaram Gidumal Shahani and translated into Sindhi by Mulchand Manghomal Vasvani. Sain Qutub Shah (*Sain Qutub Shah's Life—a Sufi Mystic of Sindh*) published in 1947 by Jhamandas Bhatia (1902-1965); *Luvaria ja Lal* (Saints of Luvari, 1934 a life of Khwaja Muhammad Zaman 1713-1774, a mystic poet and his successors) *Sindhu ji hika Uttam Siddha Mandali* (A group of Saints of Sindh, 1939, Biographies of Vilayatrai, Jivatsingh and Chandumal) by Shevak Bhojraj; *Hayat-e-Qalich* (Life of Mirza Qalich Beg, 1937) by Mirza Humayun Beg.

Sindhi writers covered a wider area for selecting personalities from different walks of life, whose biographical sketches were published in Sindhi; e.g. Saints of Sindh and other parts of India; heroes of Indian history (such as Rana Pratap, Shivaji, Durgadas, Banda Bahadur, Laxmibai of Jhansi); national leaders (such as Lokamanya Tilak. Mahatma Gandhi. Jawaharlal Nehru, Vir Savarkar Subhashchandra Bose, Abdul Ghaffar Khan of Frontier), poets and writers (Rabindranath Tagore, Aurobindo Ghosh, Munshi Premchand); social reformers and leaders of Sindh (Sadhu Navalrai and Sadhu Hiranand Advani, Kauromal Chandanmal Khilnani, Hasan Ali Effenedi); religious leaders (Rama, Krishna, Gautam Buddha, Mahavira Vardhaman, Christ, Hazrat Muhammad, Zaradushtra).

The trend of writing biographies in Sindhi of eminent personalities of India continued. It is, however evident that most of the biographies are written on saints, religious personalities and national leaders. Some of the outstanding biographies produced in Sindhi in India are *Kanwar* (Biography of Sant Kanwarram, 1957) by Tirth Basant. The book was given Sahitya Akademi award in 1959. The same writer has written the biography of Mahatma Gandhi entitled *Gandhiji* (in three volumes) published in 1972 and 1978; *Dada Vasvania jo Jivan Charitra* (A biography of Sadhu T.L. Vaswani, 1967) by Jethanand Bhavandas Lalwani; *Sant Kanwarram* by Kanaiyalal Talreja; *Doctor Choithram Gidvani ji Jivani* (Life of Choithram Gidvani, 1967) by Vishnu Sharma; *Lenin ji Jivini* (Life of Lenin, 1968) and *Indira Gandhi ji Jivani* (A Biography of Indira Gandhi, 1969) both books by Arjun Detaram Nathani 'Sikayal' (b. 1919).

A general survey of biographical works in Sindhi clearly shows that the life-sketches of eminent Sindhi writers of the present century have mostly not been produced in Sindhi. In order to evaluate the literary contribution of contemporary Sindhi writers, *Koonja* and some other literary periodicals have produced special issues on eminent writers, such as Lekhraj Kishinchand 'Aziz', Ram. P. Panjwani, Gobind Malhi, Narayan Shyam. These issues contain brief biographical sketches of the concerned writers and critical appreciation of their literary contribution. But, detailed biographical works on contemporary Sindhi writers are still awaited. Sahitya Akademi under its series 'Makers of Indian Literature' has brought out three monographs in Sindhi of *Kishinchand 'Bevas'* (1885-1947) by Hari Dilgir published in 1982; *Lalchand Amardinomal* (1885-1954) by Murlidhar Jetley published in 1984; and *Mangharam Malkani* by A.J. Uttam published in 1984. Similarly, a collection of papers presented on the occasion of a seminar organised by Ministry of Education, Government of India, to celebrate the birth centenary of a well known Sindhi prose writer and critic, Hotchand Mulchand Gurbaxani was brought out in 1983. All these books contain a life-sketch of the writer in detail. Three other biographical works *Fankar Ain Felsoofi* (1973) and *Aftab-e-Inqlab* (1975) by Mohan Kalpana; *Maxim Gorki* (1984) by Gobind Malhi may also be added to the list.

M.K.J.

BIOGRAPHY (Tamil) Since literature reflects life, there is always some biographical strain or self revelation in creative writing, a tendency that goes back to the colophons of the Sangam texts where Tamil literature is concerned. The line of descent includes biographical details in elegiac utterances of Atiyaman by Avvaiyar and Pari by Kapilar, in the hymns of the Saivite saints, in Barani or war literature like the celebrated *Kalingattu*

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Barani giving intimate glimpses into the life of Kulottunga Chola I and in the late seventeenth or early eighteenth century poems on the Muslim patron of poets, Chitakati.

But biography in Tamil is of comparatively recent origin, as its beginning and growth may be traced to the development of Tamil prose in the wake of the starting of Tamil printing press after the 1835 Act. In 1871 came out what is probably the first biography in Tamil, strangely enough on the life of Lord Clive by Katirvelu Pillai. By the end of the century, some forty lives had been written, mostly on Christian and Hindu saints, an echo of the struggle between Christian missionaries and the Hindu community as a result of attempts at mass conversion of the native population. Obviously, there was no aesthetic motivation behind such fevered writings.

Tamil biography may be said to have come of age at the dawn of the present century with the publication of the two-volume *Tennatu Sirettargal* (Heroes of the South, 1902 & 1904), by K.S. Duraisami and T.A. Rajaratnam's biography of the distinguished editor of Tamil classics. Damodaram Pillai (1902). Though the former contains a medley of personalities like maharajas, judges, administrators and patrons, its surprisingly objective evaluation invites to some extent comparison with the western mode of appreciation. The latter is carefully divided into a number of sections, beginning with a descriptive account of Jaffna, the scholar's native place, and ending with his life sketch. Also included is a detailed account of his work as an editor. There is even a brief account of the history of Tamil literature to serve as a background to his editorial achievement.

Since then, there has been a spate of biographies of Tamil, non-Tamil and western men and women who had attracted the attention of the world according to their genius and temperament, their number and variety testifying to the Tamil biographers' rapidly growing interest in the genre. But there is a large absence of scientific documentation of source materials and where they are available, and a considerable lack of acquaintance with the methodology of the genre. Many writers put their heroes on pedestals for emotional and other extraneous reasons and, in the words of John Morley, the Victorian biographer, "contemplate the hinder parts of their divinities". The human element is missing in such works. A microscopic minority would expose their subjects for no valid reason. In either case, we have not produced a Boswell (our nearest equivalent is U. V. Swaminata Iyer with his half respectful and affectionate account of his guru, Tirusirapuram Minakshisundaram Pillai) or a Lytton Strachey who inaugurated the modern biography with his masterful irony at the expense of the subject. And yet there is more than one silver lining in the dark horizon.

Of literary biographies, a notable example is U. V. Swaminatha Iyer's life of his teacher (1933) with its delineation of Minakshisundaram Pillai's character, temperament and achievements, but there is little about his life. Yet there is valuable information on Pillai's prolific production of *Sthalapuranas*, the large circle of his disciples and the historical and sociological background to his life. Of the many biographies on Bharati, two stand out. Ramaswami Iyengar's *Mahakavi Bharatiar* (1944) is on this side of hero worship in its authenticity, but is full of valuable information on many aspects of his life and his associates, particularly during his Pondichery days and discusses with insight Bharati's method of poetic composition. Unlike other biographers, he frankly refers to the poet's weaknesses. R.A. Padmanaban's *Chitra Bharati* (Illustrated Bharati, 1957) is the only documented biography of any Tamil writer with many authentic photographs of the poet, his family and his friends and fascimiles of his poems and letters. But as biography, it is more historical than critical. The well known writer Raghunatan and his life of Pudumaipittan (1951), one of the founders of the Tamil short story, is singularly objective in its characterization of the man, although it is written with a deep sense of affection and is richly evocative of the artist's achievements. What we get at the end is a full blown portrait of a man of immense courage and daring whose life was a ceaseless struggle against the vicissitudes of fortune until death snatched him away in his prime. There is an elaborate life story of Maraimalaiatikal alias Swami Vedachalam, champion of the Tamil purist movement, by his son Marai. Tirunavukkarasu. It is an 'inside' story of his reformistic zeal in Shaivism, society and language, and includes valuable excerpts from his diary.

Of the great social reformers and iconoclasts Periyar E.V. Ramaswami's authentic biography, *Tamil Talaivar* (Leader of the Tamils, 1939) by Swami Chidambaranar is a veritable mine of information on his life and is revealingly anecdotal, though incomplete as a biography. The biographical accounts of C.N. Annadurai ('Anna' to his followers and admirers), the founder of the DMK party are uniformly eulogistic like Maraimalayan's *Perariinar Annavin Peruvalvu* (The Great Life of Genius Anna), as those on the Congress stalwart Kamaraj.

Before Chiranjivi brought out his historical compendium on Kattabomman (1958), the rebel chieftain of Panchalankurichi who was hanged by the British in 1799, there had been many lives either laudatory or hostile to the hero in a mixture of fact and fiction. Chiranjivi's documentary presentation leaves the reader to form his own opinion, though there is a hint that the biographer would go along with some historians to find a selfish motive in Kattabomman's revolt against British authority. M.P. Sivajnanam's life of V. V. Chidamparam Pillai (1946) is biased, as he idealizes his hero by deliberately glossing over his shortcomings confessed by the subject himself in his autobiography. T.S.S. Rajan's biography on the life and achievements of the political firebrand,

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V.V.S. Iyer (1946), an associate of Savarkar in London, and later of Shri Aurobindo and Bharati in Pondicheri, is a candid portrait of a controversial personality based on a careful appraisal of facts. The biographer traces many of his subject's troubles to his obstinate character. Kovai Ayyamuttu's *Rajaji En Tandai* (Rajaji, my Father, 1970), an odd title which betrays the biographer's emotional bias, is too reverential to be taken seriously.

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(Madras, 1974)

K.Sa.

BIOGRAPHY (Telugu). Ever since Gurazada Sriramamurty published his book on the lives of the Telugu poets in the last decade of the nineteenth century, the trend has been set for the writing of the biography in Telugu.

In early British period there were a few biographies of Queen Victoria in Telugu, celebrating the occasion of the Golden and Diamond Jubilees of her reign. Similarly, personalities like Abraham Lincoln and Jawaharlal Nehru are the subjects of many a biography in Telugu.

Although Gurazada Sriramamurty's book, as mentioned earlier, is the first of its kind, the first comprehensive collection of the biographical sketches of the Telugu poets, ranging from Nannaya of the eleventh century to Gopinathamu Venkata Kavi of the eighteenth, must be credited to the great Andhra writer Kandukuri Veeresalingam (1848-1919). In his *Andhra Kavalu Charitramu* (The History of Telugu poets), published in 1897, Veeresalingam was not content with providing the facts and figures about the poets' lives and activities; he also gave the bio-data, a critical estimate of the given poet's work and quotations illustrating the general trend of the poet's genius. In such a large compilation, factual errors, mostly about dates, are unavoidable. Barring these, this book is still the most authoritative work in the field.

Among the biographies of individuals, the first reference should be made to *Desoddharaka Charitra*, the biography of Desoddharaka (popular title of Kasinathuni Nageswara Rao, meaning the ' saviour of the country'), by Gorripati Venkata Subbayya, for two reasons. One is that Nageswara Rao occupies the second most important position (after Veeresalingam) in the social and literary resurgence of Andhra Pradesh. The other is that Venkata Subbayya is the most prolific biographer in Telugu.

In this biography Gorripati tells about the indomitable spirit of Kasinathuni (1867-1938), which enabled him to rise from humble beginnings to mighty achievements. He left his native village in the Krishna District of Andhra Pradesh and went to Bombay in search of fortune. And he made it. Becoming prosperous with the manufacture of the multi-purpose pain balm 'Amritanjan' he came back to his native state and set about using his wealth and influence to promote the culture of the Andhras. He was the founder of *Andhra Patrika*, which is the first daily and is still being published. He was the first Andhra to provide funds for the study of Hindi in south India; the first to build a theatre in Andhra (Durga Kala Mandiram at Vijayawada) for the staging of plays; and was one of the first batch of Andhras who took up Gandhiji's call for Harijan uplift, (Veeresalingam and Nageswara Rao joined the national struggle for Independence and were jailed for taking part in the Salt Satyagraha movement) From this biography we also learn about the 'Sri Bagh Agreement' between the two regions of Andhra Pradesh, arrived at in his Madras home of the same name, paving the way for the eventual formation of a separate province for Andhras. It is also interesting to note that Kasinathuni was a great writer in his own right; he wrote an independent commentary on the *Gita*, edited the History of Telugu literature, and even composed ten 'Satakams' (100 poems of a descriptive and devotional nature). The book ran into two editions (1961 and 1969).

The next important biography is also by Gorripati Venkata Subbayya published in 1963; it narrates the life-history of Cuttamanchi Ramalinga Reddi, popularly known as C.R. Reddi (1880-1956). Reddi was virtually the founder of Andhra University, the first university established on Andhra soil in 1926. He also had a hand in the foundation of the Osmania University in the then Nizam's dominion of Hyderabad. Gorripati's biography relates the various incidents in Reddi's life, starting from his education in India and abroad, and finishing with his efforts in the promotion of Telugu literature and education. An evaluation is made of Reddi's pioneering efforts in the field of literary criticism in Telugu.

The third biography of Gorripati, *Rasa Tapasvi Krishna Rao* (1972), is the chronicle of the life and works of Mutnuri Krishna Rao (1879-1945), the founder editor of *Krishna Patrika*, the oldest extant journal, founded in 1902. Aside from the bio-data, it contains what Mutnuri's contemporaries spoke about him, as well as specimens from his editorials. Worth quoting is Krishna Rao's homage to the goddess of Death: "She alone is a 'Dayamayi' (the benign lady); how sweet and tender is her touch!.... Releasing the diseased, decrepit bodies from intolerable torture, she puts their owners to restful, eternal sleep and awakens them in a new abode". Gandhiji's tribute to him too, must be quoted: "I see the spiritual spark in his eyes". When Gandhiji was pausing for the right word (at a lecture in Andhra National College, Machilipatnam, 1921) after saying "every man must look upon spinning as a ....", Krishna Rao supplied "sacrament", to the delight of the Father of the Nation.

Rao, in his book *Sri Sarvottama Jivitam* (The life of Sri. Sarvottama) wisely plays upon the word 'sarvottama' which makes out the life of Gadicharla to be the noblest of

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all. Early in life Gadicharala recognised that "our low status is due to lack of knowledge; knowledge is the first step towards progress, and the means to it is literature". Accordingly, he travelled all over Andhra Pradesh, collecting funds for the establishment of a library and an adult school in every nook and corner of the State. He carried the message of Gandhiji's 'Swadeshi' to such heights as to say: "They should be Swadeshi in dress, in food, in name, in speech, in thought and even in spirit". He never sought any office for his service to the society.

Among the spiritual leaders of the day 'Sri Satya Sai Baba' of Puttaparti in Andhra Pradesh, has gained international attention, because of his miraculous powers. There are many biographies of him in Telugu in both prose and poetry. The one that impresses most among these, is "*Bhagavan Sri Satya Sai Baba Divya Lila Tarangalu*" (The miraculous deeds, literally waves of Bhagavan Sri Satya Sai Baba) by B.S.R. Anjaneyulu (1980). The volume was personally presented to the Baba on the occasion of his fifty fourth birthday, November 23, 1980. Besides the life-history, it demonstrates ninety nine incidents, in which the sage brings relief to the diseased through his miraculous powers. Nineteen illustrations of the Baba's 'Sarvajnata' (all-knowing genius) were authentically reported (one tells the story of how all the questions of the editor of *Blitz* were answered even before they were separately put to him: the editor wrote his questions in advance on paper for his own guidance, but did not pass them on to the Baba).

Mention must be made of the biography of Tirupati Venkata Kavulu, the most popular twin-poets of Andhra, by D. Venkatavadhani (1973); *Bala Yogi*, the sage of Mummidivaram, who sits in constant meditation, without food or drink, by Akula Vinayaka Rao (1959); and *Rajarshi Radhakrishnan* the philosopher-statemen, who is compared to both King Janaka and King Rantideva for his wisdom and social service, by Ganti Subrahmanya Sarma (1965).

R.M.C.

BIOGRAPHY (Urdu). The art of biography in Urdu is not as developed as in western languages but some excellent examples of biographical art are present in this young language. Biography is a kind of history which deals not only with human races and classes but also highlights the events pertaining to a particular individual from his birth to death, Origins of biography are traceable in Persian 'Tazkiras' of Urdu writers and Urdu 'masnavis' of the Deccan period. 'Tazkira' *Nikatu–shshoara* (Persian) by Mir Taqi 'Mir' may be cited as an example. According to Nasir-ud-din Hashmi *Tauseef Nama*, a masnavi by Feroze (1550-1581) is the first biography in Urdu. This masnavi had set an example for the following generations of poets of Deccan and in 16th & 17th centuries while Fazal, Zauqi, Baqar Aagah, versified biographies of different religious personalities of Islam in the form of Masnavi, Abdul, Wajhi, Nusrati and others produced biographical masnavis of various kings of Deccan. Biographical sketches of Imam Husain and his companions are found in Urdu Marsia but technically these cannot be included in biographical literature. Urdu 'Tazkiras' of Ali Lutf (Gulshan-e-Hind), Mustafa Khan Shaifta (Gulshan-e-Bekhar), Karim-ud-din and Fallon (Tabqatush-shoara), Mohd. Husain Azad (Ab-e-Hayat), Master Ramchander (Tazikarat-ul-Kamilin) and others are worth noting in that they contain biographical outlines though very brief, of Urdu writers. Sir Syed Ahmed Khan is known as the founder of modern Urdu prose. In the fourth chapter of his book *Asarus-Sanadid* (1947) Sir Syed included biographical sketches of eminent contemporaries who were considered specialists in different fields of life in Delhi. Except Shaifta, Syed was the first biographer of 'Ghalib.' *Ahsanut-Sawarikh* (1964) by Aqa Hasan Rizvi is not history but a detailed biography of Raja Digvijay Singh of Balrampur, in a simple language and interesting style. In 1971 Waqarul Mulk (Munshi Mushtaq Husain) translated *French Revolution and Napolean* from English into Urdu. Title of this translation was *Sarguzasht-e-Napolean Bonapart. Aza Nama-e-Masood* (1976) is the biography of Syed Salar Masood Ghazi written by Inayat Husain. Second half of the 19th century is considered as the golden period so far as Urdu biographies are concerned. 'Hali' and 'Shibli' are the best biographers of this period. Altaf Husain Hali is often referred to as Boswell of Urdu. He not only recorded events from the life of Sheikh Sadi, the great persian poet, but also pointed out in the foreword of his book *Hayat-e-Sadi* the principles of biographic art in detail. His biographies of Mirza Ghalib *Yadgar-e-Ghalib* and Sir Syed Ahmed Khan *Hayat-e-Javed* are considered landmarks in this particular field of literature. While 'Hali' in biographies is factual, his contemporary Shibli Nomani was inclined to hero-worship, and intended to write a series of 'Royal Heroes of Islam' but could not do so. However Shibli selected great personalities of the past for his biographic writings such as Mohammad, the Prophet of Islam, his followers like Umar Farooq, Imam Abu Hanifa, Imam Ghizali, Maulana Roomi and Abbasi king, Mamoon Rashid. His biographies *Seeratun Nabi* (which was completed after his death by Suleman Nadvi), *Alfarooq* and *Almamoon* are known as ideal biographies but his *Seeratun-Noman*, *Alghizali* and *Sawaneh Maulana Roomi* are also equally important. Shibli's style in his biographies is more artistic than that of Hali, who prefers un-decorative and simple style. Deputy Nazir Ahmed's biographical novel *Ummahat-ul-umma* is a disputed biography of the wives of Prophet Mohammad as it was considered a disregard to these religious ladies. Many contemporary writers produced biographies of religious

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personalities in this period. Among these, works of Suleman Mansoorpuri (*Muhr-e-Nabuat*–3 volumes), Mirza Hairat (*Seerat-e-Rasool*–6 volumes), Ralia Ram (*Sawaneh Umr Mohammad*) and Laxman Maharaj (*Arab ka Chand*) are unforgetable. Abdul Halim 'Sharar' started the series of biographies *Ulma-e-Islam* and thereafter *Mashahir-e-Islam* in the magazine *Mohazzab* (1980). His pamphlets on 'Junaid Baghdadi', 'Abu Baker Shibli', 'Sakina Bint-e-Husain', 'Khwaja Moin-ud-din Chishti', etc. are included in this chain, but in style and content he is more journalistic than literary. Effect of Shibli's hero-worship is apparent in most of the biographers of the first quarter of the 20th century. Abdul Razaq Kanpuri's *Nizam-ul-Mulk Toosi* and *Albaramaka* (two of his series *Wazara-e-Islam*), Hakim Ahamed Husain's *Hayat-e-Salah-ud-din* and *Mohmood Zangi*, Najmuddin's *Seeratul Shafai* Ebadullah Akhtar's *Hazrat Zaid* and Mohammeduddin Fauq's *Maharaja Ranjeet Singh* and *Ghani Kashmir* are some of the brightest examples of hero worship. Abbot's biography of Napoleon was published by Anjuman Taraqqi-e-Urdu, entitled *Hayat-e-Napolean* (5 volumes). Shibli's disciple, Sulaman Nadvi not only completed the last volume of *Seeratun Nabi* left incomplete by Shibli but also contributed to biographic literature by his own books *Rahmat-e-Alam*, *Hayat-e-Imam Malik* and *Seerate-e-Aesha*. Sulaman Nadiv also wrote Shibli's biography *Hayat-e-Shibli* with great zeal and devotion. In *Zindagani-e-Benzir*, Abdul Ghafoor Shahbaz had tried to chronicle some of the events of Nazir Akabarabadi's Life. *Seerat-e-Siddiqui* by Habib-ur-Rehamn Sherwani, *Waqar-e-Hayat* by Ikramullah, *Hayat-e-Khusrau* by Sayeed Ahmed Marahravi, *Hayat-e-Anis* by Amjad Ali, *Hayat-e-Hafiz* by Aslam Jairajpuri, *Seerat-e-Moavia* by Sharif Ahmed, *Saif-ul-lah* by Simab Qureshi, *Seerat-e-Omar Ibdul Aziz* by Abdus Salam Nadvi are also some of the significant biographies of this time. Iftikhar Alam wrote the biography of Deputy Nazir Ahmed on the lines of Hali's *Hayat-e-Javed*.

Eminent biographies in Urdu before independence of India are: *Hayat-Dabir* by Afzal Husain Sabit, *Gulshan-e-naz* by Durga Parshad Nadir, *Hazrat Mohammad* and *Sawaneh Umir Martin Luther* by Shradha Prakash Deoji, *Krishna Jeewan Gandhi Nama* and *Tarikh-e-Masih* by Hasan Nizami, *Ram Charcha* by Prem Chand, *Sri Eknath* by Shaikh Chand, *Seerat-e-Belai* by Wajahat Huasin, *Gautam Budh* by Hafiz Syed, *Sawaneh Umri Ram Teerath* by Narian Swami *Zehoor-e-Haqeeqzt* by Bhola Nath, *Alxohra* by Rashid-ul-Khairi, *Afghan Badshah* by Mohd. Amin Khan, *Ata Turk* by Mirza Dehlvi, *Raza Shah* by Ghulam Muhiddin Asad, *Hitler Mahan* by Chander Shekhar Shastri, *Saulat-e-Shershahi* by A.A. Murtaza, *Noor. Jehan* by Simab Akbarabadi, *Bahadur Shah Zafar* by Z.A. Alvi, *Sawaneh Haider Haider Ali* by Amjad Ali Ashhari, *Hayat-e-Rehmat Khan* by Altaf Barelvi, *Maharaja Ranjit Singh* by Sitaram Kahlil, *Seerat-e-Mohd. Ali Jinah* by Rais Ahmed Jafri, *Hayat-e-Ajmal* by Rashid Khan, *Hasrat Mohani* by Abdul Shakoor, *Sauda* by Sheikh Chand, *Jawahar Lal ki Kahani* by Mohd. Rahim Dehlvi, *Obedullah Sindhi*, by Mohd. Sarwar, *Qaid-e-Millat* by Ghulam Mohd, *Hayat-e-Karamat Husain* by Hamid Ali Khan and *Tazkira-e-Abdul Ghafoor* by Azmat Ali Hasrat.

After 1947, among notable biographies may be included *Asar–e-Abul Kalam Azad* by Qazi Abdul Ghaffar, *Yadgar-e-Hali* by swaleha Abid Husain, *Premchand* by Hansraj Rehbar, *Tazkira-e-Muasreen* (4 volumes) by Malik Ram, *Akbar Badi* by Tabassum Nizami, *Iqbal-e-Kamil* by Abdus Salam Nadvi, *Mohd. Iqbal* by Jagan Nath Azad, *Zinda Katha* by Urooj Zadi, *Shad Arifi-Shaksiat aur Fun* by Muzaffar Hanfi, Zauq, *Sawaneh aur Intiqad* by T.A. Alvi, *Juned Baghdadi* by Z.H. Faruqui, *Hasrat Mohan-i-Hayat aur Karname* by Ahmar lari, *Mutala-e-Amir Minai* by Abu Mohd. Sahar etc.

Special Numbers of literary magazines like Manto Number of *Pagdandi* (Amritsar) edited by Aijaz Anand and Tilok Chand Mahroom Number edited by Gopi Chand Narang, Krishen Chander Number of *Shair* (Bombay) edited by Ekaz Siddiqui, Abul Kalam Azad Number of *Ajkal* (Delhi) edited by Arsh Malsiani, Chakbast Number and Hasrat Mohani Number of *Ajkal* (Delhi) edited by R.N. Raz., Shakhsiyat Number (2 volumes) of *Nuqoosh* (Lahore) edited by Mohd. Tufail, contain short biographies of many important writers and poets of Urdu. Magazine *Shakhsiat aur Fun* (editor, Sabir Dutt) has brought out special numbers of Jan Nisar Akhtar, Qatil Shafai, Mohinder Nath, Faiz Ahmed Faiz and Kamleshwar. Some commemorative volumes like *Nazre Zaidi Nazre Hamid* and *Naz-re-Arshi* edited by Malik Ram, *Naz-re-Sajjad* edited by A.Q. Desnavi, *Naz-re Malik Ram* edited by Gopichand Narang are also significant contributions.

Mu.H.

BIRASIMHA (Oriya), popularly known as Buddha (Buddhist), was a 16th century poet. He was the legendary leader of a group of Buddhist monks living on the banks of the river Prachi at the time of the fusion of Buddhism with the Brahmanic faith, characterized by Lord Jagannatha. Birasimha composed many Chautisas (poems of 34 verses), of which the most celebrated is the *Birasimha Chautisa* (1932). It describes the mystic cult of body worship featuring in the later Mahayana Tantric practices as adapted to a similar cult of the Hatha-Yoga pattern depicted by the five contemporary Oriya saint-poets. A work on medicine is also ascribed to him.

BIBLIOGRAPHY: Bamshidhara Mahanti, *Orisare-Bauddha-dharma* (1956)., Radhacharana Panda, *Prachi Nadira Itihasa*.

G.C.U.

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BIRHARE (Punjabi). This folk-form was very popular during the medieval period. But it has not been preserved for posterity in any book or manuscript with the result that most of these songs have been lost into oblivion.

Birhare give vent to the feelings of the women folk, separated from their husbands or lovers with an eagerness to meet them. These songs are mostly composed by women, especially the young damsels and are generally sung in social gatherings, marriage ceremonies and spinning time.

There is no special form of Birhara; it can be in two or four lines or more than that. These are short, terse and absorbing. Images are drawn from the objects of daily life. Language is simple, but full of intensity of emotions. One of the most popular Birhare is given below

I stand on this bank of the river
You on the other side
In between the water swirls
When I think of you, O my love
My tears flow spontaneously.

This poetic-form was so popular during the middle ages that Guru Arjan Dev, the fifth Sikh Guru, adopted it. In *Adi Granth* under *Asa Rag* there are three Shabads under this title, which are to be sung in the tune of 'Chhand'.

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S.S.W.B.

BISADA EKA RITU (Oriya) is a collection of eighty-five poems by Bhanuji Rao. It was first published in 1973. So far it is the only collection by the poet. Bhanuji Rao jointly with Guruprasad Mohanty published a collection of poems named *Nutan Kavita* in 1955. Both the poets brought freshness into Oriya poetry of the 50s. This freshness is due to an awareness of the complexities of modern existence and an attempt to express these complexities in an original style, free from ornamental artificiality.

Rao's poems are the expression of this consciousness. It is his modernity. The major theme of his poetry is human condition in a world where all the values of the past are dead or dying. They reflect a sense of gloom in a world of disintegration.

The poems are fresh due to the poet's experiments with the use of different rhythms and words. The use of speech rhythm, colloquial language, new striking imageries and symbols contribute to a nourishing freshness in Rao's poems. The language of the poems is apparently simple but it has always deep suggestiveness. In a poem like 'Konarak' the language suggests the importance of modern life. The poet has also made some important experiments in poetic form. The poems 'The Moon' and 'Return' are examples of prose form. Here the language is pure prose but the total effect is highly poetic due to its images.

The poems bear the influence of T.S. Eliot. But the poet has never really imitated the elder poet. He has owned the Eliotean sensibility of a synthetic mind and expresses his own experiences with pleasingly exact observations by the bold use of natural speech rhythm and with the sensitive eye and ear which see and hear the life around him. A good example is the following poem, entitled 'Hemanta' (Autumn) where the poetic 'experience ranges from beautiful to ugly and from feelings of life to feelings of death'—

Autumn has come,
To the forest of mango, saal and jack fruit,
It has come stealthily, sneaking its way
Like a cat-burglar,
Into the night of green leaves.
Lo, the autumn sleeps
Like a dead sparrow covered
With yellow paleness,
Its flesh lies strewn
Pell mell over the grass.

(Translated by the poet)

Sau.B.

BISALDEVA RASA (Rajasthani) is a work by Narapati Nalha. There is a controversy about the date of its composition, but it was done by the middle of the 14th century. The published book is available in three different editions, *Bisaldeva Raso*, (ed. Satyajivan Verma, Nagari Pracharini Sabha, Varani, 1925); *Bisaldeva Rasa*. (ed. Mataprasad Gupta, Hindi Parishad, Visvavidyalaya, Prayag, 1953); *Bisaldeva Raso*, (ed. Taraknath Agrawala, Hindi Pracharak Pustakalaya, Varanasi, 1962). The first and third editions carry the texts divided in V.S. 1669 and 1933, both of which may be treated as of one and the same. Gupta has presented his scientific edition consisting of 128 genuine verses only, after carefully examining fifteen manuscripts forming five separate groups. So far as the scientific editing of the text is concerned, there are certain drawbacks in Gupta's edition. He has also not been able to put forth any valid logical reason for his accepting only 128 stanzas, out of 475-500 verses available in a number of manuscripts. At present, over thirty manuscripts of *Bisaldeva Raso* are known (Introduction to Agrawala's edition), and two distinct recensions of the poem are noticed—one divided into 'Khandas' (parts or chapters) and the other without 'Khandas'. Those without 'Khandas' are further available in different recensions, hence the need of a well edited one. Its narrative part consists of—the marriage of Raja Bisaldeva of Ajmer with Rajamati, daughter of King Bhoja of Dhara (Malwa); Bisaldeva's enragement at the challenging and unpleasant truth stated by the new queen; his subsequent

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tour to Orissa for a period of twelve years; the description of Rajamati's sorrows in separation in the 'Barahamasa' style; and the king's coming back to the capital resulting in the reunion of the couple. There is a comprehensive and connected narrative, dealing with love and eroticism, to be sung before the audience, though, the characters are only seemingly historical, meant only to construct a story, and all efforts to link them with history are futile. The sole aim of the author is to present a love poem in an unassuming way. The description of pangs of separation, sorrows and painful complaints of Rajamati, in the 'Barahamasa' style, occupies the foremost place in this poem. Its importance lies in the ancient linguistic, literary and cultural traditions depicted there. The statement of facts is either done by the poet himself or through the characters. The marriage ceremony is described with full royal grandeur, and the related time-honoured traditions of the Hindus find a fitting place. The language is simple and spoken Rajasthani.

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Hi.M.

BISANPATA (Dogri) or Bisanpate are short songs with religious, philosophical, spiritual, and mystic contents. They are Bhakti songs. It is not known how they came to be called Bisanpatas (Vishnu-padas, verses on Vishnu). Vishnu in Hindu mythology is Sakar-Brahma or God with attributes but in Dogri consciousness, 'Bisanpatas' have for their subject both 'Sakar-Brahma' and 'Nirakar-Brahma' i.e. the formless God. As a matter of fact majority of Bisanpatas are addressed to God without form and speak about the mirage of this world and the transitoriness of things and the philosophy of Vedanta. In one Bisanpata, the devotee is exhorted to churn truth by using this body, with the churner of the mind and vision of the heart.

In another Bisanpata the guru (the master) is requested to colour him in the colours in which Dhanna Jat, Mirabai and Prahlad were coloured:

Another Bisanpata speaks of the net of attachment created by illusion, which causes worries and reduces one to a bundle of bones. There are Bisanpatas about yoga and dhyana like:

Diya balai din ratin
Jog-dhayan da tel jalai nit, surat-jnan di bati
Sunn masunne mandu-e di bich nhuchak neendar ati

This is similar to Kabir's padas. A special characteristic of Bisanpatas is a synthesis of mysticism or spiritual philosophy with local folk-elements. A Bisanpata enshrines high philosophic thought in images drawn from common grass. There is one omnipresent God and there is light residing somewhere in the layers of Maya.

Some Bisanpatas are marked by native directness and local colour like the one in which the devotee asks the Lord to eat what she is preparing for him with love, a meal of rice and local lentils.

Sha.S.

BISAT-E-RAQS (Urdu) is a Sahitya Akademi award winning collection of Urdu of Makhdum Mohi-ud-din (1908-1969) who became almost a legend in his lifetime. A flamboyant young man born in Hyderabad then ruled over by the all powerful Nizam, he gained unprecedented popularity first as a romantic poet and later as the stormy-petrol of a Revolutionary movement. Makhdum who was born in a small village of District Medak (Hyderabad, Andhra Pradesh) was educated in Osmania University. Engaged in active politics, he emerged as one of the great heroes of the famous Telangana Struggle launched by the local peasantry and died in harness as an active Communist.

The poetry and personality of Makhdum have been extremely colourful. A thorough romantic at heart, he was in love with all the beautiful things of life and his revolutionary urges were only an expression of removing ugliness from the earth, which as per his belief and conviction mostly emanates from socio-economic imbalances leading to human exploitation on the one hand and squalor, misery and degradation on the other. Mukhdum's poetry is a full-throated melody in search of his longlost paradise of joy which is the birth right of every individual. Every line of *Bisat-e-Raqs* throbs with this urgent quest.

Though an active revolutionary, his poetry is devoid of all loudness. There is no bombast in them. He is a poet of mellowness, of warmth and of soft whispers of human intimacies. In his early poems, he appears to be inspired by the Nature poetry of Josh Malihabadi. In this phase, his deep attachment to descriptive poetry: his love for the pastures and the pools of his native village and his total identification with his people; his other and this wordliness, his sense of sensusous delight and his ardent nationalism lend a tender healing touch to his poetry as also to those who read it.

Even in this early phase, Makhdum's sense of colour and lyrical use of words and images remained distinctive. In his thoroughly romantic poems, he maintains his poetic identity by juxtaposing colourful images with an unusual abandon and ecstasy and lyrical use of words welded together by the intensity of personal experience.

The Second World War marks a watershed in Makhdum's poetry. During its first phase, he wrote poems like *Jang*, *Mashriq*, *Maut ka Raag*, *Azadi-e-Watan* and perhaps the best of all, *Sipahi* which was a clarion call for boycotting recruitment to the British army.

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In the second phase, however, when the anti-fascist aspect of the War got emphasised, Makhdum supported the war efforts of the allies and wrote *Jang-i-Azadi* which is also full of lyricism, sweet melodies and a flow of tender imageries. To him, like his other comrades, it was a People's War.

Perhaps, the most popular poems of this period were *Andhera*, *Inqilab* and poetic translation of the Kazak poet. Jambul Jabir's poem on Stalin. His poem on Revolution (*Inqilab*) is in a category of its own. It is no loud assertion for carnage but a tender heart-felt desire for social change—sensitive, subjective and lyrical.

1947 saw Makhdum actively engaged in the *Telangana struggle* of the peasantry both against the Nizam and the Central Government, finding expression in a single poem *Telangana*. Soon afterwards, after a brief spell of imprisonment, Makhdum found a new poetic style, which was pleasantly different from that of his elder contemporaries like Josh and Faiz. Instead of describing or preaching, he took to a clever combination of metaphors of colourful imagery and the pathos of personal experience adding new dimensions of social significance communicated through suggestion. His poems, Qaid, Aj ki Raat na Ja, Chand Taron ke Ban, Raqs and above all, his most celebrated poem Charagar—point to his new poetic diction, born of the cross-fire of hope and despair at the moment when the fulfilment of dream of human happiness begins to appear as distant and tortuous, though sure. Faith in a rather distant future coupled with the tortuous path to it gives birth to a poetry of intense yearning and an equally intense joy. Thus the admixture of pain and joy makes Makhdum's poetry a thing of beauty.

In consonance with the paradoxical juxtaposition of these emotions, he achieves a diction of unprecedented excellence. For instance, his Charagar, is a saga of love which depicts two lovers longing for "the alter under the canopy of white jasmine." This forth-right style of expression without conventional ornamentation caught the imagination of readers throughout India and Makhdum became a household word.

His ghazals are likewise marked by felicity of tone and an intimate aroma. There is no immediate political symbolism but they eloquently express the emotional experience gained by the poet in his political struggle. To him, ghazal is a halfway-house between intimate, personal and even private experience and the social sensibility embodied in political and social milieu. This intimatization of the wider experience in tender ghazal couplets remains his distinction.

He seldom talks of prison walls or gallows but of tender thoughts, sweet memories, sacred ideals and yearnings which make life worth living even under the shadows of death and imprisonment.

The last phase of Makhdum's poetry embodied in *Bisat-e-Raqs* is best symbolised by his poem, Waqt-ka Bedard Masiha which eloquently expresses the torture of the transitional period. Dreams haunt and yearn for fulfilment. Realities of life shatter all hope and often question the very rationale of living in an ugly and ruthlessly unjust world and yet Time appears as a saviour who, through a ruthless operation, may bleed the night of its poisionous blood and bring solace and happiness to man.

Makhdum's *Bisat-e-Raqs* is a testament of beauty and faith. Beauty of the human quest for the joy of life which enriches every experience and illuminates every struggle, Faith which makes every moment of life throb with agony and ecstasy. Makhdum has given a new dimension to Urdu poetry. Such mellow, tender and melodious poetry has been seldom written by an ardent and active revolutionary.

M. H.

BISHABRIKSHA (Bengali), a novel by Bankimchandra Chatterjee, was published in instalments in *Bangadarshan* (1872). It was published in book form in 1873. During Bankim's life-time, it ran through eight editions.

Bishabriksha was his first social novel. In this novel the conditions of the 19th century family life and its social background in Bengal found a suitable expression.

A resume of *Bishabriksha* is given below: Nagendranath was satisfied with the natural love of his wife Suryamukhi. Nevertheless, an irresistible desire for Kundanandini, an early-widowed girl who found refuge in his house, overpowered him. He married her. Upon this Suryamukhi left his house in anger and despair. Unfortunately Kunda too could not bear the burden of this unusual tie. She committed suicide by taking poison. After estrangement and long separation, Nagendranath and Suryamukhi were re-united.

The book is an artistic portrayal of the deeper mysteries lying behind the petty squabbles in family circles. As a realist, Bankim did for the first time in Bengali novel recognise love between two sexes outside matrimonial alliance. His preoccupation with social morality got the upperhand and consequently the realistic recognition was frustrated by Kunda's unnatural death. Whether the re-union between the husband and wife had met with the demands of real situation is a doubtful proposition.

In characterisation, Bankim has drawn Suryamukhi with sympathy. Kunda too is well portrayed. Kamalmani is pleasant. By contrast Nagendranath is colourless. Devendranath is rather a striking personality. The character that surpasses all in this novel is Hira. Such a forceful character is a rare phenomenon in Bengali literature.

Bishabriksha has been translated into a number of languages in India and outside. The first Indian edition was in Hindustani (G. Quadir, Sialkot, 1891). English

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translation was entitled *The Poison Tree* (by Miriam S. Knight, London, 1884). A Swedish translation appeared under the title *Det Giftiga Tradet* (Stockholm, 1894). According to a biographer the author himself translated parts of it into English for making a presentation to the wife of the then Governor of Bengal, Mr. Eliot (Title: The Bane of Life).

U.B.

BISHAD SINDHU (Bengali) is not only the highest literary achievement of Mir Musarraf Hossain (1847-1912), but, according to many, it is a landmark in the Muslim contribution to Bengali literature. It was published in three parts between 1885-1891, the Muhurrum episode in 1885, the deliverance episodes in 1887 and the story of Ezid's murder in 1891. During the author's life-time *Bishad Sindhu* (Ocean of Sorrow) ran through eight editions. In almost each edition Musarraf Hossain made changes to improve its artistic excellence. The author claimed that the narrative was based on original Persian and Arabic sources. But Musarraf Hossain had little Persian and less Arabic. In actuality the story is based on his readings of the Bengali Punthi literature. The alchemy of the author's imaginative genius transformed that base metal into the outstanding achievement of *Bishad-Sindhu*.

In the foreword of the first edition, the author gives an outline of his narrative. The book narrates how Hazrat Hossain reached the field of Karbala with the members of his family on the 8th Muhurrum of 61 era and how they were decimated by the soldiers sent by Ezid. Owing to this religious connotation of the story, the Bengali Muslims of the villages consider it as a religious book. But despite the use of religious elements, the narrative cannot be called religious by any stretch of imagination. Some have claimed it to be a historical novel. But the historical basis of the story is too tenuous. More important than the religious and historical elements, it is the human element and spirit of romance that permeate the whole story. The characters are larger than life and the novel projects a vastness of range. These being epic qualities, *Bishad-Sindhu* may truly be called an epic novel. The king of Damascus, Ezid, the great opponent of Hossain, is the villain of the story. Yet, Ezid is the central character of the novel, and it is the power and brilliance of his characterization that is the major attraction of the book. Undoubtedly Ezid is a sinner, the visible embodiment of Evil, but even in sin he is magnificent. Great commander of an army, he has no command over his heart. His passionate and unrequited love for Jainab endows his character with deep human sensitivity. Crown and kingdom have no longer any meaning for him, his only aspiration is to win the hands of Jainab. And it is not lust that inspires him but love. Musarraf Hossain's creative power reaches its pinnacle while depicting the human greatness of a sinner. Jainab was the wife of Abdul Jabbar. After he was forced to divorce Jainab, she was married to Hasan. Out of jealousy for Jainab, Hasan's first wife Jayeda instigated by Maimuna, poisoned Hasan. Now Hossain, brother of Hasan, remains the only hindrance in the way of Ezid's gaining Jainab. The first part of the epic narrates the battle of Karbala and the murder of Hossain by Simar. The second part depicts the deliverance of Omar Ali and Jainal Abedin from the clutches of Ezid and the one set of the battle between Ezid and Hanifa. The final section tells the story of Ezid's punishment and the coronation of Jainal Abedin.

The grandeur of the story is matched by the unhurried rhythm of the sonorous language. The story of the ocean of sorrows has been told in a language of oceanic greatness. Each of the sentences has the sinuous power and sweep of the sea-waves. Surprisingly, Musarraf Hossain has used very few Arabic or Persian words. The architecture of this prose epic has been built up mainly with the tatsama words, which he has used with the easy grace of a Bankimchandra. The purity of his sanskritized diction surprised the contemporary Bengali Hindu litterateurs. This novel's poetic power and grandeur of language has rarely been equalled by any Bengali Muslim writer since.

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As.S.

BISHI, PRAMATHANATH (Bengali; b. 1901) was a versatile writer, poet, playwright, satirist, novelist, short story writer, essayist, critic and a belletrist. He had his school education in Shantiniketan and as one among its first batches of pupils came in direct contact with Tagore from his childhood. He learnt to write from a very tender age and while prosecuting his studies in the Calcutta University as a private student he had already made a name for himself as a poet. *Deyali* (1923) was his first book of poems followed by *Basantasena* (1927), *Prachin Asami Haite* (From the Old Assamese, 1934), *Vidya-Sundar* (1934). There was a definite romantic streak in his earlier poetry which revelled as much in sensuous love as in love of Nature. Sonnet was the predominant poetic form that he had adopted as his principal mode of expression and in this he showed quite a fine sense of balance, compactness and metrical dexterity not easily to be found in the practitioners of this particular kind of poetry. In 1932 as a private student he stood first class first in M.A. (Bengali) from the Calcutta University, whereafter he acted as a research fellow for three years in the same University. After that he embarked upon a career of

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teaching. For a period he had a stint with the *Ananda Bazar Patrika* as one of its Assistant Editors but soon returned to his fold as a teacher. Several years back he had retired from the Calcutta University as Rabindra Professor. He was a nominated M.P. to the Rajya Sabha.

Bishi's versatality is remarkable. He is as much at ease in prose as in poetry. And in prose again, there is hardly a branch of literary prose which he has not tried his hand at and embellished. Among his novels and short-story collections mention may be made of the following more known ones–*Joradighir Chowdhury Paribar* (The Chowdhury Family of Joradighi, 1937), *Chalanbil*, *Padma* (1935), *Dakini* (The Witch, 1945), *Ashwatthar Abhishap* (The Curse of the Banyan Tree, 1947), *Brahmar Hasi* (Brahma's Laugh, 1948), *Pra-na-bir Nikrishta Galpa* (The worst Stories of Pra-Ni-Bi), *Swanirbachita Galpa* (Self-chosen Stories), *Galpa-Panchashat* (Fifty stories,), *Carey Saheber Munsi* (The Penman of Mr. Carey), *Lal Kella* (The Red Fort). Of this list the first two titles are in the nature of a saga of some zamindar families of North Bengal and the last two are semi-historical in character. The story of *Lal Kella* is built around the so called 'Sepoy Mutiny' of 1857. His latest two novels are *Purnabatar* (The complete Incarnate) and *Bangabhanga* (Partitioned Bengal) of which the former is mythologically and the latter politically inspired.

As a dramatist Bishi assumed the initial of his full name as his pseudonym (Pra-Na-Bi) obviously in imitation of 'G.B.S.' and wrote some delightful comedies like *Rinam Krittva* (By Borrowing, 1935), *Ghritam Pivet* (One should take clarified Butter, 1936), *Mouchake Dhil* (Stone pelted at a Hornet's Nest, 1938) and *Parihasa Bijalpitam* (Stray Thoughts in Jest, 1940), etc. These are all light plays, farcical in character, but very enjoyable because of the gay abandon of their mode of writing.

As a belletrist he appears with equal force and regales his readers with a profuse dose of light-hearted humour and inventive wit, sometimes as Pra-Na-Bi sometimes as Kamalakanta in the fashion of Bankim's well known jester of the same name. Of course in tune with his political beliefs Bishi does not lose an opportunity to have some digs at the 'progressives' and the 'leftists', but nevertheless his thrusts are liked by his friends and foes alike because of an absence of animosity in them and their frolicsome spirit.

But it is as a critic and an essayist that Bishi is more widely known and reckoned. True to the tradition of Rabindranath, he enlivens all his prose writings with a subtle sense of humour and this streak of his pen is no less evident in his critical evaluations and literary assessments than in his plays and belles-letters. So far as criticisms are concerned, he has made some fine evaluations of Tagore's poems, dramas and short stories in books bearing names of their subject-matter (*Rabindra-Kavyanirjhar, Rabindra Kavyaprabaha, Rabindranatyaprabaha, Rabindranather Chhotagalpa*, etc.) in addition to an excellent little book on Michael Madhusudan Datta. His studies of Bankimchandra (*Bankimchandra-O-Uttarkal*) and a few other significant past writers of Bengal (*Banglar Lekhak*) are no less readable. Also he has written a very nice autobiographical book entitled *Rabindranath-O-Shantiniketan* (1944). Besides, he has edited and compiled quite a large number of works of the classical masters of Bengali literature.

N.C.

BLANK VERSE (Assamese). In Assamese metre, the blank verse (amitrakshar chhanda) is built on the meterical structure of 'payar' (8.6.), which is at once the most widely used verse-form and endowed with the virtues of English iambic pentameter. Assamese blank verse, like its English source model, is not just rhymeless verse. Its aim is to provide more freedom to the sense-movement of metre than what the end-stopped verse forms are prepared to concede. In the process, the conventional instrument of end-rhymes is also dispensed with. As for the base verse of payar, it serves best as the medium for enjambement with its attendant phenomenon of shifting pauses.

The first practitioner of blank verse in Assamese was Bholanath Das (1858-1929), who introduced it in his *Sitaharan Kavya* (1888). Other noteworthy poets of blank verse are Padmanath Gohainbarua, Hiteswar Barbaruah and Dandinath Kalita, each of whom wrote some full length kavyas in the first half of the 20th century.

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M.B.

BLANK VERSE (Bengali), known in Bengali as amitrakshar chhanda, was introduced by Michael Madhusudan Datta around 1860 under an amusing circumstance. Madhusudan once remarked to his friends that no improvement in the Bengali drama could be expected until blank verse was introduced in it. His friends objected to it on the ground that Bengali was ill-adapted for the stately measure of blank verse. Madhusudan, however, accepted it as a challenge and within a few days wrote the first canto of his poem *Tilottamasambhavkavya*. Amitrakshar chanda, however, is not just unrhymed verse but a metrical structure of a special kind. Madhusudan used the traditional metrical verse structure 'payar', a verse line consisting generally of fourteen 'matras' (and quite often fourteen syllables too) with a ceasura after the eighth and the final pause after the fourteenth. Thus the final pause is continuous with the sentence final. What Madhusudan actually did was to remove the obligatory pause after the fourteenth and tried to make room for enjambment. A

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new structure was thus evolved where a poet attained a greater measure of freedom; he could carry on the sense from one line to the other without being bothered either by the length and structure of the sentence or by the compulsion of pauses at the end of a verse line. The introduction of blank verse revolutionized Bengali poetry by the dynamism inherent in the structure itself; it gave a new vitality and added an altogether new dimension to the Bengali poetry. The break with the earlier reading style of verse, partly influenced by music, was also complete with the employment of blank verse. Madhusudan took his model from the *Paradise Lost*. He thought that 'good blank verse should be sonorous'. He tried, accordingly, to achieve sonority in his experimentations. Though his initial experiments with blank verse, in *Tilottama*, are marked by certain ineptitude, he was immensely successful with the new metrical structures in his epic *Meghanadbadhkavya*. It was eminently suitable for his grand style and his epic ideas. It reached its finest stage in the poem *Birangana* (1862) distinguished by flexibility as well as terseness.

There was an expected criticism of and opposition to this new metrical experiment but it was shortlived. It was very soon accepted by the major poets of the 19th century and became very popular too. Rabindranath Tagore. also wrote some of his plays, *Chitrangada* and *Bisarjan* in amitrakshar, though his rhythm is entirely different from that of Madhusudan. Tagore in some such of his writings used rhyme; strictly speaking it is violation of one of the basic features of blank verse–but he retained the feature of enjambment which is recognized as the most vital requirement of Bengali blank verse. Girish chandra Ghosh, the noted dramatist of the 19th century, exploited the possibility of the metrical structure created by Madhusudan and made some further innovation. He discarded the fixed length of the verse–sentence and arranged his lines differently. This new structure, popularly known as 'girish chhanda', is derived from the amitrakshar of Madhusudan and became extremely popular in certain types of plays in the 19th century. Though it is not so frequently used by the modern poets, many of their experimentations towards achieving greater freedom and flexibility in metrical structure can be related to the history of the evolution of amitrakshar in Bengali.

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S.D.

BLANK VERSE (Gujarati). In their attempts to write epics under the influence of English literature, most of the poets of the 19th century including Narmad have all been in search of a particular metre which is parallel to the blank verse in English dramatic and narrative poetry. The characteristic features of the blank verse such as the absence of rhyme, overrunning of lines, variation of pauses have been sought perseveringly.

The idea of the absence of rhymes is not new, as the classical Sanskrit and even Prakrit tradition usually follow the rhymeless patternings of stanzic form. But the idea of unsingable verse is difficult to achieve, since from classical Sanskrit to old Gujarati there has been a long tradition of the singing of verse instead of recitation.

In this connection, the repetitive Matra Vrittas and non repetitive Varna Vrittas have been suggested and tried by different poets. But only successful exploitation of Prithvi by B.K. Thakore has opened the royal path to blank verse for successive Gujarati poets. Prithvi has enough pliability to accomodate free pauses and 'great sentences' in its run on lines.

C.T.

BLANK VERSE (Kannada) or Sarala Ragale, occupies a pre-eminent position among all the metrical forms popular in modern Kannada and it is also very dear to the poets and playwrights of the Renaissance. It is singularly used in poetry, but in drama it occurs commonly mixed with other metrical forms, although there are instances where it has also been used independently. Poets started using it for narrative poetry in the third decade of this century. Later on, its use became dominant in drama and finally reached its culmination in epic poetry.

It has been a matter of considerable discussion among scholars whether Sarala Ragale which made its appearance in the modern Kannada period was an independent creation or whether it evolved from some other metrical form, either native or foreign. But the consensus now is that it originated from Lalita Ragale, a syllabic metrical form which has been in vogue for several centuries in Kannada, and by adopting into it certain prosodic niceties afforded by the English blank verse, it was evolved further over the decades into its present finished form.

So far as Lalita Ragale is concerned, it is apparent from a study of its history that a certain primitive form of it, which the famous Champu poets of the old Kannada period had devised (through the influence of Prakrit prototype), was developed into its fulness and perfection by Harihara, an eminent poet of the medieval Kannada period. The efforts of some later poets to develop it further from where Harihara left it were of no consequence, but the new form it received during the modern Kannada period ideally suits the genius of the Kannada poetic tradition.

The common characteristic of Lalita Ragale is that it is built up of pairs of metrical lines or couplets with

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beginning and end-rhymes, each line consisting of four 'ganas' (or feet) and each foot having five matras (quantative syllables). A canto of a poem may consist of any number of such couplets.

It follows from the works of Harihara, which are themselves called by the genre-name Ragale, that this metrical form lent itself well to both narrative and descriptive poetry.

The blank verse in English too, passed through several stages of development–first, of heroic couplets; second, of doing away with rhyme but retaining the caesura at the line-endings with regular measures, and the third and the most important, of dropping the caesura at the end of the line, and because of such enjambment, caesura occurred in the middle of the lines and gave way to variations in measure. At the hands of poets like Shakespeare and Milton, blank verse achieved a rare beauty reaching the acme of perfection.

The Renaissance poets of Kannada who were exposed to the beauties of the English blank verse as perfected by its masters, adopted its beauty and felicity into the Kannada blank verse, while retaining some of the characteristics of Lalita Ragale, such as its feet structure, the number of feet and the unnumbered verse-lines. This is how Sarala Ragale was born and developed. The virtues that were borrowed from the English blank verse were the doing away with rhyme, allowing substitutions in measures while maintaining the original rhythm, syllabic elision and protraction, having either full or incomplete caesura in the middle of the lines, enjambment, forming verse paragraphs by breaking the verse-lines, etc. The structuring of the foot-measure varies from language to language. In English blank verse, we find that although the foot-measure is balanced by slurring or protraction of syllables, the occurrence of too many accented syllables is very common. This kind of metrical balancing is rather rare in Sarala Ragale. There are always an equal number of matras in the feet of the lines which makes for a total rhythm and without affecting the base rhythm.

It was T.S. Venkanniah who suggested the name of Sarala Ragale as equivalent to the English blank verse. Since then the name has rooted itself firmly in Kannada. It could be said that the word 'Sarala Ragale' combines in it the sense of both 'Blank' in 'Blank Verse' and of 'Ragale' in 'Lalita Ragale'.

Sarala Ragale has an extensive and glorious history in Kannada. All the great and famous poets of the modern Kannada have not only used it, but also composed their masterpieces in that metre. B.M. Srikantiah, Masti Venkatesa Iyengar, Govinda Pai, Kuvempu, M.R. Srinivasamurthy, V.K. Gokak, Muliya Thimmappaiah, L. Gundappa, S.V. Paramesvara Bhatta, Sametanahalli Rama Rao, K.V. Raghavacharya, Krishnamurti, Puranik and others have composed their several poems, longer poetic works and plays in Sarala Ragale. The narrative poem entitled 'Sthalagala Hesaru' by Masti in his collection of poems *Aruna* (1924) was the first ever work in this metre. His epic work *Sri Ramapattabhisekham* is also in this metre. Kuvempu has come to be known as the finest craftsman of Sarala Ragale. All his verse plays are in this metre and have gained considerable popularity. Besides, both his poem *Chitrangada* and his great epic *Sri Ramayanadarsanam* are considered to be the finest models of this metrical form. *Sri Ramayanadarsanam* can be said to be in the 'Grand Style' and the Sarala Ragale in it has been called by the poet himself 'Maha Chandassu' or the Great Metre. Sametanahalli Rama Rao's *Shakuntala*, V.K. Gokak's *Bharatasindhurashmi* and Bhusanur Mutt's *Bhavyamanava* are some of the recent epic works written in Sarala Ragale. Two other significant works which need to be mentioned in this context are *Golgotha* and *Vaisakhi*, both by Govinda Pai, dealing with the 'last day' of the lives of the Christ and the Buddha respectively. B.M. Srikantiah's *Aswatthama* and *Parasikaru* and M.R. Srinivasamurthy's *Nagarika* and *Dharmaduranta*, K.V. Raghavacharya's translations of the plays of Aeschylus and Sophocles as well as some recent translations of Greek plays by other writers show how well Sarala Ragale has lent itself to the rendering of the English blank verse in Kannada. Some of Masti's plays and his translations of Shakespeare's plays and the narrative poems and plays of Krishnamurti Puranik, Muliya Thimmappiah and S.V. Parameshwara Bhatta are also in Sarala Ragale.

It may be observed here that the above mentioned poets and playwrights have, depending upon their abilities and genius, shown certain distinct characteristics in the use of the Sarala Ragale. Masti's language is very much akin to the style of prose and is direct and simple. He fills out the shortness of foot-measures by the lengthening of vowels by two on three *matras*. B.M. Srikantiah breaks foot-measures by splitting the conjuncts with the result that the lines seem to suffer from metrical imbalance. M.R. Srinivasamurthy's works have mechanical foot-measures and his lines are punctuated by either full or incomplete caesura. In Govinda Pai, the succinctness of language and a tight structure hold our attention. The substitutions of his lines are marked with variety and a pleasing quality. Gokak does not stick to the normally accepted characteristics and writes lines of 'elephantine extensions.', In Krishnamurti Puranik, because of the recurrence of the same kind of substitutions, there is a certain monotony. K.V. Raghavacharya's language is terse and the structure of the measures is mechanical. While the metrical handling is weak and loose at some places in the earlier works of K.V. Puttappa, in the two epic poems, particularly in *Shri Ramayanadarsanam*, the Kannada blank verse has reached its highest point of perfection.

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T.V.V.S.

BLANK VERSE (Marathi) is called 'Niryamak Padya' in Marathi (Yamak: rhyme, Nir-without). It is the distinctive poetic form of English language and medium of nearly all verse dramas and many narrative and reflective verses. In the Marathi literature and prosody it has remained on the level of academic curiosity. Though some attempts were made to create and establish the Niryamak Padya, (which of course is not the exact imitation of the English Blank verse) by modern Marathi poets no basic metric innovations were made in Marathi Blank Verse, for want of more eminent poets who could have used and popularised the same. The reason for this lies in the fact that Marathi language and poetry does not find itself at home with the Blank Verse as it has accepted Free Verse, which has now become a distinctive feature of new Marathi poetry. Even though the demarcation lines between Blank Verse and Free Verse have not remained clear in the practice of Marathi poetry and dramatic verse, eminent scholars of Marathi Prosody like N.G. Joshi, however, distinguish these two, as the former being stanzaic and the latter only obeys the rules of rhythms, nothing else can bind it. Moreover the distinctive feature of Blank Verse is the recurrance of beats with regular pauses and run on lines, unlike that of Free Verse which does not follow any predetermined design.

The real difference between Blank Verse and Free Verse lies in that, that the former proves its excellence when it is set to recitation and hence comprises of regular stress accents based on the count of beats; while the latter does not give prominence to the stress accents, the measure being loosened to give more play to imaginative genius.

We find the Blank Verse composition in the poetry of Vinayak D. Sawarkar who named his metre as Vainayak Vritta (one meaning being a metre framed by Vinayak). The prominent features of the Blank Verse mentioned above are found in this Vainayak Vritta, viz., the absence of rhyme, formal division of the poems in verse paragraphs (which are practically the traditional stanzas only), the regular repetition of a group of beats or 'matras' (matra beat) and an intrinsic flow in the recitation of the verse. In particular the Vainayak Vritta consists of three groups of six short beats (laghu matra) plus a long beat (guru matra), a pattern called 'Dhavalchandrika' in Marathi prosody.

The so-called Vainayak Vritta was also handled by very few poets, N.G. Joshi being one of them.

Poets like V.N. Deshpande have tried to practise the Blank Verse form to some extent but unlike the 'Vainayak Vritta' his compositions do not express the quality of intrinsic flow and also rule of rhymelessness is not abided by.

Some poets like Rendalkar have composed rhymeless verses in the traditional metres like Shardulvikridita, Prithwi, etc., but except the absence of rhyme they do not show any acquaintance with the Blank Verse on the whole. Same is the case with the rhymeless sonnets composed by Nath Niphadkar.

If we try to find the traces of Blank Verse in the verses of Marathi drama we again come across compositions akin to Blank Verse in the qualities of regular stress accents, intrinsic flow of run on lines, etc., but almost all of these verses, as if naturally, contain the end rhymes and hence cannot be clearly categorised as Blank Verse. However, Sawarkar has used the Vainayak metre in his own drama *Ushhap*. Also V.N. Deshpande has used some different beat patterns like Lavang Lata (Seven beats) and Chandrakanta (eight beats) in his verse-dramas and some of his verses are rhymeless, but they do not follow this rule invariably. Versified dialogues are becoming a feature in some of the modern Marathi dramas like *Ti Phulrani* and *Lekure Udand Jahali* by Vasant Kanetkar. Though pattern of Blank Verse is found in the verses of such plays it cannot be legitimately called Blank Verse, as the composition is hardly stanzaic and does not follow the rule of rhymelessness. Hence the long and short of the Blank Verse in Marathi is that the usage of the same is not the distinctive quality of either the Marathi poetry or the dramatic verse.

Shr. S.

BLANK VERSE (Punjabi). The term Sirkhandi Chhand was applied first of all in Punjabi by Bhai Vir Singh to the long stanza used by him in his famous epic, *Rana Surat Singh*. But there also this stanza form is not really blank verse in the sense it carries in English poetry, for in these stanzas of *Rana Surat Singh* the line has a rhyme in the middle throughout the stanza which may contain any number of lines.

Blank verse as such has seldom been used in Punjabi poetry earlier or even in the present day. To be particular, stanza 24, of Guru Nanak's *Japu*, can be metioned in this context, but there also the first two lines have a rhyming in the middle. Many stanzas in Guru Gobind Singh's *Chandi di Var* also use 'Sir-khandi Chhand', in this sense.

S.S.S.

BLANK VERSE (Sindhi) tradition one does not find in Sindhi literature. It was N.V. Thadhani who experimented on this form while translating *Srimad Bhagavad Gita* into Sindhi. The work was published in 1923.

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This was done in Bahr Mazaj (Mafailun repeated eight times in two lines), the metre much in vogue in Sindhi. In the opinion of the translator, it came over to the Anushtap Chhand (used in original work) as each couplet can be divided in four Padas with the fifth syllable as short one. The major part of the eleventh chapter of the Gita was translated in Bhujang Chand (Known in Persian prosody as Bahr Mutaqarib) as used in the original work. Long after the publication of the *Gita* translation by N.V. Thadhani, some poets did write their poems in Blank Verse in various metres to continue the experiment, but the effort was not powerful enough to provide a permanent place for this form in Sindhi literature.

N.G.N.

BLANK VERSE (Tamil) as a literary term should be equated with ahaval in Tamil, a prosodic line of varying syllabic quantities used without end or beginning rhymes, but also without the caesurae familiar in the English standard blank verse line. Ahaval as a term is said to come from the human voice, the throw of the voice so to say, and hence ahaval, as used in the earliest strata of Tamil poetry, served the same utilitarian purpose in Tamil as in Elizabethan dramatic blank verse.In like manner, the new verse practitioners of modern verse like Na Pichamurthy (1900-1977) Ka Naa Subramanyam (1912), Nakulan (1923) and others try to use blank verse for New Verse experiments.

In the Sangam poems, blank verse was used in units of single lines without carrying forward residues of sound or extensions of syllables. 'Yaadum ure Yaavarum Kelir' was the famous first line of a Purananuru verse which stands solid by itself, the caesura exactly in the middle, divided by the conversational idiom. In like manner, a foster mother setting out in search of an errant daughter gone away with her lover says in quite conversational terms, addressing as if it were you and me—

> My feet are worn to the bone;
> My eyes have lost their sharpness peering into endless faces;
> How many are the lovers of this world going along, two by two.

The blank verse in Tamil was a perfect conveyor of significances for the emotionless poems, better call them poems of emotional stasis in a Joycean sense and the poets present dramatic, lyrical and emotional states with complete skill.

Blank verse was used in subsequent periods by the bhakti poets, more so by the Saivite Nayanmars than by the Vaishavite Alvars for crying hallelujahs to their God and to hymn him in historical and narrative terms. It acquired a flexibility which it did not have in the Sangam poems, in the poems of praise by Manikkavachagar.

It was Ilango Adigal, the author of the Tamil epic *Silappadhikaram* who put the 'ahaval' to its most signifiant and meticulous use. Like Milton's blank verse in the *Paradise Lost*, Ilango carries a strong narrative forward sustaining it by moral, aesthetic, metaphysical and other passages. The date of hango and *Silappadhikaram* is a much discussed one, traditional scholars dating it back to the 2nd century, almost contemporary with the Sangam poems but scholars like Vaiyapuri Pillai date it to the 10th century, a likely date much in agreement with the sophistication of the blank verse ahaval used, and in the selection of details with uncanny fictional skill.

In Tamil literature, till the effort of Sundaram Pillai, blank verse was put to no greater use after the epic *Silappadhikaram*. P. Sunderam Pillai in his *Manonmaniyam* uses it with some skill but he is not able to extract the best from it. It was Subramania Bharati who in the present century in his absurdist *Kuyilpattu* makes inspired use of blank verse in a most romantic manner; his mastery of blank verse is evident also in some natural scenic descriptions in his *Panchali Sabatham*. Bharati (1882-1921) seems to have contemplated writing some blank verse plays as well, but only fragments remain, and no one could guess what use he might have made of this ahaval form; he had a gift for vigorous renewal and his not having been able to write his verse dramas has left the blank verse scene poorer.

Na Pichamurthy (1900-1977) made use of blank verse ahaval form in his nonscanning, nonprosodic forms which however continued to use the images and metaphors of older poetry without the rigmaroles of end or beginning rhymes, counting of syllables and the like. Most of the practitioners of a modern form of verse known for convenience as New Verse use a sort of blank verse which remains more or less true to the spoken rhythms of the language. Among the effective users of blank verse are Nakulan (1923), Sundara Ramaswamy (1923) Ka Naa Subramanyan (1912), Gnanakkoothan(1943) and others. Blank verse or ahaval is especially suitable in Tamil for longer poems and narrative attempts but except in the *Silappadhikaram* and to a certain extent in the *Kuvil* of Subramania Bharati it has not been experimented with. An autobiography of a poet in some thirteen thousand lines in known to exist but it has not yet been published in book form.

The use of ahaval is possible in verse drama of which we have few specimens in the modern period in Tamil., Bharatidasan (1892-1967) tried to make use of it, but his tendentiousness made his poetry somewhat colourless.

K.N.S.

BOAT SONGS (KOLI SONGS) (Marathi). Koli is one of the primitive communities in Maharashtra. There are about twenty five or more branches of this community classified under three main groups, namely Mahadevkoli, Malharikoli and Sonkoli. Some of the branches of this community were originally inhabitants of Mahadev Hills or Balaghat. Some of them were the devotees of God

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Malhari. The branches of this community dwelling on the original Bombay Island and its nearby places of coastal line are particularly known as Sonkoli. Their main profession is fishery. Mahadev and Malhari Kolis are mainly agriculturists. Sonkoli community is economically developed while others are comparatively backward and hence enlisted as the scheduled tribes and communities. All these subcommunities of Koli have their treasure of peculiar folksongs. Traditional songs prevailing amongst Sonkoli are popularly known as Koli songs or Boat songs.

Koli songs have a wide variety of subject. Though God Khandoba and Goddess Ekweera are their main deities, many of this community worship several village deities such as Ranai, Kalsubai, Matubai, Jakubai, Warsubai and others. Koli believes in the solemn promise made to God or deity as well. They believe in black magic. All these have found poetic expressions in Koli songs. There are several sacred rites prevailing in these communities since ancient times. At the time of first menstruation in case of a girl or at the time of first conception in case of a married girl some sacred rites are observed. There are religious rites to be performed at the time of marriage. All such sacred rites are performed not only with religious feelings cultivated through generations but also observed with festivity. This festivity is naturally expressed in many of the traditional Koli songs. Especially sacred rites at the time of marriage are performed in ceremonial ways. This adds to the festivity and gives new dimension to the songs. Most of the Koli songs are expressions of such moods.

The Koli community celebrates the common Indian and Maharashtrian festivals like Ganesh Festival (Gauri Ganapati), Coconut Day, Holi Poornima, etc. On such occasions the Kolis sing festival songs in which the significance of these festivals and their cultural importance are narrated. Mostly such songs are sung collectively by men and women together. The manners of celebrating these festivals are traditional. The narration in the songs and the modes of singing are traditional too. Some festivals like Somvati Amavasya are celebrated in particular families. And on that occasion also songs based on religious rites are sung.

While celebrating religious fairs, festivals or marriage ceremonies men and women of this community wear rich traditional clothes and ornaments which add to their festivity and enhance their pleasure. The descriptions of colourful costumes and ornaments find place in the song. In a Koli song very much popular in Maharashtra 'Ya Go Dandya Vana madhe Navara Kunacha Yeto' (meaning; whose bridegroom is coming from Danda) we come across the description of colourful costumes worn by the bridegroom and his associates.

In Koli community marriages are celebrated according to old customs. Before actual marriage a ceremony of applying turmeric paste is performed on a large scale. A long strip of twelve to thirteen squares is drawn on the ground. A bride or a bridegroom is asked to sit in each square and then the paste is applied. With this performance in each square songs are recited collectively. In one of such popular songs we find an elaborate description of the beauty of the bride with poetic similes, e.g. 'Tuje Paya Jase Ooskandy! Tujya Mandya Jaisya Keli Go Garbhu!' (meaning: Your legs are like sugarcanes, your thighs like plantain interior.)

God and Goddesses of the Kolis are from hills and valleys. Hence there are abundant references to sea, sky, constellation, forests, flowers and fruits. Such references usually occur in Koli songs popularly known as Gauri's songs (Songs of Goddess Gauri). While describing the beauty of a bride through poetic similes the composers of Koli songs have taken analogy from nature. A handsome bridegroom is described as 'a pearl born in the interior of a shell'.

As mentioned in the beginning, fishery is the main profession of Sonkoli community. Usually the fishermen are on the sea away from their homes for about more than twenty days in a month. Their wives look after the houses and the fishermen live a hard life on boat. While seeing the fisherman off at the sea, the fisherwoman is overwhelmed with deep feelings of separation and anxiety. When on the sea the fisherman, though busy in his work, does not forget his home but gratifies himself with the happy memories and bright future. All such emotional experiences are expressed in Koli songs popularly known as Nakhva Geet. These songs are addressed by the boatman to the fisher woman or addressed to him by her. The songs symbolize the boatman's emotional life, or one can say that the songs signify the life of Koli community. Hence in a way boat is a symbol of their life.

In view of the wide variety of subjects and content of Koli songs they are categorized as religious songs, ritual songs, festival songs and boatman's songs. There is one more category which is known amongst the Koli as 'Ambvanya' or erotic songs. These are couplets or short lyrics expressing erotic feelings and especially they are sung by male Kolis only. It is said that fishermen far away on the sea tease each other by singing such erotic songs and amuse themselves. But this might be a lesser category of Koli songs.

Mostly Koli songs are sung while dancing different types of Koli dances. While singing religious, ritual or festival songs Koli men and women dance together. Sometimes they dance separately. They dance in accordance with the composition of the song and to the suitable tunes of musical instruments like the Dholak and the cymbals. Rhythmic and prolonging sounds of the particular composition of the song are played on the Shehnai. Men and women dance to the tunes and gesticulate in different manners to express the meaningful content of the song. While singing Nakhva Geet or Boatman's song, the dancers use small wooden oars; standing in two rows they

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gesticulate in such a way that the spectator feels as if the boat is undulating on the sea. This part of dramatization is very entertaining.

Music, dance and drama are the three elements of folk songs and Koli songs are no exception to it.

S. K.

BOAT SONGS (Tamil) are sung by fishermen when rowing their boat in the sea or lakes or rivers. Such songs are called 'Elelo Patal' as they raise the 'Elelo' sound when singing. A story is also told justifying this name. Once there lived in Mylapore a generous merchant called Elelasingan who helped the fishermen. As a mark of gratitude they sang their boat songs, having his name as their stock word. In course of time the name 'Elelar' was changed to 'Elelo'. This story lacks sound proof. Boat songs are ordinarily called 'Odappattu' since 'Odam' means a boat.

The stock word 'Elelo' of the boat song was used by those who prepare lime by stamping. Sometimes when lifting heavy stones the Elelo songs were sung. The stock words used very often are 'Elele Ilasa, Elai Elo or calacalaa'. A change may be noticed in the songs of stone lifters such as 'Iel, Ilasa or Elelampidi Elem'. In the Vellakkaran ballad a voyage was described from London to Kanyakumari. The songs take 'Kappal Odutu par' as the stock word. (Ed. A.N. Perumal, 1983).

In later days poets adapted the form of boat song in their poems. K. Azhagiriswamy in his drama *Parankiyar Vantar* composed such a song in a rowing scene. There the stock words add to the rhyme of the song considerably. These words run as 'Ela Elo Ela Elo Ela Ela Elilalo'.

Kambadasan in his *Arunotayam* introduces a boat song with 'Ileso' as its stock word. Kannadasan in one of his on songs labour adopted the form of boat song and used 'Elelo and Ilalo' as its stock words.

'Amba Patal' is another form of boat song very much related to fishing. They are sung by fishermen when catching fish in the sea or in rivers. 'Amba' might have been derived from the word 'Ambi' which means a boat. When boats are taken into the sea and also where they are pulled out for repairing, Amba songs are sung.

These songs are sung in two batches. One man begins and the others sing in chorus. When the fishermen go to catch a kind of fish called 'Kola' they sing a boat song named 'Kolamara Amba'. At the time of spreading vast nets, they sing a song known as 'Peruvalai Pattu'.

Many boat songs are found in vogue among the fisher folk. They survive only in the lips of ordinary people. In some of them every line ends with the stock word. But it differs from song to song. Ordinarily 'Elelo' and 'Elelo ilo' are found to be the stock words. Boat songs relieve fishermen from tedium and help them to do their work with enthusiasm.

A.N.P.

BOAT SONGS (Telugu). Godavari, Krishna, Penna, Nagavali, and Vansadhara are the major rivers flowing in Andra Pradesh along with twentynine minor rivers. Telugu folk literature overflows with boat songs.

Sailors who travel on boats sing many songs to express their joys and sorrows, to relieve their burden and to express their love thoughts in lyrical language. Boat songs are generally not found in a written form and they change from time to time. They have a tune reminding one of the flow of the river.

Nedunuri Gangadharam, Krishsri, Chintha Dikshitulu, Kavikondala Venkata Rao, B. Rama Raju and several others collected the songs of the boatmen and published them in various journals and books.

Rustic love and philosophical strain are found in the songs of boatmen who make a living on the banks of the Godavari and the Krishna.–

"O uncle, you may trip and fall
My basket is heavy with fish, won't you help me?"
"O fair lass! who are you? Where are you from?
We are in the midstream, no sight of the shore."
"It is getting dark, hasten to reach the shore"
"Yes, we have touched shore
I shall now help to take off your load."

Literary versions of the boat–songs are popularised by Devulapalli Krishna Sastry and Nanduri Subbarao.

O boatmen, take me across!
The boat dances on the waters like a swan
Leave not the rudder and lead to the shore
You are the oar, you are the boat,
You are the guiding star and you are the far-off shore.

You are the bracing friendly breeze" says Krishna Sastry in an allegorical style.

Nanduri Subbarao's heroine Yenki expresses the longing of her lonely heart in the famous song:

Won't you take pity on me, this moon-lit night?
The stream hisses like a cobra, spitting foam of light.
May not the charm of the moon light be wasted tonight.
May the ferry reach the shore,
May my lover take me into his arms.'

Boat songs form a considerable portion of the rich legacy of folk songs. They express the simple joys and sorrows of the people whose life is marked by thrill and adventure as they are at the mercy of the wind and the wave, the most unpredictable of the elements.

K.R.R.

BOBBILIKATHA (Telugu) is a popular historical ballad in Telugu. Three different editions of the ballad are available now. The first one in a manuscript form, at the Madras Manuscript Library (No. 2556) is written by

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Narasimhacharlu of Parlapalli and contains an interesting preface in which it is said that the story is narrated by Narada to Indra. The third one *Peda Bobbili Raju Katha* is the text used by folk singers and was written by one who belonged to Dhenuvakonda family ('Dhenuvakonda vari racana'.).

The ballad, heavily relying on historical events that occurred in the Northern districts of Andhra, deals with the political feuds of the Bobbili and Vijayanagar kings, culminating in a one-day war between the two states during the 18th century. Bussey, a French warrior and administrator, to whom the Nizam of Hyderabad had given the Kalinga Circar as a gift, was passing through the northern parts of Andhra and gave audience to the neighbouring kings at Rajahmundry. All the lords came to see him to pay their respects. Ranga Rao, the king of Bobbili, failed to join the rest, presumably because he did not like the supervision of the French officer and was waiting for an opportunity to oppose him. Taking his absence as an advantage, Vijaya Rama Raju, the king of Vijayanagaram, who had a long-standing rivalry with the Bobbili king, levelled false charges against Ranga Rao, alleging that Rao wanted to be an independent king and turned Bussey's mind against him. He also bribed Hyder Zung, Bussey's commander. Bussey, believing the charges levelled against Ranga Rao both by Raju and the Zung, to be genuine, sent a 'firman' to Ranga Rao asking him to leave Bobbili immediately, in lieu of which he would be given another land. This demeaning order was rejected forthwith both by Rao and the loyal followers of Bobbili. But Ranga Rao approached Gorum Dora, the ruler of Bunder and a friend, to intervene on his behalf and see that the misunderstanding between him and Bussey was settled. Convinced of the innocence of Ranga Rao, Bussey set forth to reach Srikakulam without implementing his threat to see that Rao and his followers evacuate Bobbili. But when they came near Bobbili, both Vijaya Rama Raju and Hyder Zung put another idea into Bussey's mind that Ranga Rao was insolent and indifferent to him and his authority and that he should not go unpunished. They also told him that they spent much money during their stay at Rajhamundry and Rao must pay at least their expenses. An easy prey to such tale-bearers, Bussey was set against Bobbili. Finally, a war had become inevitable and Bussey's army attacked Bobbili on January 24, 1757. The war was a mere one-day affair. All the Bobbili lords had fought boldly and died in the war. Their wives committed suicide. Ranga Rao's child, one month old now, was given to Venkata Lakshmi, a loyal maid, to be carried away to safety. But on her way, she was caught by Raju's spies. She was brought before Bussey. In an examination for identification whether this boy was a royal child or not, the boy Venkatarayudu, was left to choose a thing from among many items of attraction:

He did not touch fruit
Neither did he touch coins
Venkatarayudu took into his hands
The warrior's weapon–*Chandrayudham*

Bussey had now realised that he was misguided by Hyder and Raju and said that such a boy with the warrior's blood in his veins should not die and asked Venkata Laxmi to take him away.

Meanwhile Paparayudu, the brother-in-law of Ranga Rao and a great warrior, came to know of the sad fate of all his close relatives, his own sister and brother-in-law, and came to the battlefield. Vijayarama Raju, after a victorious day, was sleeping in his tent. Paparayudu woke him up, fought with him and killed him. Ultimately Paparayudu known as Bobbili puli (Bobbili tiger), killed himself. Finally the boy Venkatarayudu was made the king of Bobbili.

Bobbili Katha is one of the few ballads which heavily used authentic historical material without distortion. There are, of course, incidents and character portrayals which are magnified more than the others, but that is due to the point of view of the author towards his material and the people involved.

The ballad is significant in the enunciation of the emotions of 'vira' and 'karuna'. The invocation scenes, the scenes wherein the followers assure Ranga Rao of their loyalty, scenes of the battle and the final scene where Papa Rao kills Raju invoke "vira", whereas the scenes of the ladies committing suicide, Mallamma's letter to Vijayarama Raju requesting him to save the honour of Bobbili women, and Venkata Lakshmi carrying the boy away to safety–are those that invoke 'karuna'. The cock-fight, a game in which the Telugu villagers take a particular interest and one which, more often than not, led to larger fights between kings, find an important place in this ballad too. The characters of Ranga Rao, his brother Vengal Rao, his messenger Lakshmanna, his brother-in-law Papa Rao are drawn in the true spirit of heroism. Though the ballad mainly rests on the male roles for advancing dramatic action, the female roles are also drawn significantly.Mallama Devi, Bheri Ramakka and Venkata Laxmi are characters which are remembered for ever by the Telugu people.

The ballad idealizes two aspects of social life in the olden days of Andhra: honour and loyalty. A king should fight until death if his honour is questioned. Similarly the followers of a king should abide by his orders without raising a question. Thus loyalty to the king, patriotic attachment to the country and bravery to live up to one's ideals–these are the ideals that the ballad upholds.

The ballad, written in 'tri' and 'chaturasra' talas, is one of the most popular ones both with the singers and the listeners.

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M.N.S.

BODHA (Hindi; b. 1767, d. 1806) Amongst the poets of the 'Riti' period of Hindi Literature who imparted a touch of intense love and pain of separation to poetry, Bodha (Buddhi Sen) acquired renown for his moving and feelingful expressions. Bodha was born in Rajapur (Distt. Banda, U.P.) and his relatives held prestigious positions in the State of Panna (M.P.) which impelled Buddhi Sen to aspire for and acquire the position of a court poet there. It was there that Buddhi Sen became Bodha, as he was addressed by the King of Panna, and it was this very name that made him known to the people at large.

Bodha is known as a poet of amorous sensibilities. As the legend goes, he developed a fascination for the glamorous and beautiful danseuse named Subhani (Suvahani) who danced at the court of the King of Panna. The king, enraged by the audacity of the poet, expelled him from the state for six months. These six months, away from his beloved, were an ordeal for him and the pangs of separation resulted in the creation of *Virah Varish*. When, on the expiry of the prescribed period of expulsion, Bodha returned to Panna, he was asked by the king to recite one of his new creative compositions which the poet readily did. Extremely pleased, the king ordered him to ask anything as prize to which Bodha exclaimed 'Subhan Allah, The king gave away the courtesan Subhani to him as a present and the poet had his foremost wish thus fulfilled.

Bodha has penned many a composition portraying the course of true love. He had experienced for himself the 'agony of love' (Prem ki Pir) and has, therefore, been able to give a poignantly touching expression to it. Bodha was a poet who had drunk deep the wine of aesthetic pleasure. He, therefore, never felt drawn to the writing of 'Riti' works. Whatever he wrote out of his surge of love is a spontaneous expression of an emotional poet endowed with aesthetic sensibilities and a carefree relish for life. His two celebrated works are *Virah Varish* and *Ishqnama*.

Vi.S

BODHESWARAN (Malayalam; b. 1902) is a revolutionary poet. A rebel throughout his life, he questioned, challenged, and finally rejected stereotypes wherever he saw them–in society, in literature, in beliefs, in politics.

Christened Narayanan Nair on his birth in a South Kerala town, he was, during his youthful days, attracted by the progressive tenets of the Arya Samaj and he changed his name into Bodheswaran. He had a short stint as a religious preacher; some of his talks on religion have been collected and published under the name *Matha Prabandhangal* (Religious Discourses, 1929). Partly disillusioned by his spiritual avocation, he found fulfilment in political activities and during the thirties and forties of this century his was a voice listened to with much attention by the leaders as well as the rank and file of the national movement.

He has published three collections of poetical compositions, *Adarsaramam* (1926), *Haridayamkuram* (1931) and *Swatantra Keralam*, (1938). In his writings Bodheswaran does not mince words when he sees to his abhorrence that patriotic spirit is fast disappearing, that wealth has elbowed out all positions of eminence and that vice and vulgarity are becoming more and more rampant. He is a poet who could coin expressions and phrases with sharp thorns thrown into them. He can breathe fire into his lines. The noted critic, A. Balakrishna Pillai quotes Bodheswaran's poems as supreme examples of "realist lyricism." He sets down the enthralling details of the failings and foibles of the people he saw, he came into contact with and of the people he happens to know very well. Bodheswaran is truly the forerunner of many later poets who came to be ranked as revolutionaries in Malayalam literature.

C.N.

BOKIL VISHNU VINAYAK (Marathi; b. 1907 d.), school teacher by profession was a famous Marathi story-writer and novelist. His first long story 'Katu Satya' (The bitter truth) was published in *Yashwant* (1929), He became famous by his long story 'Bebi' (1929) a tragedy based on the theme of intercaste marriage, expressing the bitterness of cruel social customs, with satire. Stories like 'Tarecha Samsar' (Tara's family-life), Purvajanchi Athavan' (Memory of fore-fathers) gave him permanent place of regard. He has written about 200 stories and published 18 collections of which *Valvacha Paus* (A Sudden Rain, 1934) was the first. He has also written 25 novels. First novel *Phol Asha* (The False Hope, 1930) is notable for humour in characterisation and presentation of children's emotions. His novels attained greater success after 1940. He tried to transform some of his novels into dramas, unsuccessfully though. He presented interesting portraits of life in light humorous style. His stories are elaborated by witty and elegant conversations and lengthy but interesting descriptions. He showed appreciable knowledge of child-psychology in creating character of a naughty child-hero Vasant. He drew charming portraits of life of newly married couples with their tender love, funny misunderstandings and sweet quarrels. He also portrayed pleasures, sorrows, ambitions and dreams of a teacher. In stories 'Mati' (The Soil), 'Bhikarada' (The Beggar), 'Jag Kunache' (Whose is the World?), 'Uparati' (The Repentance) he presented pictures of persons suffering

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disappointment. His stories like 'Islmai,' and 'Kodachi Mulagi' (The Girl of Leucoderma) are full of pathos. Real cream of art is seen in his stories upto 1940. Later stories lack liveliness due to humour based on foolish accidents, clumsy characters and vulgar conversations. Some novels present social problems like the frustration of children of fadist and morbid parents, evil effects of second marriage, etc. Novels *Kuber Ki Rang* (Kuber or Colour, 1945) and *Tu Titha Mi* (Where you are, I am there, 1946) shows objective presentation of the problems of low-class people. *Aba* and *Sainya Chalale Pundhe* (The Army marches on, 1952) depict contemporary political atmosphere. He is efficient in colourful narration giving essential and interesting details and picturisation of youthful beauty. His humour at places transgresses the limits of decency but generally is pleasant. He believed in the entertaining nature of art, while writing his novels and short stories.

FURTHER WORKS: Jamin Ani Asman (The Earth and the Sky), *Phuga* (The Balloon), *Nilobachi Gatha, Hi Vadil Manase* (These Elderly People), *Hakkaanchi Janiv* (The Consciousness of Rights), *Dhandevaik Mandali* (The Professional Group), *Vyavahar Ahe Ha* (This is Business), *Natiche Chitra* (Picture of an Actress), *Sarikanyokti, Yashacha Rajmarga* (The Royal Path of Success), *Tine Lagna Ka Kele* (Why did She Marry). *Popular Novels: Chal Pudhe* (March Forward, 1944), *Bebichi Bahin* (Bebi's sister, 1945), *Zanzavati* (The Stormy Wind, 1946), *Sakhi* (The Girl Friend, 1947), *Thigal* (The Patch, 1947), *May echi Shal* (The Shawl of Love, 1949), *Gathabhet* (The Meeting, 1949), *Sat Pavale* (Seven Steps, 1950).

Nis.M.

BORA, LAMBODAR (Assamese; b. 1860, d.1892) was a promising prose writer in the neo-renaissance age of Assamese literature in the 19th century. Though of a poor peasant family he could achieve higher education upto the B.A. and B.L. degrees. Young Lambodar started his professional career as a teacher and then switched over to the profession of law. In a life span of only thirty-two years he gave sufficient indications of his literary ability in the art of biographical and dramatic writing. Even to-day our biographical literature is not rich; but Lambodar took to this branch with a patriotic zeal and the sincerity of a researcher.

Lambodar was a classicist and felt deeply that without a proper study of Sanskrit, India's glorious past in art, culture and literature could not be preserved. He never wanted that the learning of a language should be commercially biased. He could not cherish the idea that one should learn English or any other modern language at the cost of Sanskrit, which might not be commercially viable. He had natural regards for stalwarts like Anandaram Barua of Assam and Ishwarchandra Vidyasagar of Bengal, who carried out research works in Sanskrit with a life-long dedication. Himself adept in Sanskrit, Lambodar planned to write the biographies of these two Sanskrit scholars. He started his epoch-making Preface to the biography of Anandaram Barua in a powerful magazine of the time *Asam Bandhu* (1881-82) edited by Gunabhiram Baura. His book *Anandaram Baruar Jiwan Charit* was a planned task which could not be completed, but its Preface indicated the mighty mind of the author and his dignified Assamese prose style endowed with indigenous idioms, and a good number of similes and metaphors.

Lambodar's literary contributions left unfinished are: *Anandaram Baruar Jiwan Charit, Ishwarchandra Vidyasagarar Jiwan Charit* and a play *Samaj Darpan Natak*. His works, used now as textbooks for students, *Larabodh* and *Jnanoday* also testify to the quality of his prose style. His rendering into Assamese of Kalidas's *Shakuntala* bears his depth of knowledge both of Sanskrit and Assamese. He also showed his promise in the Assamese satirical literature with the publication of his article Sadanandar Kalaghumati (Sadananda's Nap) published in the *Asam Bandhu* (1881-82) (Vol. 1). It was a mild satire on the contemporary Assamese society, bringing to the fore some of its vices.

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Pu.S.

BORA, MAHENDRA (Assamese; b. 1929) is a modern Assamese poet of repute and a critic with serious interest in many fields of Humanities. He secured his M.A. in English from Calcutta University and taught in several colleges. Later, he secured D. Phil. from Gauhati University for his work, "Fundamentals of Assamese Metre". He emerged as one of the pioneer modern poets in Assamese in the fifties and he has given this trend a strong footing by compiling the *Natun Kavita* (New Poetry, 1957), the first anthology of the modern Assamese poetry. He has published two anthologies of his own, namely, *Jatismar* (Parapsychic Person, 1962) and *Ei Nadiyedi* (By this River, 1970). An inflexible faith in the undulating course of life and immortality of soul and nature are two basic characteristics of his poems. He has been influenced by the European Imagist poets to a great extent. *Phul, Tara, Gan* (Flowers, Stars and Songs, 1957) is a book on modern poets and poetry of different countries, written in prose. He is equally known as a critic of significance. *Asamiya Kavitar Chhanda* (Metre of Assamese Poetry, 1962) and *Ramanyasbad* (Romanticism, 1976) carry the designs of his thinking and prose-style. The latter was awarded the 'Mahendrachandra Sarma Award',1977, by Asam Sahitya Sabha in 1978. *1857 in Assam* (1957) is a monograph in English. He has edited the *Weissalisa* (two old chronicles on the 1st Burmese invasion of Weissali,

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i.e., Assam, from Tai-Khamti source), 1976. He has translated the following books into Assamese: *Gulliver's Travels (1953)*, *Don Quixote* (1954), *Nil Sagarar Sadhu* (*Toilers of the Sea* 1954), *Federalist Papers* (1957), *Yearling* (1958), *Binodini* (1962), *Raja* (1962), *Bhut* (*Ghost*, 1965), *Pinocchio* (1972) and *Deshe Deshe Galpa* (Stories from different Countries), 1972.

Bora is the Lakshminath Bezbarua Professor of Assamese Language, Literature and Culture in the Dibrugarh University, Assam.

N.S.

BORA, MAHICHANDRA (Assamese; b. 1894, d. 1965) was a short story writer of repute. He graduated in 1918 from Scottish Church College, Calcutta, and later on obtained the B.L. Degree from Earl Law College, Gauhati. He started his career as the manager of a tea-garden, served as a school teacher and finally established himself as a lawyer in the Nowgong court. He joined the Indian National Congress and was an active member during the period 1930-1952. He participated in the freedom struggle for which he had to suffer much and courted imprisonment thrice as a satyagrahi. He was connected with social, educational and cultural institutions and was elected a member of the Assam Legislative Assembly. Mahichandra Bora established himself as a short story writer of eminence. He had the unique quality of telling stories in a humorous and satirical tone. He attacked the hypocrisy and corruption of the so-called leaders and elites of the society in his stories; he did not even spare the people of his own profession. *Ukilar Janmarahasya* (The Birth-story of a Lawyer) is a story-collection of Bora. He published a collection of his poetry under the title *Shanti-Shatak* and a life sketch of Manikchandra Bora under the title *Manik*. He was accorded the title 'Galpar-Samrat' (King of story writing) of Assam by the leading Assamese monthly the *Awahan* in the thirties of the century.

N.S.

BORA, MAHIM (Assamese; b. 1926) is a renowned short story writer and poet in Assamese. He secured his M.A. in Assamese from Gauhati University in 1952 and has been since teaching Assamese literature in colleges. He began his literary career in the forties and established himself as one of the most eminent short story writers in the fifties. His first collection of short stories, *Kathanibarighat* (Kathanibari, the river port, 1961) presents some of the most outstanding short stories written in Assamese. National Book Trust of India has published its translations in all major Indian languages. He has a deep insight, an unquestionable love for mankind and an intimate sympathetic relations with the joys and sorrows of the lower and the lower middle class people of the rural Assam. An undertone of pathos runs through his stories in a humour-coated style. His second collection *Bahubhuji Tribhuj* (A Triangle of Multidimensions, 1967) depicts the triumph and failure of the characters facing irony of their fates, and his third collection *Ekhan Nadir Mrityu* (The Death of a River, 1972), and fourth *Rati Phula Phul* (The Flower that blooms at Night, 1977) depict the problems of society and individual in some given perspective. *Mai, Pipali Aru Puja* (1967) is a collection of humorous short stories. *Moinar Padulit Bandhilo Ghora* (The Horse is tied in the Uncle's Gateway, 1967) is a collection of personal essays written in lighter vein. Bora has established himself as a novelist also. *Putala-Ghar* (Doll's House, 1971), *Herowa Digantar Maya* (Charm of the Lost Horizon, 1973) are his two novels. Mahim Bora is also known as a modern Assamese poet of high standard. *Ranga Jian* (Red Dragon-fly, 1978), the only collection of his poems, shows that they are small in number but rich in substance. His *Chintabichitra* (Varied Thoughts, 1975) is a collection of literary essays and *Batrish Putala* is the Assamese version of the stories of king Vikramaditya and his throne, meant for children.

He is now the Head of the Department of Assamese in Nowgong College, Assam.

N. S.

BORA, SATYANATH (Assamese; b. 1860, d. 1925) had his schooling in the Bengali language medium. As he lost his father in childhood, Satyanath's uncle, Sonaram Bora took the responsibility of educating him.

After obtaining the B.L. degree Satyanath took up the decision of joining the Bar. When he started practising at the Gauhati Court, he was the only Assamese lawyer at that time. During a period of eleven years from 1913 to 1924 he not only practised in the Gauhati Court but served also as a lecturer of Assamese at the Cotton College and when in the year 1924 the Earle Law College was established at Gauhati, Satyanath joined this institution as one of the lecturers. He was an efficient lawyer and an honest man. He also led a very simple life, but in public life he was a helping hand to many. He was greatly honoured by all as a lawyer.

Satyanath was one of those litterateurs who enlivened the Assamese literature with his simple and chaste prose. He was also a contributor to the magazine, *Asam Bandhu* edited by Gunabhiram Barua. Bhasha, Shanti, Asha and Samajile (published in the journal) deserve special mention. Ghari, Phuloni, Purnimar Inn, Dhumuha Balak, Torakat, Eta Katha, Makar Sukh aru Dukh and Bancha, are his poems published in the *Asam Bandhu* during the year 1895.

A good number of his papers were published in the monthly magazine *Jonaki* that was first published from

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Calcutta. Satyanath himself took over the editorship of *Jonaki*, when it started being published from Gauhati in 1901. A series of essays entitled 'Stray Thoughts' were published in the *Times of Assam*. Through these essays he gave expression to the experience he had in the Bar. Some of his papers were published in the *Usha* edited by Padmanath Gohain-Barua.

Satyanath started from his college days to compose modern Assamese songs. He was disturbed to see the Assamese singers singing Bengali songs owing to the dearth of Assamese songs. With a view to meeting this want he published his *Gitavali* in 1882, a collection of his modern Assamese songs. Although these poems were mostly love songs, the racial characteristic of the Assamese people found place in them.

Satyanath's *Sarathi* (The Charioteer) was published in the year 1911. The book contains all the experiences he had had and the experiences of the people around. *Sarathi* is written in simple and chaste Assamese thereby making it an invaluable piece of Assamese literature.

Satyanath's next book *Akash Rahasya* (1915) discusses the origin of the solar system, the daily and annual movement of the planets and also the surface of the planets, the sun and its satellites, the moon, the stars and the milky way.

In the new *Jonaki,* edited by him, a series of his essays, under the title of *Kendra Sabha* were published, depicting the failures, the lapses and the defects of the society. These articles were compiled and published after his death in the form of a book entitled, *Kendra Sabha.*

Chintakali (1937) is the collection of his thought-provoking essays like Samsar Prabha, Manar Mahattwa, Jibanar Amiya and Jibanar Shanti Prava. A study of his work reveals that Satyanath strove very hard to cultivate essay in Assamese as a distinct art-form.

As an example of critical studies *Sahitya Bichar* is another well-known book of Satyanath. It deals with the characteristic features of literature, poems and prose, drama, champu, etc. The elevated prose style of *Sahitya-Bichar* has made it a valuable book.

His *Bahal-Vyakaran*, a book on Assamese grammar consisting of three hundred pages, is extremely popular among students and people in general.

Satyanath endeavoured most consciously to create a modern Assamese prose style, the predominating characteristic of which is its compactness and economy of words.

Ni.B.

BORADE RAOSABEB RANGANATH (Marathi; b. 1940) was born at Katgaon in Latur taluk of Usmanabad district. He is at present working as a Principal of the Vinayakrao Patil College at Vaijapur.

Borade is known as one of the important writers who wrote on rural themes after 1960. He has contributed to Marathi short story, novel and drama. After independence some Marathi writers who had experienced rural life started writing about their environment. Their literature reflected genuine consciousness about rural culture. Borade belongs to this generation of writers who have established firmly the new trend of writing on rural themes.

The novel *Pachola* established his reputation as fiction writer. Due to modernisation of traditonal rural trades new tensions were created in the lives of rural craftsmen. *Pachola* reflects these emotional tensions created by social transformation. Parbati, wife of Gangaram tailor, narrates this pathetic story. Simple, natural beauty of Usmanabadi dialect spoken by a rural woman lends charm to the novel. Borade has successfully written the whole novel in rural dialect.

He has also written plays like *Kashyat Kay Ani Phatakyat Paya.* But Borade is mainly famous as a rural short story writer. He started writing short stories from 1960. His stories are published in 14 collections including *Perani, Malani, Walavan, Rakhan, Vanvala, Talmel, Natigoti* and *Kholamba.* He portrays the rural life with a deep attachment to rural culture. Rural life is firmly tied with rural family, caste structure, village institutions and customs and land which supports them all. Borade depicts a rural person with all these factors shaping his collective and individual life.

In a way his stories are family-stories. Family, emotional ties created by mutual relationship within it, and tensions caused in this relationship by poverty are particularly depicted by Borade in his stories. He also portrays problems and sorrows of rural women. The stories which centre round women, many a time, become tales of their unfulfilled passions, but mostly the seriousness and pathos of such situation is missing in his stories. He also portrays the world of children in a skilful manner. He has given this new dimension to Marathi rural literature.

Nature forms the part of rural life, but in Borade's stories nature appears just as a dim background.

He has written many humorous stories. He acquired the skill of portraying the humour in village life without making it ridiculous. This humour is based on exaggeration and unexpeted turns of events.

His language is made up of skilful synthesis of rural and urban speech. Sometimes he writes his stories completely in rural dialect of Marathwada. He frequently uses maxims and proverbs deeply rooted in folk life. He also adopts the style of rural dialogue which enriches the atmosphere of his fiction.

R.B.M.

BORGOHAIN, HOMEN (Assamese; b. 1932), is a Sahitya Akademi Award winning novelist, a pioneer in anti-

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romantic modern poetry and short story, a first rate critic and prose writer, and a journalist of repute. Born in a middle class rural family and gifted with a sharpness of intellect he had a brilliant academic career which ended with his attainment of B.A. Honours degree in English from the Gauhati University (1954). A voracious reader and scholarly writer, he is always keen on keeping his self-identity above everything and has all along maintained an uncompromising attitude to practices of all kinds, social, political and economic. This is why he gave up an important Government job and took to an independent profession like journalism. Under his efficient editorship two Assamese weeklies *Nilachal* (1968) and *Nagarik* (1977), both published from Gauhati, attained wide popularity with the reading public of Assam.

Homen Borgohain first appeared in the pages of the *Ramdhenu*, the epoch-making Assamese journal of the fifties, as a promising young poet and short story writer. Being acquainted with the trends and the technique of modernism in European literatures through English, his powerful mind got deeply enthused by existentialism and Freudian psychoanalysis. Satanism and animalism in the thought and action of man got a place of prominence through symbolism in his poetry. He is not wedded to any socialist doctrine like Marxism; he is out and out a humanist with a progressive outlook.

A few of his poems like Smriti (Memory), Rati (The Night), Ophelia, Sap (The snake) and Mor Aita (My Grandmother) have become extremely popular.

A few of his short stories like Ismile Shekhar Sandhanat, Shishur Hanhi, Eta Natun Bhikhari, and Hati have attained a high-water mark in the history of modern Assamese short story. His famous collections of short stories are: *Bivinna Korus* (1955), *Prem Aru Mrityur Karane* (1958); *Galpa Aru Naksa* (1964), *Bivinna Narak Swapna Smriti Aru Bishad* (1967), and *Hridayar Manchitra* (1979). The last named book of pungent social satires in modern Assamese created furors in all social circles of Assam.

Towards the sixties the poet and the short story teller in Homen Borgohain developed into a novelist of the high order to win the Sahitya Akademi Award in 1978 for his epoch-making novel *Pita-Putra* (The Father and the son, 1975). This novel may be described as a pageantry of the rural life and society of Assam taking as its background the sweeping socio-political changes of the forties and the fifties. His *Subala* (1963), the first of its kind in Assamese, is the story of an innocent girl who has become a harlot in a whirlpool of circumstances beyond her control. Subala's optimistic efforts to redeem herself from the world of brothels and her ultimate disillusionment make the novel a masterpiece in the history of Assamese novels.

His *Tantrik* (1967) treats sex as a Yogic excercise for self-realisation through the worship of the woman's beauty and the experience of joy in sexual consummations. His *Haladhia Charaye Baodhan Khai* (1972) is the soul stirring tale of an innocent peasant, losing his all including the small piece of land to the capitalist who holds the reins of politics and justice in the society. His *Kushilaba* (1970) is also a socio-political novel having satirical studies in characters. One more novel that attained popularity is *Timir Tirtha* (1975).

Homen Borgohain's prose works are *Bishwas Aru Samshay*, (1968,*Dhusar Diganta* (1972), *Jijnasa* (1980), *Ananda Aru Bedanar Sandhanat* (1981) and *Call Girl* (1981).

Homen Borgohain's skill as a powerful critic and prose-writer is best revealed in his editing of two works of critical essays–*Bimsha Shatabdir Asamiya Sahitya* (1967), published by the Asam Sahitya Sabha, and *Asamiya Galpa Samkalan* in two parts (Part I-1975 and Part II-1976) published by the Publication Board, Assam. His prefaces to the *Galpa Samkalan* are fine specimens of literary criticism in Assamese.

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Pu.S.

BORGOHAIN, NIRUPAMA (Assamese; b. 1932) had her M.A. degree in English from Calcutta University and in Assamese from Gauhati University. A journalist by profession, she is a short story writer and a novelist. As a short story writer, she expresses the innate feelings of men and women in a simple but appealing language. Her collections of short stories are: *Anek Akash (Many Skies*, 1961); *Jal Chhabi* (Water Colour, 1962); and *Shunyatar Kavya* (Poetry of Nothingness, 1969). She has three volumes of long stories, too, viz., *Ipar Sipar* (This Bank and the Other, 1971), *Tini Kanya* (Three Maids, 1978) and *Jananir Sandhanat Ejan Deka Manuh* (A Young Man in Search of a Mother, 1981). As a novelist, she reflects the eternal sentiments and emotions of men and women. She makes these specially meaningful in aptly chosen situations. Her first novel, *Sei Nadi Niravadhi* (That River eternal,1963) is a regional novel placed along a lower Assam river. It portrays the lives and intimate friendship of a boy and a girl of a village on this river. Her next novel, *Ejan Budha Manuh* (An Old Man, 1966) shows the changes of values as generations change. *Dinar Pichat Din* (Day after Day, 1968) throws light on the heart of a woman that yearns for a man's love in marriage. Her other novels of the same nature are: *Antasrota* (The Stream Underground, 1969), *Hriday Eta Nirjan Dvip* (The Heart, a Lonely Island, 1970) *Chhaya Aru Chhabi* (The Shadow and the Picture, 1971), *Samanya Asamanya* (Ordinary and Extraordinary, 1971), *Cactusar Phul* (The Cactus Flower, 1976) and *Nami Ahe Ei Sandhiya* (The

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Dusk Falls, 1977). With *Iparar Ghar Siparar Ghar* (The House of this Side and of that, 1979), Borgohain seems to have changed her outlook on life. She depicts the socio-economic life in the main through her subsequent novels, *Bhavishyatar Ranga Suryya* (The Red Sun of the Future, 1980) and *Din Prati Din* (This Day and Every Day, 1982).

Of her novels, *Iparar Ghar Siparar Ghar* is the most serious and important. It depicts the present exodus of the poor people from the villages to the towns out of their frustration in village life caused by the present socio-economic system where only the middle class and the upper class can thrive.

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Go.S.

BORKAR, BALKRISHNA BHAGAVANTA (Marathi; b. 1910, d. 1984) was an eminent Marathi and Konkani poet. Born in a family hailing from the village of Borim, he passed Teacher's diploma in Portuguese and Matriculation in English. He worked as a teacher in various schools in Goa from 1930 to 1945. Soon after the Goa Liberation movement started by Dr. Lohia, he left for Bombay where he edited the periodicals *Amha Gomantak* (Our Goa) in Marathi and *Projeco Avaz* (People's Voice) in Konkani devoted to Goan freedom struggle. He worked as Spoken Word Producer at Poona (1955-60) and Panjim (1961-70) stations of All India Radio. Borkar was the Chairman of the Reception Committee, Gomantak Marathi Sahitya Sammelan (1957). He presided over Marathi Kavi Sammelan (Solapur, 1958), was a member of the Indian Delegation of Men of Letters to Ceylon (1963), presided over the Konkani Conference (Bombay, 1967) and the second Session of Marathi Literary Conference (Mahabaleshvar, 1970). He was the President of Institute Menexes Braganza, Panjim (1964-70) and was honoured with the title Padmashri (1967).

Borkar started writing poetry at an early age. *Pratibha* (Talent, 1930) is his first collection of poems. His second collection of poems *Jivan Sangit* (1937) contains some of his best known and most popular poems, especially, Tethe kar majhe julati (Before I fold my hands). His other collections are *Dudhsagar* (1947), *Anand Bhairavi* (1950, Maharashtra State Award), *Chaitra Punav* (1970). As a poet, he scrupulously follows the traditional pattern of rhyme and rhythm and remains the most classic of modern poets. The metrical forms he uses are extremely varied ranging from the ancient Shardulavikridit to the modern Padakulak and passes through the popular Pavada and Lavani. Though his poetry has undergone considerable change during its course, it has resolutely refused to follow short-lived fashions. Borkar's poetry can be sung; this intense musical quality is its hall-mark. Proudly proclaiming himself as a disciple of poet Tambe he has lifted Marathi poetry to sublime heights of lyricism. Borkar is an optimist. Though fully aware of the selfishness and cruelty that stalk the world, he has unshakable faith in the essential goodness of human nature. His poetry abounds in colourful pictures of nature especially those of Goa. He is intimitable as a master craftsman of words which in his hands become a source of aesthetic delight. In him can also be found a happy blend of the spiritual and the sensuous. Some of his poems are highly philosophical and even mystic. The favourite themes of his poetry are: love as an all pervading novel passion, the happiness of a peaceful domestic life, nature as an eternal source of beauty and inspiration, divine grace and the secret ways of destiny. Borkar has left a deep impress on Marathi and Konkani poetry.

Borkar wrote a few novels including *Mavalata Chandra* (1938), *Andharatil Vat* (1943) and *Bhavin* (1950). His novel *Bhavin* became quite popular due to its novel theme, lyrical language and racy narration. It depicts the pathos of the life of a devadasi. He wrote a biography of Rabindranath Tagore (1963) which received Maharashtra State Award. Borkar wrote in Konkani also. He contributed significantly to the development of Konkani language.

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M.S.

BORO SAHEB ONGBI SANATOMBI (Manipuri) is the first and the only historical novel of M.K. Binodini Devi. It was published in 1976 at Imphal and won the Sahitya Akademi award in 1979.

The novel (Sanatombi betrothed to Boro Saheb) is based on the story of love relationship between Sanatombi, a daughter of Maharaja Surchandra Singh of Manipur (1886-1890) and Major Maxwell, Political Agent of Manipur after the British annexation following the battle of Khongjom in 1891. Sanatombi was married to a Meitei legally, but the marriage proved a failure and even while

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she was at the house of her legally married husband, she ran away with Maxwell to become his mistress. The novel recounts the different episodes, ups and downs and vicissitudes of Sanatombi's life who ultimately had a miserable and tragic end being a social outcaste and having been left behind by Maxwell who went away to England.

The novel is one that belongs to historical category. In the pages a good picture of the political, social and palace intrigues of Manipur in the troubled years are depicted. However, the main concern of the novelist is to build up the distinctive personality of the protagonist, historical and imaginative. She takes enough liberty to shuffle and reshuffle the historical anecdotes to suit her purpose. Sanatombi, in the eyes of the Manipuris judging from her activities and angularities, is considered over-smart, an outcaste and they could never approve of her being a mistress of Maxwell. But in the novel Binodini Devi tries to depict her as one who has been 'more sinned against than sinning'. Sanatombi ultimately emerges a tragic and lovable character and the last portions of the novel where the novelist depicts the last days of Sanatombi are full of pathos.

I.R.B.S.

BOSE, AMRITLAL (Bengali; b. 1853, d. 1929) was a noted Bengali playwright and an actor of the Bengali stage. He passed the Entrance examination from General Assemblies, Calcutta in 1869. After doing his Entrance examination he got admitted into the Calcutta Medical College, which he left after two years, for learning Homeopathy in Benaras. He then started practising homeopath at Bankipur, Bihar. During these days he used to come to Calcutta frequently and to serve as a teacher in his father's school at Shyambazar. He became more interested in theatre; by this time the Calcutta National Theatre was founded and Dinabandhu's *Nildarpan* was staged on 8th December, 1872, in which Amritlal did act a female role. He became famous almost overnight. Soon he became associated with almost all the leading theatres of Calcutta. His calibre was adjudged by the authority of the Bengali theatre, Girischandra Ghosh as one of the best. Amritlal began writing plays. His literary career, however, started with a poem written to pay tribute to Radhakanta Deb in 1867. He was greatly influenced by Pyarichand Basu, a distantly related uncle, to write plays, poems and dramas fraught with humour and satire. Bose had successfully shown his aptitude for satire and humour in his writings. His first theatrical writing was *Ekai ki bale toder bangla sahitya* which was never published. His first farcical play, *Model School* was staged in the National Theatre on 15th January, 1873 and the first full length play, *Hirakchurna* was published in 1875. It was staged and Amritlal himself acted in it. At this juncture Bengali theatre movement started and Amritlal began to stage some anti-British plays like *Gajandananda O Juvaraj*, *Karnat-kumar-natak or Hanuman-charita*. The government proscribed them. But the movement did not stop. *The Police of Pig and Sheep* and *Surendra Binodini* were staged. Amritlal was the manager of the theatre. He along with the hard core of the movement, Upendranath Das, Matilal Basu, and Bel Babu were immediately arrested. It is interesting to note that Amritlal, after this incident took a job in the Police Service and went to Port Blair in April 1877, but came back to join theatre permanently in Calcutta, after a year. He felt the need of writing good stageable plays in Bengali and started writing *Chorer upar Batpadi* (1876), *Til tarpan*, (1881), *Brajalila* (1882), *Dismis* (1883); *Chatujye O Badujya* (1984), *Vibaha Vibhrat* (1884), etc. Amritlal became famous for his theatrical writings and for his direct involvement in the movement of the Bengali theatre, yet his other writings also deserve recognition. He wrote novels like *Chanchalas* (1887) and books of poems *Gangatate* (1888), *Astabale Amritlal* (1924) etc. He was elected the Jt. President, Bangiya Sahitya Parishad, Calcutta in 1923, and was awarded 'Jagattarini' gold medal in 1925 by the University of Calcutta. He was the President, All India Bengali Literary Conference in 1926. People used to appreciate his sense of humour and gave him the title 'Rasaraj'. He wrote about fifty books and many more essays, plays, stories, criticism and poems which were not published in book form.

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Na.S.

BOSE, BUDDHADEV: (Bengali; b. 1908, d. 1974) was an eminent Bengali poet, short story writer, essayist, critic and dramatist. After completing school and college education at Dacca, he took his M.A. in English from Dacca University. He joined Ripon College at Calcutta as Lecturer in English in 1934. Founding *Kavita-Bhawan* in 1939, he inspired young poets of the thirties by publishing their poems in his Bengali poetry quarterly *Kavita* which was being published by him since 1935. He went on a lecture tour to America in 1953-54. After coming back he joined Jadavpur University as Head of the Department of Comparative Literature. Again he went on a lecture tour

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to America and Europe in 1961 and delivered lectures at New York, Sorbonne, Kyoto and Tokyo. After retirement from Jadavpur University he went to the U.S.A. for the third time to lecture there in variuous universities.

Before his appearance as an author Buddhadev had come out as co-editor of *Pragati*, an organ of the progressive young writers. Bose was equally facile in prose and verse from the very beginning. His first book of verse *Marmavani* (1925) is a forgotten work now. The next collection *Bandir Bandana* (1930) contained poems of passionate love. Versed in Tagore, he tried to break away from the traditional verse form like many of his contemporaries, but could not escape Tagore, particularly from his novel *Seser Kavita*, a blend of romance and wit. Adolescent effusiveness soon departed and Bose's pen matured rather quickly.

His other books of verse include *Prithivir Pathe* (1933), *Kankabati* (1937), *Damayanti* (1943), *Draupadir Sarhi* (1948), *Siter Prarthana Basanter Uttar* (1955), *Je Andhar Alor Adhik* (1958), *Marchepada Pereker Gan* (1966), *Swagata Biday* (1971) and *Ekdin Chiradin* (1971). His emphasis on passion and youth and on the struggle between art and life where art always prevailed, his queries about the inner workings of existence, his consciousness of the flow of life, his conversational style enriched with colloquial language and his easy to and fro between imagism and symbolism cannot but enthral his intimate reader. His Bengali renderings of Baudelaire (*Baudelaire–Tanr Kavita* 1967, Rilke (*Rainer Maria Rilker Kavita* 1970), Hoelderline (*Hoelderliner Kavita*, and Kalidasa (*Kalidaser Meghduta*) enriched Bengali poetry enormously. His translation from Hans Christian Andersen and his own poems for children, particularly *Baramaser Chhada* (1956) also contributed largely to the Bengali children's literature.

As a story writer Buddhadev was equally competent; of course, poetry played a dominant part in his fiction, but that was because he wanted his novels to be a 'revelation and refraction' of life at the same time. He searched for a subjective totality after the manner of D.H. Lawrence and Dostoevsky, Tolstoy and Thomas Mann, James Joyce and Tagore to acquire the vision of an artist-protagonist, and naturally, the theme that runs through all his novels is nothing but the self-conscious artist who takes a dip into the river of time and feels the undercurrents and cross currents of it. His first mentionable novel *Sarha* (1930) deals with adolescent lonelines which ends with a robust feeling for the flow of life. The novels like *Rhododendranguchha* (1932), *Jedin Phutlo Kamal* (1932) and *Dhusar Godhuli* (1932) show the novelist's vacillation between the spells of art and life. The novels like *Lalmegh* (1934) and *Basarghar* (1935) show no shift of emphasis. From *Kalo Haoa* (1942) a sort of departure is evident, the follies of religion and marriage as institutions being put to the test. In *Tithidor* (1949), his best and most powerful novel, we get some intimate miniatures of middle-class family life, its domestic delight and controlled dramatic moments. Novels like *Nirjan Swakshar* (1951), *Moulinath* (1952), *Nilanjaner Khata* (1966), *Patal Theke Alap* (1966), *Rat Bhore Bristi* (1967, sued for vulgarity), *Golap Keno Kalo* (1968), etc. intensify a social aspect of art and the alienation of the artist 'who delights in being a misfit in society for a definite cause'. The same characteristics are discernible in his short stories. Some mentionable collection of them being *Abhinay Abhinay nay o Anyanya Galpa* (1930), *Premer Bichitra Gati* (1934), *Gharete Bhramar elo* Gunguniye (1935), *Char Drisya* (1955) *Hridayer Jagaran* (1961) and *Prem Patra* (1972). Besides these, he had some good collections of children's stories to his credit.

Buddhadev the dramatist was not so impressive in his early years. But gradually he started drawing his dramatic qualities from his own poetic thought and poetic dramas written by Tagore, Browning, Yeats and Eliot. *Babu o Bibi* (1960), *Tapasvi O Tarangini* (1966), *Kalkatar Electra O Satyasandha* (1960), *Sankranti* (1970), *Pratham Partha Anamni Angana* (1970), and the two adaptations *Prayaschitta* (based on Yeat's *Purgatory*) and *Ikkaku Senin* (Based on a Noh-play) are his important plays showing a deft blending of weakness of the flesh and strength of the spirit, of speech and rhythm, of drama and poetry.

Buddhadev's prose-writings, and particularly his critical writings are no less significant than this poetry. Drawing no articificial line between the prose of feeling and prose of thought, and dissociating himself from sadhubhasa since 1930, Buddhadev let his prose compete with his poetry and win. Starting from *Hathat Alor Jhalkani* (1935) through his critical sketches in *Uttartiris* (1945) and *Kaler Putul* (1946) to the travelogues *Japani Journal* (1961) and *Desantor* ((1966) Buddhadev tended to show his ability which is very rare in modern Bengali literature. As he was a master artist of personal essays, his belletristic criticism has a flavour of its own. His survey of modern Bengali Literature *An Acre of Green Grass* (1946), though dotted with private feelings, left its impress on the later critics. His critiques on Tagore in *Rabindranath: Kathasahitya* (1955), *Sanga Nihsangata O Rabindranath* (1963), *Tagore: Portrait of a Poet* (1962) (lectures delivered in the University of Bombay), *Kavi Rabindranath* (1965, Saratchandra Lecture of C.U.) and some essays of *Sahitya Charcha* reveal the essentials of Tagore the poet, creating a new norm of literary criticism. The essays collected in *Swades O Sanskriti* show some sparkling observations on Indian culture and politics, unexpected from a poet living for the sake of art. Buddhadev's prose gave a new prose style to Bengali literature and his *Mahabharat Katha* displays the rare contribution of deep critical insight and excellence of style. In fact, in his hands Bengali became an effective

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medium of literary criticism, even of the most complex kind. As founder-editor of the Bengali poetry quarterly *Kavita* (1935), Buddhadev trained himself as much as others and it was due to his persistence that poets like Jibanananda Das, Samar Sen, Subhas Mukhopadhyay and Naresh Guha came into the lime light.

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U.M.

BOSE, CHANDRANATH (Bengali; b. 1844., d. 1910) became very famous for his non-fictional prose writings and particularly for his literary criticism in Bengali. He graduated in 1865 and took his M.A. degree in History later and passed the Law Examination in 1867 from Calcutta University. He tried in vain to be a lawyer and instead became a Deputy Magistrate, which took him to Dacca, but Chandranath soon came back as he did not find the job suitable for him. He then was offered the post of the Principal, Jaipur College, Rajasthan; but unfortunately he was not keeping good health there. Ultimately he was selected as the translator for the Govt. of Bengal in 1887 and he retired from the post in 1904. Chandranath, however, came in contact with many competent teachers from Europe in his school life who inspired him to cultivate English literature and to write in English. Chandranath was so successful in this direction that he, at first, could not write in Bengali at all; in fact, he began to write in Bengali only after his English critique on the novel, *Krishnakanter Will* by Bankimchandra Chatterjee, was published in *Calcutta Review* in 1879 (no. 137, pp. XIX-XXIV). Bankim himself inspired Chandranath to write in Bengali. Chandranath responded very successfully. His critical estimate of *Abhijnan Shakuntalam* was published in the prestigious *Bangadarshan* in 1880. Since then Chandranath never wrote anything in English except his official works. His essays and articles on the Hindu religion, morality, philosophy, and literary criticism were all full of new thinking and became extremely valuable to the men of taste and learning.

Shakuntalatattwa (criticism; 1881), *Pashupati–sambad* (historical novel: 1884), *Ful O Fal* (philosophical: 1885), *Garhasthya Path,* (Domestic Life: 1886), *Garhasthya Swasthabidhi,* (Domestic Health: 1887) *Hindu Bibaha* (Hindu Marriage: 1887), *Tridhara* (Triple Stream in Hindu Society: 1891), *Hindutattwa* (History of the Hindu: 1892), *Kah Pantha* (1898), *Bartaman Banga Sahityer Prakriti* (Nature of current Bengali Literature: 1899), *Sabitritattwa* (1900), *Samjamsiksha ba Nimnatama Sopan* (1904), *Prithibir Sukh Duhhkha* (autobiographical: 1909).

BIBLIOGRAPHY: Brajendranath Bandyopadhyay, *Chandranath Basu: Sahitya Sadhak Charit Mala*, No. 83, Vol 8 (1958).

Na.S.

BOSE, JOGENDRACHANDRA (Bengali; b. 1854, d. 1905) was an editor and a novelist. As a champion of orthodox Hinduism Jogendrachandra led a bitter journalistic campaign against the progressive views of Brahmo Samaj through the medium of his Bengali weekly, *Bangabasi,* which was largely circulated in the villages of Bengal and specialised in vituperation and derision. His *Model Bhagini* (Ideal Sister, 1886-88) was a very widely read sarcastic novel. His other sarcastic writings include *Kalachand* (a novel-1889-90), *Chinibas Charitamrita* (The holy character of Chinibas, a novel, 1890), *Nerha Haridas* (Bald Haridas, a narrative, 1904), *Bangali Charitra* (The Bengali character, stories and sketches, 1885), and *Mahiravanar Atmakatha* (Autobiography of Mahiravana, a humorous fictitious autobiography, 1888). His satiric pen-portraits and novels are largely inspired by the express intention of deriding anglicised ideals. Intolerant and aggressive in the criticism of everything Western, his particular targets of attack are educated young men like Chinibas, hero of *Chinibas Charitamrita* and enlightened women like Kamalini, heroine of *Model Bhagini.* Laughter, however, does not flow out of the interaction of incidents and situations (his plots are too simple and straightforward for novels), but is a product of the observed incongruities of characters. One remembers him for his very long romantic novel *Shri Shri Rajlakshmi* (1896-1902), which intelligently integrates various subplots into an attractive narrative, possibly woven round a real incident. We are grateful to the author for the isolated but convincing pictures of Bengali life, in and out of Bengal, a century ago. A talented writer, Jogendrachandra had little sense of proportion and delighted in loud exaggeration. Jogendrachandra's claim to posterity also depends on the establishment of Bangabasi Press, which published cheap editions of the *Ramayana,* the *Mahabharata* and other religious and philosophical works. Works on India written in English were also published by him. He also edited and published *Hindi Bangabasi, Dainik* (a Bengali Daily) and an evening paper in English, *Telegraph.*

BIBLIOGRAPHY: Ajitkumar Ghosh, *Banga Sahitye Hasyaraser Dhara* (Calcutta, 1960); Brajendranath Bandyopadhyaya, *Jogendrachandra Basu* (Calcutta, 1948); Srikumar Bandyopadhyaya, *Banga Sahitye Upanyaser Dhara* (Calcutta).

A.D.C.

BOSE, JOGINDRANATH (Bengali; b. 1857, d. 1927) was an educationist, poet and biographer. After graduating from the Calcutta University, Jogindranath joined as Headmaster of the High School at Deoghar in the Santhal

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Parganas district in Bihar. Here he came in contact with Rajnarain Bose (1826-1899), an eminent literary savant and leader of the Brahmo Samaj. Under his inspiration Jogindranath devoted himself to the service of Bengali literature and soon distinguished himself as a leading litterateur of his times. He was the first and foremost biographer of the illustrious Bengali poet Michael Madhusudan Dutta (1824-1873) and his biography of the poet is still considered good. At a period when Mahakavya (epic) writing was passing out of vogue, Jogindranath dared to produce two such works based on the life of two historical persons and national heroes, viz. Prithviraj (12th Cent.) and Shivaji (17th Cent). In writing these epics he proved himself to be a worthy successor of his hero–Michael Madhusudan Dutta. Jogindranath also wrote a large number of poems and biographies.

He also edited and published a number of standard text books. For some time he edited a weekly Bengali Journal named *Surabhi* (1882-83).

FURTHER WORKS: Amarkirti (Father Daimen's Biography, Calcutta, 1890, *Michael Madhusudan Datter Jivancharita*, Calcutta, 1893, *Abalyabai* (Biography, 1900), *Tukaram Charita, Calcutta, 1901, Patibrata* (stories from mythology in prose), Calcutta, 1911; *Chabi O Kabita*, 2 pts., Calcutta, 1914; Devabala (Historical drama), Calcutta, 1915; *Shivaji* (Epic), Calcutta, 1918; *Manav Gita* (A poem in 12 sections on Hindu religion), Calcutta, 1925.

BIBLIOGRAPHY: Sukumar Sen; *Bangala Sahityer Itihasa*–Vol. II, 5th edn., Calcutta, 1963.

G.S.

BOSE, MALADHAR (Bengali, 15th century) is one of the pre-Chaitanya poets of Bengali literature. He wrote a poem entitled *Shri Krishna-Vijaya*, in which the story of Krishna has been narrated. The work is partly based on the *Bhagavata-Purana*, partly on popular legends.

Maladhar came from a Kayastha family of the village of Kulingram (Now in the district of Burdwan, West Bengal). The names of his parents were Bhagiratha and Indumati. He obtained the title Gunarajakhan from the king of Bengal, who has been identified with Rukh-ud-din Barbak Shah (1455-76). His *Shri Krishna-Vijaya* is written in a simple but lucid style. In this work, we also find evidence of his sincere devotion towards Lord Krishna. For this reason, this work drew eloquent tributes from Chaitanya.

In a couplet found in the manuscripts, we get 1395 Shaka (1473-74) and 1402 Shaka (1480-81) respectively as the dates of the beginning and completion of this work.

BIBLIOGRAPHY: Nandlal Vidyasagar (ed.), *Shrikrishna Vijaya*, (Calcutta, 1945)., Sukhamay Mukhopadhyay, *Bangla Sahityer Prachina Kavider Parichay O Samay* (Calcutta, 1973).

Su.M.

BOSE, MANINDRALAL (Bengali: b. 1897) was a highly educated and widely travelled Bengali fiction-writer. He was one of the leading predecessors of the 'Kallol' group in the twenties. Instead of following in the footsteps of Saratchandra, he appeared as a colourful personality with luxuriously romantic longings of youth. His stories and novels, most of which were published in the monthly journal, *Prabasi*, presented the wish-fulfilling indolent dreams of the young generation in the post-war age of frustration and decadence. His world of fiction is a sort of sophisticated fairyland, where the exquisitely beautiful heroines are highly accomplished with an aroma of languor and luxury around their personality. It is quite obvious that the central theme of the author's novels and stories has a lyrical flavour of romantic love. All his major novels and collections of stories, including *Ramala* (1923) *Jibanayan* (Portrayal of Life, 1936), *Sahayatrini* (Fellow—traveller, 1941), *Mayapuri* (Place of Illusion) and *Rakta Kamal* (Red lotus) are basically loveoriented. There is often a touch of platonic idealism in these romantic love-episodes. Moreover, with the introduction of an element of death of the young lovers, the author has sought to portray, in those episodes, the morbid loneliness of his contemporary generation.

Gop.R.

BOSE, MANKUMARI (Bengali; b. 1863, d. 1943), niece of the poet Michael Madhusudan Dutta and one of the foremost female poets of her time, was married to Bidhusankar Bose in 1873. She became a widow at the age of 19. Since then she wrote poetry for sixty years in different periodicals. Most of her poems express deep sorrow either over human mortality or loss of the beloved. Besides writing poetry, Mankumari used to write articles on female education, particularly on the problem of teaching Indian girls who were hitherto keeping themselves constantly to the Zenana, on the problem of providing medical facilities for the female population in the rural area of Bengal, and on eradicating social evils and immoralities. She was a regular contributor to the *Bamabodhini*, founded by Keshabchandra Sen, a magazine exclusively for women. In 1919 she was awarded a fellowship by the Government of India which she enjoyed till her death. Her books of verses include *Priyaprasanga, Subhasadhana, Kavyakusumanjali, Kanakanjali, Puratanchhabi, Bengali Ramanider Grihadharma, Bibahita Striloker Kartabya, Birkumarbadh Kavya* (written after the manner of *Meghnadbadh Kavya* by Michael Madhusudhan Dutta) etc. Mankumari's short stories *Rajlakshmi, Adrishta Chakra*, and *Sobha* were awarded Kuntalin Puraskar. Mankumari became the president of the poetry

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section of Bengali Literary Conference held in Chandannagar in 1937. She was awarded 'Bhubanomohini' gold medal (1939) and 'Jagattarini' gold medal (1941) by the Calcutta University for her contribution to Bengali literature.

BIBLIOGRAPHY: Brajendranath Bandyopadhyay, *Bangla sahitye Mahila* (Calcutta); Jogendranath Gupta, *Banger Mahila Kavi* (Calcutta, 2nd edn. 1954).

U.M.

BOSE, MANMOHAN (Bengali; b. 1831, d. 1912), a poet and playwright, was born to a traditionally aristocratic family. He had early education at his village and then at Calcutta. Coming in contact with Iswar Gupta the leading poet of the day, he published his early writing in his *Samvadprabhakar*. Soon he himself brought out a bi-weekly *Samvad-Vibhakar* (1852) which of course did not survive a full year. Comparatively more known is his *Madhyastha*, published a few months before Bankimchandra's *Bangadarshan* (1872). It started as a weekly but later developed into a monthly.

Like his guru, Iswar Gupta, Manmohan kept up his interest for kavigan, an indigenous musical composition which was fast dying out. His songs were collected in *Manmohan Gitavali*. (1887). The preface to this volume is important in as much as he put on record an authentic history and technique of this type of song. His plays were more akin to the traditional Yatra than to modern drama. He introduced mythological themes with devotional songs, thus inaugurating an era of Puranic drama. His plays are *Ramabhisheka* (1867), *Sati* (1873), *Harishchandra* (1875), *Partha-Parajaya* (1881), *Rasalila* (1887) and *Anandamay* (1890). His other books are *Hindu Achara Vyavahara* (1873), *Vaktritamala* (1873), *Nagasramer Abhinaya* (1875), *Dulin* (novel, 1891) and *Satyanarayan Katha* (1921).

Incidentally, Manmohan was connected with the Hindu Mela (1867), India's first national association where his intensely patriotic songs were sung.

B.D.

BOSE, MANOJ (Bengali; b. 1901) was a distinguished Bengali novelist and short story writer. His early years were spent in the natural backdrop of his native village, the living memory of which had a strong impact on his literary personality. Later, under compelling circumstances, he came to Calcutta, wherefrom he graduated. Meanwhile, he had joined the non-cooperation movement of Mahatma Gandhi. He made his first appearance in the realms of Bengali literature as a poet. But ultimately he gave up writing poetry and emerged gradually as a prolific prose-writer with more than sixty titles to his credit. Several books of the author have been translated into different languages. His first collection of short stories, *Banomarmar* (Rustling woods, 1932) was well-received by critics. This collection, along with two subsequent collections, *Narabandh* (Dam made of human bodies, 1933) and *Debi Kishori* (Teen aged goddess, 1934) reflect some of the major tendencies of the author, namely, love of nature, romantic leanings, nostalgia for the past and awareness of the supernatural.

The author's love for rural surroundings and people living in such surroundings have found a more vivid and powerful expression in his later stories and two major novels, *Jal Jangal* (Rivers and Jungles, 1952) and *Ban Kete Basat* (Habitation in place of Forests, 1961). These two books present a lively saga of men and nature, in which human characters with their primitivism and strong vital instincts are well depicted against a large panorama of the Sunderbans.

The author made his debut as a novelist with a remarkable political novel *Bhuli Nai* (We have not forgotten, 1943), based on the personal lives and political activities of the terrorists. A few more titles may be included in the list of political novels: *Sainik* (Soldiers, 1945), *August 1942 (1947), and Bansher Kella* (Castle of Bamboos, 1948). The background of all those novels was the national movement during the pre-independence period. The author has also excelled in the delineation of love. An exclusive list in this regard includes a lot of stories and several novels. Among the novels are *Ogo Badhu Sundari* (Oh, the Beautiful Bride, 1946), *Ek Bihangi* (One she-Bird, 1954) *Brishti Brishti* (Rains, Rains, 1957), etc. One of his outstanding contributions is the novel, *Nishi Kutumba* (I come as a thief, 1963) in two volumes which was given the Sahitya Akademi award in 1966. The novel is of an entirely different type, the story of which centres around the mysterious, though extremely real, world of the thieves, hitherto quite unknown to us. The excellence of the novel rests chiefly on a harmonious blending of the stark realism and the soft, subtle humanism in the author's attitude towards the subject matter.

The versatile author has sought to express himself in some other mediums of literature also, e.g., plays, travelogues, memoirs, etc. The plays are chiefly the dramatic presentations of the deep patriotic feelings of the author. His first play, *Plaban* (Flood, 1941) was followed by some others, including *Nutan Prabhat* (New Dawn, 1944) *Rakhi Bandhan* (Tying a Rakhi, 1949) and *Viparyaya* (Disaster).

The author has travelled all over the world. The experiences of those travels, tinged with the aesthetic touches of an artist, have been narrated in several travelogues, *Chin Dekhe Elam* (I went to China, 1953) which was awarded Narsingh Das Prize, 1954, *Sovieter Deshe Deshe* (In different parts of the Soviet Union, 1957), *Natun Europe, Natun Manush* (New Europe and New People, 1959), etc.

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An awareness of the reality of the surrounding world combined with a sense of mellow romanticism constitutes the main attitude of the author towards life and literature. And this attitude expressed through a lucid style has earned him a unique place in Bengali Literature.

BIBLIOGRAPHY: Bhudeb Chaudhuri, *Bangla Sahityer Chota Galpa o Galpakar* (Calcutta, 1975); Dipak Chandra, *Manoj Bose: Jiban o Sahitya* (Calcutta, 1972); Srikumar Banerjee, *Banga Sahitye Upanyaser Dhara* (Calcutta, 1962).

Gop. R.

BOSE, NAGENDRANATH (Bengali; b. 1886, d. 1938) was a noted orientalist, archaeologist, lexicographer and scholar. He was born in a family of Calcutta, and had his education upto class VIII, as a student of the Normal School, Oriental Seminary, and Metropolitan Institution, Calcutta. His student career abruptly ended owing to his family debacle, which followed him all through his life. At the age of fifteen be had started writing poems. But he appeared as a dramatist later with *Karnasimha*, and *Karnavira* (an adaptation of Macbeth in Bengali); he had also written a novel, namely *Akshichand*. Besides, he translated *Hamlet* into Bengali. *Shankaracharya*, *Hariraj*, *Lausen*, and *Parshvanath* are other dramas he had written. During the third stage of his literary career, he emerged as a scholar extraordinary. This aptitude perhaps attracted him towards antique learning, which resulted in the compilation of *Shabdanu Mahakosha*, appendix to *Shabdakalpadruma*. It was in 1887, when the first volume of *Vishvakosha* (Encyclopaedia in Bengali), edited jointly by Rangalal Mukherjee and Troilakyanath Mukherjee, was published, Nagendranath associated himself with this great task and from the second volume, all the remaining volumes were edited by him. *Vishvakosha* consists of 22 volumes. It took long 20 years (1891-1911) to complete. Nagendranath published a good number of research articles in the *Asiatic Society Journal* (Bengal) and *Sahitya Parishad Patrika*. He also became editor of the latter journal. In recognition of his profound scholarship, the Government nominated him a member of the Central Text Book Committee, a rare honour in those days. He also collected a good number of Sanskrit, Bengali, and Oriya manuscripts. He edited many works.

And, above all he will be ever remembered for *Vishvakosha* (Vishvakosha Lane of North Calcutta Commemorates this great work), edited by him.

BIBLIOGRAPHY : Bengali; *Vanger Jatiya Itihas* (first published in 1898). English: *Archaeological Survey of Mayurbanja* 1911. *The Social History of Kamrupa*, in 3 vols., 1922-23. Hindi: *Bharatiya Lipitattva*, 1914. Sanskrit Books edited by him: *Brahamanda-Puranam* (1-23 Vols), 1891-1902; *Sangeet Ragakalpadrum* of Krishnanada Vyasdev, 1915: *Encyclopaedia*: Bengali Edition (1891-1911) 2nd Edition (incomplete) 1935-38. Hindi Edition (in 25 Vols. 1913-1831).

Pr.K.

BOSE, NIRMALKUMAR (Bengali; b. 1901, d. 1972) was a social anthropologist, Professor, traveller, writer and a staunch Gandhite. Nirmalkumar Bose taught Human Geography in the Calcutta University, edited the ethnological journal, *Man in India* for quite a long time, was the Secretary of Bangiya Sahitya Parishad for a term and held a number of other responsible official and non-official positions. Among these positions special mention may be made of his position as the Secretary to Mahatma Gandhi during the latter's Noakhali tours in the riot–affected days of 1946-47, his stint with the Government of India twice, first as the Director of the Anthropological Survey of India with its headquarters in Indian Museum, Calcutta for a period and then as the Commissioner, Scheduled Castes and Tribes of India. He travelled extensively throughout the country, with a view to studying her temple architecture and other allied subjects of interest and wrote his well known books *Paribrajaker Diary* (The Diary of a Traveller, 1945) and *Konaraker Bibaran* (Account of Konarak, 1960) on these subjects.

But apart from all these activities, he was chiefly known as the interpreter and propagator of Gandhiji's teachings and wrote a number of much-publicised and appreciated books in English and Bengali like *Selections from Gandhi* (1st edition, 1948, Ahmedabad), *My Days with Gandhi* (1953, Calcutta), *Swaraj O Gandhibad* (Swaraj and Gandhism), *Gandhiji ki Chan* (What does Gandhiji want, 1958), *Gandhijir Rachna Sankalan* (Selections from Gandhiji's writings, 1966), *Gandhi Manas* (The mind of Gandhi, 1967), and *Gandhi Charit* (Biography of Gandhi, Revised Centenary edition, 1969). Among his other books are: *Hindu Samajer Garhan* (The social structure of the Hindus 1949), *Nabin O Prachin* (The New and the Old, 1949), *Ganatantrer Sankat* (Crisis of Democracy, 1974), etc.

N.C.

BOSE, RAJNARAYAN (Bengali; b. 1826, d. 1899) was universally respected as a national leader. Leaving the Hindu College in 1845 he worked as English translator of the Upanishads and as a teacher of English in Sanskrit College, Calcutta. In 1846 he became a Brahmo and since then he had been a leader of the Brahmo movement. He retired as the Headmaster of Midnapore Jila School in 1851. Besides being a man of many-sided activities he has been a prolific writer on literary, religious and philosophical topics. His important books are *Dharmatattwa Dipika* (1866), *Hindu Dharmer Shresthata* (1873),

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Sekal ar Ekal (1875), *Hindu Athaba Presidency Colleger Itibritta* (1876), *Bibidha Prabandha* (1882), *Briddha Hindur Asha* (1887) and *Atma Charit* (1904).

So.B.

BOSE, RAJSHEKHAR (Bengali; b. 1880, d. 1967), more popularly known as 'Parashuram', was an eminent Bengali scholar and humorist. Educated at Patna and Calcutta he stood first in M.A. in Chemistry from Calcutta University and joined Bengal Chemical Ltd., Calcutta (1904). Though a scientist by profession, his wide interests included lexicography, Sanskrit classics, linguistics, and music. He compiled a very useful dictionary of the modern Bengali language *Chalantika* (Current words 1939), and made Bengali translation of Kalidas's *Meghduta* (1943), *Valmiki-Ramayana* (abridged, 1946) and the *Mahabharata* (abridged, 1949).

His first humorous story was published in the *Bharatbarsha,* a wellknown Bengali monthly, in 1922. It was a story entitled Shrishri Sidheshwari Limited which exposed with an inimitable sense of humour, the hypocrisy and dishonesty of the fake companies of the 20's. It attracted immediate apreciation. Henceforth, he regularly wrote under the pseudonym 'Parashuram', an iconoclastic personality of the Mahabharata, but there was little bitterness in his writings. His style is remarkable for its directness, wit and brilliant thumbnail sketches of persons and situations. He uses the rhythm and diction of colloquial speech with an eye to its innate wit, although at times sanskritised chaste expression is employed with telling effect. His portrayal of urban educated Bengali youth of the 20's and 30's *(Kachi Samsad,* the youthful club) and the peculiarities of social ambience is unique for its sense of humour, acute observation and gift of sympathy for human foibles. With a few words and picturesque phrases, Rajshekhar's magic style could make a character alive and the atmoshpere convincing. His satiric stories of vote-catching politicians (Dakshin Rai), and fake religious Gurus (Birinchibaba) inspire more laughter than derision. He also took out some stories and incidents from the *Ramayana* and the *Mahabharata* and treated them in a serio-comic chaste style (Hanumaner Swapna, Tritiya Dutasava, Panchapriya Panchali, etc.) which is still unrivalled in Bengali literature. His books of short stories include *Gaddalika* (1924), *Kajjali* (1927), *Hanumaner Swapna* (Lord Hanuman's Dreams, 1937), *Krishnakali* (1953), *Dhusturimaya* (1952), *Niltara* (1956) *Anandibai* (1957), *Chamatkumari* (1959), etc. His books of thoughtful essays, *Laghuguru* (Heavy and Light, 1939), and *Bichinta* (Thoughts, 1955), demonstrate his scientific temper, logical thinking and precise diction. He was a recipient of Rabindra Puraskar (Tagore prize) in 1955. and the Sahitya Akademi award in 1958, on his *Anandibai.*

A.D.C.

BOSE, RAM (Bengali; b. 1786, d. 1828) was an eminent folkpoet (kaviwala or kavial) of Bengal. Kavigan (songs of poets) is a peculiar product of a 19th century school of folkpoets, known as Kavials, who extemporised their songs, were engaged in a duel of words and made witty, often caustic comments and repartees while standing before a crowd. The subjects of their songs varied from Radha-Krishna theme to contemporary intemperate habits of young men. They never cared for excellence; the songs circulated in the mouth of appreciative people, only some of them were written out later, most possibly in a transformed shape. Ram Bose came to Calcutta for study, but preferred to work as a clerk in a mercantile office for some time and ultimately took up the profession of a Kavial. Considered by many as the finest Kavial, his productions are unique. His available poems on *Sakhi-Samvad* where Radha unburdens her feelings for Krishna's indifference to her, are often marked by mechanical metrical dexterity, uninspired alliteration and a certain vulgarity in expression. A few of them, however demonstrate the simplicity and directness of spontaneous expression, the vigour of vernacular idiom and the tenderness of genuine feeling. Some of his Biraha songs (Radha's pangs at the separation from her beloved Krishna) touch the height of excellence in their frank expression of passion and emotion, but more often the craftsman gets the better of the poet demonstrating barren ingenuity, artificial rhetoric, sarcasm and sentimentalism.

It is a far cry from the passion and poignancy of the Vaishnavapadavali. However, Agamani songs (songs by Menaka in anticipation of the annual visit of her daughter Uma or Parvati, consort of Shiva) are almost uniformly of excellent standard. The yearning of a Bengali mother to meet her daughter living away from her is communicated in an artless overflow of tenderness without any rhetorical device or philosphical depth. Their spontaneity and utter simplicity make them the best of Ram Bose's works. They testify to the quality of the poet who was ill-educated but had the gift of the heavens. A controversial figure in his profession, Ram Bose organised his own Kavial group only a few years before his death.

BIBLIOGRAPHY : Niranjan Chakraborty, *Unabimsa Satabdir Kaviwala O Bangla Sahitya;* S.K. De *Bengali Literature in the Nineteenth Century,*

A.D.C.

BOSE, RAMRAM (Bengali; b. 1757, d. 1813), was one of the pioneers of Bengali prose literature. He was closely associated with the Christian Missionaries, particularly with William Carey of the Serampore Baptist Mission. He wrote a hymn to Christ (1788), first of its kind in Bengali, and a few poetical tracts *Harkara* (1800) and *Jnanoday* (1800), praising the *Bible* and criticising popular Hindu-

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ism. His fame, however, rests on his prose work *Pratapaditya Charitra* (1801), a biography of a 16th century Bengali feudal lord, which happens to be the first major and significant prose work in Bengali. Carey inducted Bose as a teacher of Bengali in the College of Fort William which he served till his death. His other work *Lipimala* (1802), a collection of model letters, was written primarily for the use of students. His style is generally crude and inelegant yet his *Pratapaditya Charitra* is an interesting document in the history of Bengali prose.

BIBLIOGRAPHY: Brajendranath Bandyopadhyay, *Ramram Basu, Sahitya Sadhak Charitmala,* Vol. I (Calcutta, 1962); Sajanikanta Das, *Bangla Gadya Sahityer Itihas* (Calcutta, 1975); Sisirkumar Das, *Early Bengali Prose* (Calcutta, 1966).

S.D.

BOSE, SAMARESH (Bengali; b. 1924) is a well known short story writer and novelist. Hailing from a middle class family of East Bengal, Samaresh had little formal education but he made up for this lacuna by his varied experiences which he had derived from life. He came to Calcutta when he was a mere boy of 13 and since then till his success as a writer his was a course of unmitigated struggle to gain a foothold in the world. He tried his hand at various jobs ranging from that of an ordinary hawker to clerical work in jute mills ultimately landing himself in the post of a tracer (he was good at drawing) at the Ichhapur Ordnance Factory during the second World War. By that time he had become a member of the Communist party of India and did party work as a committed member. He was detained under the Security Act for a time when the Communist Party was banned in 1949.

Bose started writing during the early fifties and made a name for himself as a young writer with promise showing a distinct slant for the realistic portrayal of life in the bustees of Calcutta. His knowledge of the conditions under which the workers toil in the jute mills around Calcutta was evident in his book *B.T. Roder Dhare* (By the side of B.T. Road, 1952) and in a later publication *Jagaddal* (1966) in an undoubted measure. Just as Manik Banerjee had earlier portrayed the fishermen of the river Padma, Bose came out with an apparent counterpart in his novel *Ganga* (1957) in which he sought to draw a vivid picture of the life of the fishermen of the Ganga, with a love story in the centre but nevertheless taking care simultaneously to stress the vagaries and uncertainties of fish catching in this unsure river and their consequent hardships. In his short stories like Akalbasanta, Shashta Ritu, Chhenra Tamasuk (Chhenra Tamasuk has since been filmed successfully) and others, realism and creativity are grafted together in a very smooth amalgam.

For a period Bose strayed from his usual mode of writing and produced a few extremely controversial novels like *Bibar* (The Pit, 1966), *Patak* (The Fallen, 1969), *Prajapati* (The Butterfly, 1969), *Manush* (Man, 1970), *Barabilasini* (The Harlot, 1976), etc. They drew protests from a sizeable section of the readers because of their obvious overdose of sex and obscene language. One of them, *Prajapati*, was even sued for obscenity. However, many readers and critics see in them a daring experiment for portraying the degeneration of middle-class morality. But the writer seems to have by now recovered from the obsession, marking the 'return of the prodigal son' in his new novel *Mahakaler Rather Ghora* (The Chariot-horse of the Eternal Time, 1977), with its story woven around the naxalites.

Bose is also a fine writer of travelogues. Under the pseudonym "Kalkut" he has written a number of very readable travel stories including *Amrita Kumbher Sandhane* (In Quest of a Pitcher filled with Nectar, travel diary of Kumbha Mela, Prayag) and *Kothai Pabo Tare* (Where Shall I Find Him?–a touching narrative about the Bauls of Bengal). He was given the Sahitya Akademi award in 1980 for his novel *Shamba,* which offers a very perceptive interpretation of the life and mission of an epic personality.

N.C.

BOSE, SUNIRMAL (Bengali; b. 1902, d. 1957) is regarded as a major contributor to Bengali juvenile literature. He passed Matriculation examination from Patna in 1920 and had college education at Saint Paul's College, Calcutta. He was educated in the discipline of painting also.

He endeavoured in many branches of literature, viz. poetry, rhymes, story, drama, travelogue, etc. He wrote in different journals, like *Prabasi, Sandesh, Ramdhanu, Alpana, Kishor, Asia,* etc. *Chhanabada, Bade Maja, Hai Chai, Maraner Dak, Sahure Mama, Kipte Thakurda,* etc., are some of his many books that earned for him fame. His autobiography *Jiban Khatar Kayek Pata,* however, remained incomplete and came out only in part in 1955.

S.G.

BOTADKAR, DAMODAR KHUSHALLDA (Gujarati; b. 1870, d. 1924) served for most of his life as a primary school teacher in villages, subsisting on a meagre salary. Equipped with mastery over Sanskrit vocabulary and Sanskrit metres, he imbibed the impact of the 19th century English poetry, if only indirectly and also of Gujarati poetry of his time, and wrote poetry of a high order. He excels in portraying familiar scenes of country life to which he lends a poetic charm, and more so in depicting the various moods and situations in the life of women folk in their social and family contexts. This, in fact, can be said to be his forte. He has also written many songs employing

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traditional folk tunes and simpler and softer diction in contrast to the Sanskrit-laden one of his earlier poetry. In such compositions, which he termed rasa poems after Nanalal, he is second only to that great poet. His collections of poems are *Kallolini, Srotasvini, Nirjharini, Rasa–tarangini* and *Shaivalini.*

An.R.

BRAHMA SADANANDA KABISURYA (Oriya; b. 1720, d. 1790) was a medieval Oriya poet. He changed his original name Sachidananda Oda on initiation into one of Vaishnative faith. An erudite Sanskrit scholar, he renounced worldly life and on initiation into Vaishnava faith of the Suddha Bhakti school travelled widely as a preacher of the faith throughout the areas along the Bay of Bengal, in course of which the title of Kabisurya Brahma was conferred on him by the Gajahati King of Puri in recognition of the poetic excellence in his writings. Patronized by the Raja (a local epithet for a feudal prince) Ghanasyama Narendra of Gadamadhupura, he established there his Matha (a saint's residence, monastery), and later set up another Matha at Diksita pada of Balia (now included in the Jaipura subdivision of Cuttack District) under the patronage of the childless landlord Indrajit Samanta Sinhara, who was blessed with a son as a result of the holy sacrifice performed by Kabisurya. Later he became the tutor of the boy as well as his preceptor in faith, and thus helped in the making of the illustrious Oriya poet Abhimanyu Samanta Sinhara.

Kabisurya's poetic works include *Jugala Rasamrita Lahari, Jugala Rasamrita Bhamuri, Prema Tarangini, Lalita Lochana, Kunja Bihara, Mohanalata, Tatva Tarangini, Nistha Nilamani, Prema Kalpalata, Nistara Nilamani,* etc., most of which have not been published so far. They have for their theme the love anecdotes of Lord Krishna. His inspiration for poetry is derived out of his ability to assimilate the theories and ideas of the Suddha Bhakti cult into real life situations which goes a long way to humanise the mythological characters. The works which are a happy blending of the excellences peculiar to both Goswami literature of the Madhura school and Riti poetry are unique examples of lucid musical composition rich in their lyrical appeal although punctuated with highly ornate products of imagination.

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G.C.U.

BRAHMAGITA (Maithili) Brahma is the name of the village deity. The devotional songs connected with a whole pantheon of rural deities in Mithila may be described as *Brahmagita*. It is the most numerous and most touching of the devotional songs prevalent among the rural population of Mithila.

A Brahma properly is the village deity who was in his life time a Brahmana who died before his upanayana ceremony. Obviously such Brahmas are innumerable. The most famous of them is Bira Bahu a village deity. Other rural deities are Bhairva, Govinda, Hanumana, Jalapa, Dharmaraja and others. There are also female deities such as Bamanti, Visahara Devi, Kati, etc.

Proverbially there are 14 deities known as Damans (Dewans, keepers of Fate like Chitragupta in Yamapuri); (i) Gahila, (ii) Bamanti (iii) Devi Bhavani, (iv) Phaku Rama, (v) Balapira, (vi) Kalika, (vii) Hanumana, (viii) Bhairava, (ix) Visahara (x) Dharamaraja (xi) Saheba Khavasa, (xii) Govinda, (xiii) Saka Somanatha, and (xiv) Jalapa.

There are, however, several other deities such as Salhes, Sokha, Sitala, Narasimhavatha, Bhimsena and the five Pandavas, Karikha, Raktamala, Sasia, Kevalasimha, Motirama, Karikauda, and Diwa Bhadri.

A full-fledged and scientific appraisal of Brahmagitas has not yet been made. But they are an important branch of Maithili folk poetry, full of devotion, mystery, magic and wonder.

J.M.

BRAHMANKANYA (Marathi) is a novel by Shridhar Vyankatesh Ketkar, who is best known as the illustrious writer of the Marathi encyclopaedia, *Jnankosha*. He was a versatile and prolific writer. This erudite scholar has written many novels, all of them rather controversial, and yet these novels have earned him a place of honour among Marathi novelists. He was not a born novelist and his major work is associated with scholarship. He was a man of vast knowledge and his novel is a by–product of his multifaceted power.It may be said that his deep study of the social sciences led him to the composition of novels, which depict man as the product of the social environment.

Brahmankanya, as its title suggests, is the story of a Brahmin's daughter, but though her father, a resident pleader of Pune, was a Brahmin, she was not the offspring of a Brahmin mother. Her mother was the daughter of a low-caste woman who was the 'keep' of a respectable doctor. It is the story of this innocent Brahmankanya, Kalindi, required to face many problems for which she was not responsible, the main problem being her search for a suitable husband. While she was a college student, many young men were infatuated by her charm and beauty; but not one among them had the courage to accept her as his lawful wife, because of the stain cast on her mother. So ultimately she had to stay with a wealthy Kannada contractor Shivsharanappa in an out-of-wedlock relationship. After his death, she leaves Pune for Bombay,

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where she happens to meet a liberal trade unionist, Ramarao, who offers to marry her. This, in short, is the story of Kalindi.

But the story was never the strong point of Ketkar's novels. The story is unusually thin and flimsy. He exploited the story, such as it was, for the expression of his opinions and view-points on many complicated contemporary issues—political, social, ethical, psychological, educational and economic. These rather irrelevant side-lights on various burning topics form the most attractive feature of his so-called novels. He delighted in writing unusual conversations, which were meant to project his unconventional opinions. Ketkar was a man of strong prejudices and his *Brahmankanya* became a bunch of detailed dialogues on a great many controversial issues like sex, psychology of love, experimental marriage, social reform, labour problems, political and religious sects and factions etc. One does not turn to such Shavian novels for mere entertainment. The reading of such novels is a sort of liberal education in itself.

The main story of *Brahmankanya* involves subsidiary story material like the story of Kalindi's father's relationship with her mother Shantabai, and her brother Satyavrata's relationship with Esther. The advent of Esther in the novel becomes the excuse for an extensive treatise on the Bene Israel Jewish community in India. Similarly, the novel is remarkable for its interesting vignette of one Vaijanatshastri, who resembles the great Marathi historian philosopher Rajwade. Vaijanatshastri is a Shastri in the proper sense of the term, well-versed in all the sciences. Ketkar has however made him his mouthpiece for the expression of his own strange 'commandments' for an ideal state adding an appendix entitled Vaijnath–Smriti which is a manual of rules and regulations for the guidance of his apocryphal State, wherein, he advocates matriarchy as an ideal social state and deals with a variety of issues relating to human relationships.

Brahmankanya may not be a novel in the strict sense of the term, for it reduces the fictional element to a mere scaffolding for controversial debate; and yet even as a novel it offers strong insights into human relationships. Alternatively it may be looked upon as a book of knowledge imparted in an entertaining manner. What Phadke says about Ketkar's novels is that they are not novels at all (of course, artwise), is quite true. But it is equally true that the Ketkar-novel is something much more than a mere novel. It is well-known that the novel can be cast in various forms and *Brahmankanya* may be one of such colourful forms.

M.M.

BRAHMANA LITERATURE (Sanskrit). According to tradition the *Veda* consists of the Mantras and the Brahmanas. The principal difference between these two parts of the *Veda* lies in the former being in the form of sacred verses either for invoking different deities or chanting at various sacrifices, and the latter embodying the speculations on the meaning of these Mantras and also their application to sacrificial rites. The exact connotation of the term Brahmana, however, has led to a lot of discussion. The author of the *Mimamsasutras* Jaimini finds no better explanation of the appellation than taking it to mean 'that which remains after separating the portion known as Mantra' (M.S. 2.1.77). Its derivation has been accepted by Winternitz as either from the neuter 'brahman' in the sense of 'sacred speech, prayer, sacred knowledge' or from the masculine 'brahma,' the Brahmana, the member of the priestly caste. In essence, however, it is a term expressing 'expansion' from the root–brih, to grow, to expand or increase, and the connection with 'brahman' the sacrificial prayer or brahma, the priest or even the Brahman is secondary. Consequently, the neuter 'brahmanam' in its earliest stages came to denote an explanation or elucidation of Mantra (as in the *Aitareya* 'iti ha brahmanam tasyoktam brahmanam') (VIII. 2) or as Winternitz puts it 'explanation or utterance of a learned priest, of a doctor of the science of sacrifice upon any point of the ritual'. It is also in this sense that the so-called *Brahmana*-like portions of the *Krishna Yajurveda* came to be associated with the *Samhitas*. The collective use of the neuter 'Brahmanam' to denote a class of literature came into vogue only when the *Samhitas* associated with separate schools (shakha) were incomplete without their own *Brahmanas, Aranyakas, Upanishads* and *Shrautasutras*. This tendency was also seen in the application of the name Brahmanam even to such texts which actually are in the form of Vedangas (the six limbs–supplementary texts explaining the vast Vedic Literature). Tradition asserts that the *Veda* is eternal and not created by any human being, and as the *Brahmanas* form a part thereof, they should also be looked upon as apâurusheya. In fact, however, the *Brahmanas* came to be associated with human beings such as the *Aitareya* being named after Mahidasa Aitareya. Panini uses the term puranaprokta for some *Brahmanas* and *Kalpas*–the names of which are not known to us, (IV.3.105). Thus it has been suggested that there must have been such texts which are not puranaprokta too, meaning thereby that Panini distinguishes between the older and the more recent *Brahmanas*. Katyayana, the Vartikakara and Patanjali, the Mahabhashyakara have tried to obviate this difficulty by pointing out that this has the purpose of making an exception with regard to Yajnavalkya, etc., because of contemporaneity (Katyayana on the same Sutra) with the *Brahmanas* proclaimed by Shatyayana, etc. This discussion points to the fact that the *Brahmanas* associated with Yajnavalkya, etc., are contemporaneous with Panini himself, although associated with the ancient sages or as Eggeling puts it these works 'though ascribed to old

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authorities, are in reality modern productions'. If one accepts that even Panini knew of older and later *Brahmanas*, one will not be going against the tradition if one discusses the comparative age of the extant *Brahmanas*. The *Brahmanas* constituting a class of literature had their beginnings in the days of the redaction of the *Black Yajurveda* and came to be traditionally associated with different schools in which were preserved the different recensions of the four *Samhitas*. Such schools are enumerated by works like the *Atharvaparishishta*, *Vishnupurana*, *Devipurana*, *Prapanchahridaya*, *Mahabhashya*, *Divyavadana* and the *Charanavyuha*. If one is to investigate into the possibility of contemplating different *Brahmanas* associated with each of the numerous schools mentioned in these works one would either have to conclude that most of the texts are lost today or that many of the schools presented only common texts. One thing, however, is clear that there were no schools which could be designated as exclusively preserving their *Brahmanas*, although there were exclusive *Shrautacharanas*.

Among the extant *Brahmanas* whose number is fairly large, the two *Brahmanas* of the *Rigveda*, the *Aitareya* and the *Kaushitaki* or *Shankhayana* belong to the school of the Bahvrichas, although no less than five schools are mentioned in the works quoted above. The *Samaveda* according to the *Charanavyuha* has two thousand divisions (III. 1) but the extant *Brahmanas* connected with this *Veda* are related only to the three schools of the Kauthumas, Ranayaniyas and the Jaiminiyas and named as *Tandya*, *Shadvimsha* and the *Jaiminiya*. Extracts are also found of the *Samavidhana*, *Arsheya*, *Daivata*, *Samhitopanishad*, *Vamsha*, and *Upanishad*, which are connected with the *Kauthumaranayaniyas*. With the *Yajurveda*, the tradition or notion of school has led to a laborious elaboration and the numerous schools of the three principal divisions of the *Charakas*, the *Maitrayaniya* and the *Taittiriyas* are mere names, and the best preserved extant *Brahmana* of the *Black Yajurveda* is the *Taittiriya*. With reference to the *White Yajurveda* although fifteen schools are mentioned, only one *Brahmana*, the *Shatapatha* is preserved today both in the *Madhyandina* and *Kanva* traditions. The accepted nine divisions of the *Atharvaveda* are more or less legendary and the position of the only *Brahmana* attached to it, the *Gopatha*, is not determined and as its name indicates desires to emulate the example of the *Shatapatha*. According to Wackernagel, a purely linguistic study of the *Brahmanas* leads to the conclusion that these texts have to be classified under four separate groups comprising of the ancient, intermediary, recent and the latest. To the first group the *Jaiminiya* and the *Panchavimsha* may be assigned, while the *Aitareya* and the *Kaushitaki* form the second group. The *Shatapatha* in both recensions makes up the third group and the *Gopatha* and the small *Brahmanas* come last in the classification. That among these the *Kaushitaki* is posterior to the *Aitareya* is proved beyond doubt. Again the *Gopatha* is unanimously accepted as the latest among the *Brahmanas*. The *Taittiriyabrahmana* is only an appendix to the *Taittiriyasamhita* and thus posterior to it. The position of the *Shatapatha* and the *Tandya* and the *Jaiminiya* has however led to a lot of discussions.

The development of the enormous bulk of the *Brahmana* literature must have taken place after the conclusion of the *Rigveda* hymn-poetry and extended through centuries when prayers and sacrifices were first made the subject of a special science. The Western scholars have placed the *Brahmanas* from 1200 B.C. to 200 B.C. and the Indian scholars assign to them a period between 3000 and 2000 B.C. mostly on astronomical data found therein.

The central theme of the *Brahmanas* is sacrifice, which is no longer the means to an end but an end in itself, indeed the highest aim of existence. It is in the *Brahmanas* that one comes across the concept of Prajapati as the Supreme Deity and his equation with sacrifice. The great sacrifices like the Vajapeya, Rajasuya and Ashvamedha figure prominently in these texts. Similarly the animal sacrifices and also the Soma sacrifices are dealt with in detail.

The characteristic way of delineating these sacrifices is to explain them in a symbolic manner by suggesting the connections (bandhu–a term which later came to be synonymous with brahmana) between them and also quoting the Mantras in pratika (abbreviated forms). Another significant departure from the older hymn verses is seen in the recourse to various myths, which are according to some modern scholars more real than reality and also legends (akhyanas), which support the contention that the human actions are just a recreation of the deeds of the Divinities. The Indravritra myth (among the myths) and the Shunahshepa Akhyana (among the Akhyanas) have undergone a special treatment in the *Brahmanas*. Apart from these technical devices, there is also the prevalence of etymologies, which are interesting as they throw light on the one hand on the linguistic concepts of those days and on the other on the means of penetrating into the reality lying beyond the phenomena.

The *Brahmanas* are written in prose which has on the one hand facilitated the task of the later Sutrakaras and on the other set the model for the later prose-compositions. The Brahmanic prose is simple in style and almost devoid of rhetorical embellishment. The myths which abound in the *Brahmanas* are written in a manner which preserve the mystery of these myths, and here at times the prose is very terse.

As far as the actual contents of the *Brahmanas* are concerned, the traditional view is that they are expressive of the cause (hetu), etymology (nirvachana), censure (ninda), doubt (samshaya), injunction (vidhi), actions of others (parakriya), acts of old (purakalpa) and the

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formulation of specific concepts (vyavadharanakalpana). These can be reduced to two injunctions (vidhi) and arthavada (additional explanations), and it is with these two as the principal parts of the *Brahmana* that the Mimamsakas are concerned.

The general apathy towards the reading of the *Brahmanas* was expressed in the first instance by Max Muller, who opined that they should be studied as the physician studies the twaddle of idiots and the raving of mad men, but later much modified by Winternitz who maintained that they are indispensable to the understanding of the whole later religious and philosophical literature of Indians and highly interesting for the general science of religion. It is now, however, felt by recent scholars that the Vedic myths and the Vedic ritual cannot be understood without the help of the *Brahmanas*. The *Veda* presents a great synthesis and as such no portion of the *Veda* can be read and appreciated in isolation.

The social set-up in the age of the *Brahmanas* undergoes no fundamental change as compared to that in the period of the *Rigveda*. The interrelation of classes and individuals, however, is more clearly defined. For the first time, the term 'varna' is used in the specific sense of class or caste. The *Shatapatha* clearly states that the varnas are four 'chatvaro vai varnah, brahmana rajanyo vaishyah shudro' V.5.4.9. The *Rigvedic* division of varna into arya and dasa is now replaced by that of the arya or daivya and anarya or shudra. In the context of the Mahavrata the symbolic striving for a piece of round hide results in the victory of the arya varna–'shudraryau charmani vyayachchete tayor aryam varnam ujjapayati' (*Tandya*, V.5.14). The pre-eminence of the Brahmin and the servility of the Shudra are fully established. The *Taittiriya* refers to the Brahmin as veritable gods (devah pratyaksham–1.7.3.1) and the *Shatapatha* refers to them as human gods (manushyadeva). The creation of the four varnas from the limbs of the Virat is now elaborated in the *Brahmanas* as the four varnas are created from the limbs of Prajapati together with respective seasons, stomas, metres, deities and also the animals (*TS* 7.1.1. *Panchavimsha* 6.1.6.11). The *Aitareya* testifies to the lowest level of the Shudra as being a servant who can be driven out and beaten at will (VII. 1.29). The same *Brahmana* lays down that the Brahmin is higher than the Kshatriya and the Rajanya and Vish or Vaishya are mutually interdependent. Apart form these social groups one comes across the functional groups of the Ayogava, Takshan and the Rathakara, Marutta, Avikshita, the Ayogava king performs the Ashvamedha, while the Rathakara has an Adhana mantra for the laying of Agni. The Rathakara or the chariot–maker is placed higher than the ordinary carpenter (takshan) as he operates on dead wood and thus is not unworthy of sacrifice (amedhya).

The *Brahmanas* contain various kinship terms also like the Bhratrivya, Anujavara, Jami, Sajata, Agredidhishu, which all go to show that family relationships were restricted by laws governing the society. The institution of marriage has also been extolled and the prohibited degrees are indirectly expressed and the principle of exogamy accepted. The family is patriarchal and polygamy was the practice of the day. (*AB*, III. 23, *SB* 1.3.1.9., *TB* 1.3.10). The position of the women is not very high, although she is a partner in the rituals as the patni or jaya and as a daughter-in-law, she attains a higher position than the sister. As a matter of socio-religious importance there is also the mention of the Vratyas and their practices in the context of the Vratya stomas. The identification of the Vratyas has been a matter of interest for all the Vedic scholars and might provide evidence of a traditional parallel to Vedic asserting itself in the period of the *Brahmanas*. This does not, however, in any way minimize the importance of the *Brahmanas* and all that they stand for. The *Brahmanas* apart from providing a rich source of information about the social structure of the time, also give us instances of lucid and simple literary style, of prose writing and a verse-defined framework explaining the symbolism of the various vedic rituals.

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A.C.B.

BRAHMANAND (Gujarati; b. 1772, d. 1849) was an important poet of the Swaminarayan sect of Gujarat. He was the son of the court-poet Shirohi. His early name was Ladubarot. On abandoning worldly life and joining the Swaminarayan sect, he came to be known as Brahmanand Brahmamuni.

Born as a Barot charan (bard) with a natural mastery over language, Brahmanand received training in Pingal (prosody) and metrical composition for ten years at the Vrajbhasha Pathshala of Bhuj. This training made his poetic technique very effective.

This saint-poet, who was regarded as a friend of Sahajanand and who became the presiding priest of the Muli temple of the Swaminarayan sect, while discharging the customary duties of his religious office according to its strict traditions also carried out the vow of regularly composing a certain number of devotional poems. As a result he is said to have composed about eight thousand devotional poems, out of which only two thousand and

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five hundred religious poems are available in the printed form. He has composed devotional poems and poetic works connected with the Swaminarayan sect not only in Gujarati but also in Charani, Braj and Hindi. Of about twenty long compositions he composed, particularly notable are *Brahmavilas* and *Danlila* (Hindi) and a work discussing prosody, etc.entitled *Chhandratnavali* (Braj).

His Gujarati poems relating to the paths of knowledge and asceticism and showing an understanding of the essence of devotion, as well as those relating to a deep experience of love of God, show a uniform level of poetic achievement. This poet had a talent of making all his poems attractive and easily intelligible by using the embroidery of metaphors.

As a result, many of his devotional poems have become noteworthy from the point of view of poetic excellence as well as popular appeal. The portrayal of intense emotions, depiction with flowing grace and transparency and force of language exploiting the strength of colloquial speech found in his devotional poems, are a testimony to his natural poetic power at the same time, the use of various metres, verbal beauty flowing from the reasonance of alliteration and neatness to the external form of composition add to their fomal quality. Knowledge of music also lent rhythmic sweetness to his works. Even though one may hear echoes of the poetry of poets like Narsinha, Meera and Dayaram, Brahmanand's poetry has not become dull or repetitive from the point of view of poetic sweetness. In terms of skill in composition, he can be placed amongst the most notable poets of the middle ages.

Ra.S

BRAHMANAND, TIRTH (Dogri; b. 1891, d. 1962) was a distinguished poet, a descendant of Akhnur princely house. His original name was Sansar Singh. He had his schooling in local middle school, joined army service in Central Asian frontier of Gilgit and later resigned. He took up civil job where his services were greatly praised and awarded, resigned again, became a sanyasi (1923-24) on the line of Swami Ram Tirth, travelled on foot throughout India, became 'mahant' of Puramandal Tirth, led a secluded life, lived mostly at Jammu and at Gujaranwala (now in Pakistan) and after Independence, at Baruki, a secluded village in district Bijnaur, Uttar Pradesh. He began writing Vedantic verse in 1953-54 after listening to Dogri poets near his hermitage at Jammu and continued till 1960 when his health deteriorated. He was a prolific writer. His five works, *Gunge da Guda* (Jaggery for the Dumb, 1955), *Mansarovara* (Lake of the Mind, 1956), *Gupta Ganga* (The Hidden Ganga, 1958), *Amrit Barkha* (The Nectar Rain, 1959) and the *Dogri Bhajan Mala* (Garland of Dogri Hymns, 1961), were published by Dogri Sanstha, Jammu; his major collection *Brahm-Sankirtan* (The Song of Brahma, 1958) was published by Jammu and Kashmir Government and *Bhagavati Stotram* (Hymn to The Goddess, 1961) by a devotee. His works contain his teachings on Vedanta. He brought the sumptuous Vedantic lore to the nascent Dogri poetry. There being no sophistry or dogmatism in Vedanta, Swami's poetry too is couched in the same simple style and perfect repose. Every line of his is replete with simile and metaphor. There is complete identity in his thought and expression. Just as the Indian epics are written in simple couplets, the corpus of Swami's poetry is also written in a similar running style. It is absorbed in spiritual anguish, denouncing materialistic world with disdain. Rather than going into an ecstatic mood, he worked to activate such a fervour in man so that he may take pleasure in his spiritual growth. He motivated the layman, creating in him an urge to cultivate buoyancy of spiritual discipline for leading an advanced spiritual life. His poetry has a certain robustness and vigour and an element of commitment for spiritual redemption. Dogri was inter-connected by him with India's spiritual heritage and outlook while imparting this time-honoured ancient wisdom.

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Ja.S

BRAHMASIVA (Kannada). Brahmasiva is the author of *Samayapariksa*, the first satirical work in Kannada, and as such, it occupies an important place in the history of Kannada literature. R. Narasimhachar places him in 1100 A.D. H. Devirappa contends that the writer belongs to the latter half of the 12th century. After taking note of the arguments of both the scholars, it may be stated that Brahmasiva lived and wrote during the middle of the 12th century. His birth-place was Pottalagere. He declares in *Samayapariksa* (1-58, 59) that he embraced Jainism as he found no worth in the Mahesvara sect of Saiva-Brahmana faith to which he was born. He claims that he was well versed in Vedic scriptures and Puranas, and in the religious texts of Saivism, Buddhism and Saura (Sun-worshipping) cult. But for the knowledge of these faiths, it would not have been possible for him to criticize them.

Brahmasiva has written another work entitled *Trailokyachudamani*, also called *Chattisaratnamale* (String of Thirty-six Gems). Each verse in the work is meant to be a thought-gem. *Trailokyachudamani* is so called because every stanza ends with that word which is an attribute of Jina and each verse is a hymn addressed to the Jina. The word 'Trailokyachudamani' serves as the conventional 'Makuta' (Crown-word) and the 'Mudrika' (Signature) of each verse, as in Sataka verses. The work describes 36 'vratas' (religious vows) as enjoined in Jaina religious texts; the mischievous tendency to parody the

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deities and tenets of other religious faiths is quite patent.

The reputation of Brahmasiva mainly rests on his bulky work *Samayapariksa* (Critique of Religious Faiths). It consists of 15 'adhikaras' (Chapters), and is written in 'Kanda' and 'Vritta' metres. Brahmasiva declares that he would elucidate both Jainism and 'aptagama dharma' (non-Jaina faiths). True to his declaration, he extols the virtues of his own religion and revels in denigrating the rival non-Jaina sects such as the 'Saiva', 'Vaisnava' and 'Saura' sects of the Vedic religion. There is no doubt that the contemporary society was bedevilled with inner contradictions, superstitious beliefs and low ethical standards. But on the whole the author seems to be partisan in his observations regarding non-Jaina faiths. All the same, an impartial critic or reader would admit that Brahmasiva, with all his predilections and prejudices, cynicism and self-righteousness, is certainly enjoyable on account of his argumentative wit, biting humour and incisive sarcasm, the essential literary qualities of a good satire.

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M.V.S.

BRAHMAYYA SASTRI–KASHIBHATTA (Telugu; b. 1863, d. 1940) was born at Palivela in East Godavari District. His ancestors were inhabitants of Kadali, a village near Razole. His grand-father migrated to Kakinada. His parents, Subbamma and Brahmavadhani, were vedic scholars.

Brahmayya Sastry discontinued his English education while in F.A. class due to some domestic problems. He then took up the study of *Vaiyyakarana Siddhanta Kaumudi*, a Sanskrit grammar text. He was, by then, a scholar in Sanskrit and Telugu literatures. He published an essay, called 'Rapratyahara Khandana Mundanam'.

He began publishing critical essays on comparative studies of English and Telugu literatures. He had equal interest in literature and religion and philosophy. He replied to attacks on Hindu religion both from westernised Hindus and other religionists. His talks and articles on Hindu religion attracted the Telugu people.

A prolific writer and social reformer, Kandukuri Veeresalingam Pantulu was his contemporary. Much of Sastri's time and energies were spent in those days in giving replies and rejoinders to Veeresalingam Pantulu. Not only his religious writings, but also his novels like *Rajasekharacharitram* was subjected to criticism by Sastri. He was a great researcher and a pioneer in essay writing. He earned the title 'Vimarsakagresara' from the Andhra Saraswata Sabha. He became a synonym for criticism. He used to tackle the other's view point by point, never leaving out anything. He never tolerated even a simple flaw in poetry and got the reputation of being a perfectionist. Readers were then attracted to his writings.

He was a clerk in the Collector's office for quite a long time. Even while earning a living by dint of his hard labour, he did a great service to literature and literary criticism. He delivered lectures whenever he could find time, maybe during a vacation, or even while accompanying his officers on camp. He could run a periodical, called *Aryamatabodhini* for fifteen years. He founded a library by name, 'Vivekananda Pustaka Bhandagaram'. He ran even a dramatic society, 'Aryabrindanandanu Samdhayini' which staged several dramas, both his own and of others. He organised 'Bhakta Samajam' and 'Hindumata Bala Samajas' to foster religious spirit and piety. His 'kagada' (torch) brings out his knowledge of linguistics.

His writings on Sanskrit and Telugu grammar, philosophy, History, and Vedic learning baffled even those of erudition in these respective subjects. His critical essays had seen the light of the day under the title *Upanyasa Payonidhi*. His *History of Peddapuram Samsthanam* was a popular piece of reading.

An interesting incident occurred in 1930. When a person by name Kasibhatla Lingamurty died, newspapers wrote that Kasibhatla Brahmyya Sastri was dead. Then many condolence meetings, regret letters, sorrowing editorials flowed in, when actually the latter was happily immersed in writing books. Of course, profuse apologies followed very soon. This became the theme for his later piece of poetry, "Na Vibudha loka Sandarsanam' (Intellectual elite as I see).

Further Works Poetry: *Bharatistava Gitamulu, Gaddiparaka, Kokila Gitamulu, Gomahisha Samvadam* etc. Prose Works: *Nannayabhattaraka Charitram, Kurupandava Dayabhaga Nirnayam, Taraka taravali, Parvata Samdarsandam, Manu Vasu Prakasika, Prayaschitta Pasu Nirnayam, Bhaskarodantam;*–Essays in Telugu.

J.V.S.

BRAHMABHATT ANIRUDDHA (Gujarati; b. 1937, d. 1981) has contributed to genres like poetry, pen-pictures and reflective essays, but his contribution to the field of literary criticism is noteworthy. He started his literary career as an editor of a series on various Gujarati writers. The first in the series was Jhaverchand Meghani (1968). *Aristotlenun Kavyashahtra* (1969) is a translation of the Poetics of Aristotile. It is the first book of its kind. *Anvikshd* (1970) a survey, *Puruadar* (Forward and Backward; 1970) and *Sannikarsha* (From Close Range, 1981), the collections of critical essays, introduce him as a scholar of the latest trends in western criticism. His views are balanced and presented in a convincing manner. He deals with various literary forms, traces their historical develop-

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ment and discusses the recent trends in Gujarati literature. *Absurd* (1977) gives the philosophy of absurd, reflections on absurd theatre and some translations of Western models.

Kimpi (Something, 1982) is collection of his poems on diverse subjects, and in different poetic styles.

Namrup (1980) is a collection of character sketches of different persons in different walks of life.

Ra.S

BRAJA BHASHA (Hindi). The words 'Prakrit' and 'Apabhramsha' have been loosely used for non-Sanskrit dialects and languages. It is learnt from the *Mahabhasya* that each word gives rise to many 'Apabhramsha' (corrupt) forms (due to regional and climatic influences). Here the word 'Apabhramsha' means 'non-Sanskrit' or 'non-standard' form of words. *In the Journal of the Royal Asiatic Society* (July, 1841) Stevenson wrote that 'People, indeed, in familiar conversations, call the spoken languages of India Prakit...' and further. 'the Prakrit must be studied in order that he may be able to diffuse beneficially among his countrymen, the knowledge he has acquired. . .', and Godabole, the Compiler of *Marathi Navint* (1854), used in the Marathi introduction the word 'Prakrit' in the same sense: . . . in this Prakrit there have been many poets like Mukund Raj, Jnanesvar, Eknath, etc. The word 'Prakrit' here stands for 'vernacular', or 'the language of the natives', or as we call it today 'modern Indian language'. In the North, however, the word 'Bhasha' gained currency as language whch came after Apabhramsha mediaeval languages. Chand Baradai used the phrase 'Shadh Bhasha' (Six languages), Tulsidas composed his *Ramacharitmanas* as *Bhasha-Nibandham* (Language Composition), and Keshav Das declared that even his servants did not use 'Bhasha' (they speak Sanskrit). therefore, 'Bhasha' generally stood for 'Braja Bhasha', since it was the commonly accepted language of literary expression in North India.

Shurasen, the grand-father of Sri Krishna, developed a particular part of land which later became famous as 'Shurasen Pradesh'. The dialect of the region was 'Shauraseni Prakrit'. The region was also known as 'Vraja or Braja. In the Rigveda, the word 'Vraja' is used in the sense of a 'pasture', 'hoard of cows', 'place for the cows to rest'. Abhiras, who inhabited that region in large numbers excelled in agriculture and cow-breeding. Sri Krishna, the leader of the community, gave respectability to this occupation and he was honoured with the title of 'Gopal' (the protector of the cows and of the land). The Shurasen Pradesh or the Braja region spreads around the river Yamuna, at places it crosses the river Ganga. This region has been named differently in different times; it was 'Madhya Desh', 'the Doaba' (the region of the two rivers), and 'the Gangetic Plain'.

In the modern set-up, the Braja Pradesh includes within its fold some parts of Haryana, some parts of Rajasthan, Gwalior area of Madhya Pradesh, whole of western Uttar Pradesh, and the plains of Kumayun and Garhwal. According to the tradition the Braja Pradesh, with Mathura as the centre, originally extended over a long area. Shauraseni and later Braja Bhasha developed in this Pradesh and from this region spread far and wide. The richness of the language was recognized even by those writers who did not speak this dialect. It is thus evident that like Shauraseni Prakrit, Braja Bhasha, which was a regional dialect, became so popular that it crossed geographical barriers, and was generally accepted as the most developed medium of literary expression and was faithfully enriched by the poets of the North India irrespective of their regions, beliefs and temperaments.

Braja Bhasha had three distinct stages of development: Apabhramsha stage, the Dingal stage and the Pingal stage. The Apabhramsha stage is witnessed in the works of the Nath Yogis, e.g., in the 'Gorakh Bani' of Gorakh Nath. Here Braja Bhasha is strewn in the framework of Apabhramsha. The Dingal stage is more tangible; it is evenly woven with Apabhramsha and Braja Bhasa. This stage provided a common ground for all the north-western languages, including Punjabi, Rajasthani and Gujarati. It can be witnessed in the 'Rasa' and 'Raso' works of the 12th and the 13th centuries. *Prithviraj Raso*, the premier work of this stage of language, has attracted the attention of the scholars both for its encyclopaedic content and for its variegated language pattern. The Pingal stage of Braja Bhasha has a perfectly established form; it is no more an 'earlier stage'. Shivprasad Singh enumerates as many as ten books of Pre-Surdas Braja Bhasha, besides a number of poets whose works present this shade of the language. Some of the poets are Vishnu Das of Gwalior, Namdev of Maharashtra and Kabir of Varanasi. The names of Shankar Dev of Assam and Vidyapati of Mithila may also be added to this list. Besides being the medium of the Nirgun and Sagun schools of the Bhakti-cult, this 'Bhasha' was commonly used in the folk-songs throughout the area which was once served by Shauraseni Prakrit.

With and around Surdas, Braja Bhasha emerged as a fully developed, matured and expressive literary language, ready to create a deep mark on the life and literature of the country. One can divide the ensuing centuries into two periods:

The earlier Mediaeval 1450 to 1650; and the later Mediaeval 1650 to 1850.

Amongst the revivalist philosophers, Vallabhacharya (1478-1530) was the first to appreciate the importance of Bhasha (in preference to Sanskrit). He established his headquarters at Govardhan in 1499 (U.P.) in Mathura District and patronised Braja culture, language, literature,

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music and painting. His son Vithal took another stride by selecting four to add to the four poet–disciples of his illustrious father and mentor and grouping them, under the name 'Ashtachhap' 1545, and by giving them place of honour in his congregations. Surdas is at the top of this octad. Bhakti, music and poetry flow spontaneously in a harmonious 'triveni' like Ganga, Yamuna and Saraswati, when the great blind poet exposes his heart before the deity. The language of this period is a perfect compound of Puranic and Gopalak influences–a meeting point of ideal and actual, of divine and human. The words come from Sanskrit, but the verbs are rounded off from Prakrit—Apabhramsha inheritacne. This Braja Bhasha has attracted even the foreigners with its mellifluous sweetness. It bubbles with freshness, vividness and richness. During this period Braja Bhasha evolved; and revolved round Bhakti–far away from the kings and courtiers. The Braja Bhasha of Bhakti period is a perfect evolution of India's rich heritage, unaffected by foreign influence, deep-rooted in India's national way of life, ready to replace Sanskrit as the common medium of expression.

The welcome accorded to Braja Bhasha literature by the royal courts had a degenerating effect not only on literature but on language also. Whereas literature lost its sanctity of the ideal and the divine, the language lost its spontaneity and catch; it became artificial, heavy and clumsy. Instead of coming in the open for freshness, the poets shut themselves in artificial luxuries and in ivory chambers. They wrote to please. The language of this later mediaeval period had developed some important features: (a) Besides the atmosphere of the royal courts, it imbibed the atmosphere of the battlefield also, with additional vocabulary and a different type of expression; (b) The variety of expression gave a kind of fickle richness to the language, permitting words and phrases not only from Persian of the Mughal Court but also from Marathi, Rajasthani, Punjabi, Bundelkhandi and Baghelkhandi dialects; (c) Because of the courtly and foreign influence, poetry largely lost its note of sincerity and developed ridiculous exaggerations, repetitions and discordant patches. There are piles of books and hoards of poets in the later mediaeval period but the achievement is quite negligible. Bihari Lal, the greatest poet of this period, tried to give stability to language but there are not many to toe his line. The Braja Bhasha of Surdas is spontaneous, natural and lively, but the Braja Bhasha of Bihari Lal is cultivated, craftly, artificial and pedantic.

The modern period, beginning with 1850, is an era of the decline of Braja Bhasha and its literature. In the modern age, Braja Bhasha has survived for more than a century and has adapted itself to the changed circumstances. Even during its retreat, Braja Bhasha has given good literature and has dressed itself according to the call. It has now only two functions to perform–to grow further as a regional language to be the medium of upcoming national aspirations, and to remain as a classical language with an antique glory of its own.

Some of the linguistic features of Braja Bhasha may now be mentioned. The main attraction of Braja Bhasha is its sweetness, which it inherited from Prakrit. Raj Shekhar in his Prakrit drama *Karpuramanjari* states: 'Sanskrit Bandh is harsh, Prakrit Bandh is tender; the difference between the two is the same as between a man and a woman'. This sweetness is not always in the choice of words but largely in the inherent music present all over, including the syntax and the metres. Braja Bhasha does have a rich estate of heroic poetry (which must have harsh and hard words and expressions) with a regular flow from *Prithviraj Raso* to *Sujan Charit* (19th cent.). When one takes the words 'Shushka' and 'Mishta' of Sanskrit; in Khari Boli they become 'sukha' and 'mitha', but they are 'sookan' and 'meethan' in Braja Bhasha. Similarly, 'Ksham' becomes 'chhin' and 'chola' becomes 'chalyau'. Two lines of Surdas may be quoted to illustrate the nature of Braja Bhasha–

> Main dekhyau Jasumati kau dhota, khelat angan barau ri;
> tat chhin pran palati gayau merau, tan man hwai gayau karau ri.

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O.P.

BRAJ NANDAN SAHAY (Hindi; b. 1874, d. 1906) was a law graduate and practised law in Arrah, Bihar. He had an early fascination for novels. He wrote two emotional novels *Saundaryopasak* (1911) and *Radha Kant (1912)* which can be categorised as prose poetry. They have neither characterization nor a variety of incidents but have a speedy flow of feelings or emotions. *Saundaryopasak* is a novel which depicts a romantic situation based on a tragic love story. The hero of the novel, infatuated by his sister-in-law, starts loving her even before his marriage is solemenised. But Priya, his sister-in-law, is married away to some other person. Afflicted with tuberculosis, she dies. The hero's wife, when she comes to know of her husband's sentiments, suffers and ultimately dies. The hero alone survives to mourn the deaths of his wife and sister-in-law. *Rajendramalati* (1897) is also a novel representing almost the same tradition of quiet and passionate love. *Lal Chin* (1916) is a historical novel which narrates the story of the assassination of the treacherous Ghulam Lal Chin at the hands of Ghayasuddin, the ruler of Bahmani Kingdom. He was honoured by Bihar Rashtra Bhasha Parishad, Patna.

FURTHER WORKS: *Adbhut Prayashchitta* (1906), and *Aranyabala* (1915).

Gov.R.

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BRAJABULI (Assamese), the language of Braja or region around Mathura is a misnomer. It is neither Brajabhasha nor the spoken language of the Mathura region. It is an artificial literary language used by the Vaishnava poets and dramatists of medieval Assam and Bengal. The medieval writers called it *Brajavali* in Assamese, meaning lines or writings relating to *Brajalila* of Krishna. The term Brajavali is however considered by some modern scholars as a debased form of Brajabuli i.e. the language depicting the *Brajalila* or sports of Gopala Krishna. It is an artificial language based on the Maithili language as found in the lyrics of Vidyapati of Mithila, admirably blended with Assamese forms and expressions, with a sprinkling of Awadhi and Brajabhasha forms here and there. This literary language was only used in writing Vaishnavite plays (Ankiya-nata) and devotional lyrics (Bargita), but it was never used in other metrical compositions. The reason for using more or less an artificial language in dramas and lyrics is not difficult to infer. The dramatists wanted to conjure up an illusory world of gods and demons. The Assamese language as used in the metrical composition might not help, they feared, create that world. So they instead of using Sanskrit which was mostly unintelligible to the people, preferred to choose a via-media through an artificial language which would be within the comprehension of the audience and at the same time contribute towards creating the illusory world.

S.S.

BRAJABULI (Bengali) is the name of a literary language in which a large number of Vaishnava lyrics were written from the 13th up to the 19th century in Eastern India. The language is believed to have been based on old Maithili. But it has been linguistically proved to have come down from Avahattha or the Proto-vernacular current in Eastern India in the 11th-12th century.

The early writers in this poetic language or mixed speech belonged to North Bihar and Nepal. Subsequently it spread over to Bengal and Assam. By the 15th century it had come to Orissa but there it did not take roots.

From the very start Brajabuli lyrics were cultivated in royal courts. In Bengal, however, it had escaped the confinement of the court and was cultivated by the common poets from the beginning of the 16th century. Chaitanya was a lover of Vaishnava lyrics and for that reason Brajabuli poetry found a very productive field in Bengal. And Brajabuli songs predominated in Bengali poetic literature till the middle of the 19th century.

The name Brajabuli indicated that it was considered as the language of "Vraja" or Vrindavan, as the songs are almost all concerned with the story of Radha and Krishna.

The main features of the poetic language are as follows: 1. Final vowels are never lost and conjunct consonants are seldom simplified. 2. The inflected forms are mostly archaic. 3. Sanskrit words are freely used, with or without mutilation. 4. Vocables from the native patois or language are not forbidden. 5. The metrical system is moraic and not syllabic as in Bengali and Assamese. 6. The poems are songs and therefore are short compositions.

Besides the songs on the Vraja legend, Brajabuli literature contains songs on Chaitanya and other masters of Vaishnavism in Bengal and Assam as well as purely devotional prayers.

A specimen of Brajabuli composition in verse is given below.

Ki kahaba re sakhi ananda ora
Chiradine madhava mandire mora
'How can I express my joy, O friend!
Madhava is for ever in the temple of my heart.'

In modern Bengali poetry, Rabindranath Tagore, when he was a teenager, had written some songs in Brajabuli, mixed largely with Bengali diction. Tagore set the songs in melody and these songs are still quite popular in Bengal and outside. Tagore imitated the manner of the Vaishnava poets and added a signature (i.e. Charita) to his poems. His signature was a pen name "Bhanu Singha". Tagore is the last poet of Brajabuli lyrics.

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Su.S.

BRAJANGANA KAVYA (Bengali), a book of odes in Bengali by Michael Madhusudan Dutta, was first published in 1861, and underwent two editions during the author's lifetime. Though not one of his best, this book of Madhusudan has some interesting features, which make it historically important. Firstly this was the first attempt to write an ode in Bengali keeping in mind its counterpart in Western literature. Secondly, while the poet used blank verse in the other three poetical works (*Tilottama, Meghnadbadh, Birangana*), this book is written in rhymed metre. The subject matter of the odes has a direct link with the *Vaishnava Padavali* of medieval literature. The odes describe the love pang of Radha. But there is an important difference between the Radha of *Brajangana* and the Radha of *Vaishnava Padavali*. The religious and mystical connotation of Radha-Krishna theme is missing in *Brajangana*. Radha is here just a love-lorn woman separated from her husband. In *Vaishnava Padavali*, we have different stages of progress in Radha's love:– 'purbarag', 'man', 'biraha', 'milan', etc. But *Brajangana* deals only with Radha's 'biraha' or pangs of separation. Following the fashion of the western ode, all the poems (they are eighteen in number) are in the form of address, ten of these are addressed to Radha's sakhi (lady friends),

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seven to various aspects of nature, and one to a peahen.

Brajangana Kavya has the quality of a poetical pathos, and a logical evolution of thought. Radha is deeply moved by the separation of Krishna, but there is a dominance of reason instead of emotion in her expression. This conveys a certain amount of artificiality in the poems. The odes are mainly short in length, and are divided in stanzas. The number of stanzas varies between four to eight, only the third ode, 'Yamuna-tate' (On the Banks of the Yamuna) comprises eleven stanzas. Madhusudan has taken the outward structure of two conventional metrical system of Bengali payar and tripada, but the use of stanzas and the application of end-rhyming is marked by a certain amount of complexity and elaboration, which have been accepted as the habitual characteristics of the ode. The diction of *Brajangana Kavya* is a happy mixture of three different elements, a number of words used has been taken from the poetic language of *Vaishnava Padavali*, many words can be said to belong to the 'register' of a village woman. In addition to these two, epithets and compounds of Sanskrit words have also been employed which bear the distinctive marks of Madhusudan's poetic genius. *Brajangana Kavya*, thus, can be described as the poet's attempt to experiment with the Western poetic technique on a traditional theme.

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Ja.C.

BRIHADARANYAKOPANISHAD (Sanskrit) belongs to the *White Yajurveda*. It forms part of the *Shatapatha-Brahmana*. It is one of the oldest *Upanishads* and is also the most important of all *Upanishads*. It has six chapters having different Brahmanas or sub-chapters.

It describes the cosmic person considered as a sacrificial horse (1.1). Then it passes on to the theory of Death as the cause of all things (1.2). It describes the superiority of Breath among the bodily functions (1.3). Different types of creation—myths are given (1.4.6). The conversation between Balaki, the proud Brahmana and Ajatashatru, the King of Kashi regarding the progressive definitions of Brahman takes place; how Balaki begins by saying that true wisdom consists in regarding the sun as ultimate reality; how he goes on to say that the ultimate reality is to be found one after another, in such objects as the moon, the lightning, the thunder, the wind, the sky, the fire, the water, the mirror, the image, the echo, the sound, the body, the right eye and the left eye and then stops; how Ajatashatru leads Balaki to a man fallen in deep sleep and tells him that in the person who has gone to sleep, the sleeping consciousness may be regarded as ultimate reality (2.17). Breath embodied in a person and the two forms of reality are described (2.2.3). Yajnavalkya appears conversing with his wife Maitreyi on the Self. He teaches that all things are dear for the sake of the Self. All things exist for the Self. If we do not so regard them they would vanish for us (2.4). Madhuvidya or the doctrine of honey is described (2.5). The geneological tradition of the *Upanishad* is given (2.6). Yajnavalkya appears at the court of Janaka, the king of Videha, discussing various topics with a number of philosophers. Ashvala, the hotri priest of Janaka, the king of Videha asks several questions relating to ritualism all of which are answered by Yajnavalkya satisfactorily (3.1). Artabhaga Jaratkarava who is interested in eschatology, comes forward to put questions. After mentioning the disposal of the members of the human body at death-the eye of man goes to the sun, the breath to the wind, speech to fire, mind to the moon, the ear to the quarter of heaven, the body to the earth, the sound to the ether, the hair to the plant and trees, the blood and seed to the waters–Yajnavalkya is asked as to what remains of the individual. He takes Artabhaga apart, discusses with him in secret about the nature of deeds. In truth a man may become good by good deeds and evil by evil deeds (3.2). Bhujyulahyayani who is interested in para-psychology wants to know what became of the Parikshitas. Bhujyu is silenced by the simple answer that they went where those who perform horse-sacrifices go (3.3). Ushasta Chakrayana who is interested in the nature of ultimate reality wants to know the Brahman that is immediately present and directly perceived, that is the self in all things. "This is yourself that is within all things" answers Yajnavalkya. Clarifying further he says, "You cannot see the seer of seeing, you cannot hear the hearer of hearing, you cannot think the thinker of thinking, you cannot understand the understander of understanding. He is yourself which is in all things. Everything else is of evil" (3.4). Kohala Kaushitakeya who wants to know the practical way of the realisation of the self is advised to live as a child after finishing the learning. After that one becomes silent meditator. Having done with (both) the non-meditative and the meditative stages one becomes a Brahmana (a knower of Brahman) (3.5). Gargi Vachaknavi who is interested in the problem of immanence asks, "Since all this here is woven like warp and woof in water, on what pray, is water woven like warp and woof?" Yajnavalkya suggests several things one after another, beginning with air and ending with the worlds of Brahma. But Gargi goes on asking. Yajnavalkya silences her by warning her not to question too much (3.6). Uddalaka Aruni who is also interested in the problems of immanence asks about the inner controller. Yajnavalkya silences him by describing the world-spirit which binds together all beings from the highest to the lowest (3.7). Gargi rises up again with two questions both relating to the unqualified Brahman. Yajnavalkya describes the Brahman in negative terms indicating thereby that the Brahman is neither a

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substance nor a possessor of attributes (3.8). Vidagdha Shakalya, a theologist who asks about the number of gods, is easily disposed of (3, 9). A dialogue between King Janaka and Yajnavalkya takes place in which the latter shows the untenableness of six definitions set up by other teachers as to the nature of the Brahman, e.g. that it is identical with speech, breath, the eye, the ear, the mind and the heart (4.1). Both of them talk together further regarding the Self (4.2). Yajnavalkya describes different states of the Self, "There are just two states of the person, this world and the other world. There is an intermediate third state of being in sleep. By standing in the intermediate state one sees both these states of being in the world and of being in the other world ..... when he goes to sleep he takes along the material of this all embracing world, himself tears it apart, himself builds it up; he sleeps (dreams) by his own brightness, by his own light. In that state the person becomes self-illuminated. Even as a large fish moves along both banks of a river, hither and further, so also this person moves along both these states, the state of dream and the state of waking (4.3-4). The conversation between Yajnavalkya and his wife Maitreyi is repeated (4.5). The genealogical tradition of the *Upanishad* is given (4.5). A number of miscellaneous reflections on ethical, cosmological and eschatological matters occur in the fifth chapter. The superiority of Breath among six bodily functions is described again (6.1). The celebrated doctrine of "Five Fires" of the philosopher Pravahana Jaivali is described (6.2). Ceremonies like the means for the attainment of a great wish and procreation ceremonies are given (6.3-4). The genealogical tradition of the *Upanishad* is given.

The *Brihadaranyakopanishad* lays a great stress on the importance of the ethical life. In one passage of the *Brihadaranyakopanishad* (5.2) all the virtues are brought together under the 'das' which are heard in the voice of the thunder, namely, dama or self-restraint, dana or self-sacrifice and daya or compassion. Prajapati conveys it to the three classes of his creation, gods, men and demons. By the practice of the first injunction gods who have desires free themselves from the sway of desires. By the practice of the second injunction men who suffer from greed free themselves from the sway of greed. By the practice of the third injunction demons who suffer from anger free themselves from the sway of anger.

The *Brihadaranyakopanishad* is written in prose although a few verses are inserted here and there. Magnificent philosophical speculations at places having been matched with genuine poetic expressions have produced the sublime which has very few parallels in world literature.

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H.M.

BRIHATKATHA (Sanskrit). Gunadhya, the author of *Brihatkatha* (The big story), compiled the various cycles of popular stories and knit them together in delightful harmony. In the history of the ancient Indian literature, he is one of the greatest legendary figures like Valmiki and Vyasa. The original work of Gunadhya is lost. But it was known in the 6th to 8th centuries A.D. to the poets Subandhu, Bana and Dandin. Buhler and Lacote place Gunadhya in the first century A.D., Levi in the third.

How Gunadhya came to write his voluminous work has itself been worked up into a story. This legendary account, with slight variations occurs in the two Kashmiri versions of *Brihatkatha* and in the apocryphal 'Nepal Mahatmya' of a pseudo-puranic character. Gunadhya is made here an incarnation of one of the attendants (ganas) of Lord Shiva, cursed by the goddess Parvati to be born as a human being at Pratishthana, the city ruled by the famous King Satavahana. Having lost a wager with Sharvavarman, a great scholar patronised by the king, Gunadhya abjures the use of Sanskrit and society, and retires to the wild Vindhya regions. There he learns the story of *Brihatkatha* from another incarnated gana of Shiva and records it in the newly picked up local dialect in 700 000 (!) verses, of which only $^1/_7$th could be saved from destruction. The Nepalese version places the birth of Gunadhya at Mathura, and makes him write the great story at the instance of a sage named Pulastya. The legend, in some form, was known to the poet Banabhatta and Dandin also. They speak of the work being written in metrical form, in the dialect of the wild people of Vindhya regions–called Paishachi. Dandin recalls that the work was written in Bhutabhasha, the language of the goblins. But he thinks that it was a type of prose romance known as Katha, in which verses are also allowed to be inserted.

The only conclusion that can be derived from the legends is that there certainly was a poet named Gunadhya in the pre-Christian era or in early Christian centuries, he probably belonged to the Pratishthana city of Andhra, and was patronised by one of the famous Satavahana kings.

It has its three adaptations in Sanskrit: *Brihatkatha lokasamgraha*, *Brihatkathamanjari* and *Kathasaritsagara*. There is a fourth adaptation also in the Nagpur University Manuscript Library, which requires examination.

The frame story centres around Naravahanadatta, son of the mythical king Udayana, his trips and falling in love with damsels of beauty, leading to as many as twenty six brides, the pride of the collection being Madanaman-

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juka, the heroine of this great story. This frame story is marked with hundreds of episodes and popular tales interwoven in it. Gunadhya's work portrays the stratum of the middle class Indian society in all its complexity and colourful variety. One meets here the poet, whose verses, unfortunately, make no impression upon the grocer, the loquacious barber, the astrologer who makes lavish pronouncements, the hoarder of gold, who starves by day and feasts his eyes upon his coins by night. The stories are characterised by subtle humour and a piquant sense of satire. There is plenty of comic relief also. There is a servant, who, bidden to protect the leather of the new trunk, takes out all the precious clothes from it and wraps them round the trunk to save it from rain. Here is the fool insisting that his father could never have been naughty and he must therefore be a mind-born son, a glutton filling his belly with seven cakes and then bitterly regretting that he had not eaten the seventh cake first. Gunadhya had a very realistic approach towards life and he reveals the layers of corruption deep-rooted in the society very unhesitatingly. Rogues, thiefs and villains are portrayed with rare authenticity. One of them dresses up as a rich merchant and seeks audience with the king promising a daily gift of five hundred gold coins to the latter for the honour of each interview. The courtiers begin to think very highly of him and bribe him for getting favours from the king, and finally the man, having amassed fifty million gold coins generously splits his wealth on a fifty-fifty basis with the king.

Gunadhya's is the only work to have exercied such a great influence and to have survived in different channels even after being lost. He proved to be an abiding source of inspiration for the litterateurs who came after him. Such was Gunadhya's impact on literary genres that Bhoja has classified and defined *Brihatkatha* as a form of literature. Dhananjaya, author of *Dasharupaka*, advised the playwrights to fashion the plots of new dramas on the model of the epics and *Brihatkatha*. The example was followed by dramatists like Harsha, Bhavabhuti and others., Even though a work of quite a different level, the *Brihatkatha* can be ranked only with the *Ramayana* and the *Mahabharata* in respect of being a source of inspiration for the future tradition of creative writing, an upajivya kavya.

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R.T.

BRIHATKATHAMANJARI (Sanskrit) literally means 'The Bouquet of Great Story'. It is one of the two Kashmirian adaptations of the *Brihatkatha* of Gunadhya, written by Kshemendra. It is divided into eight lambakas (chapters) consisting of a total number of 7,500 verses. Being of the nature of a condensed abstract, Kshemendra's compilation is rapid and dreary. At some places the story has been made factually so short that it becomes almost unintelligible. On the other hand, erotic scenes have been painted rather lavishly.

The stories of *Brihatkatha* were very popular in the society, so that both Budhasvamin and Kshemendra seem to anticipate in the reader a good knowledge of the story before introducing them into this great realm.

Kshemendra has written two other Manjaris also, based on the two greatest of the Indian epics, where he has faithfully adhered to the original. On this basis, it is conjectured that he must have done justice to the original work of Gunadhya. S.K. De, however, is of the opinion that both Kshemendra and Somadeva were guided by the Kashmirian Sanskrit version of *Brihatkatha* which has also been lost-and which deviated considerably from the Prakrit original.

R.T.

BRIHATSAMHITA (Sanskrit). True to its name, the *Brihatsamhita* is a large treatise, both in size and contents. It cites, (amongst other authorities) the *Manusmriti* (200 B.C.-200 A.D.) and Aryabhata (born in 476 A.D.). Its author Varahamihira is well known for his many-sided contribution to Jyotisha (astronomy) literature. He has contributed to all the three branches of Jyotisha-Tantra (mathematical astronomy), Hora (horoscopy), and Samhita (mundane astrology). The *Brihatsamhita*, also called *Varahi* after the author, is of course his *magnum opus*, and his last composition; it is a product of the author's mature age and accumulated experience. In the 106 chapters of this metrical work, Varahamihira has brought in topics of varied interests, the motions of sun, moon, planets and constellations; planetary conflicts, rainfall, prognostics from the growth of fruits and flowers, earthquake, meteors, festival of Indra's banner, waving of lights, of horses, elephants and men; residential and temple architecture, iconometry and iconography, arbori-horticulture, cosmetics and perfumery etc.On some topics like the water-springs, breaking hard rocks, etc. the *Brihatsamhita* is the only or the earliest source. Many chapters are of such a highly specialised nature that they were studied as independent treatises. Alberuni

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remembers Varahamihira as an authority on architecture. The *Brihatsamhita* is a monument of encyclopaedic learning and a source-book of inestimable value to a student of Indian cultural history.

The text of the *Brihatsamhita* was edited by Kern (Calcutta, 1864). Sudhakara Dvivedi published it along with the valuable commentary of Utpala (Benaras, 1895-97). It has been translated into English by Kern and into Arabic by Alberuni. A.M. Shastri has made a systematic and detailed study of the *Brihatsamhita* in his *India as seen in the Brihatsamhita of Varahamihira* (Delhi, 1969).

S.S.J.

BRINDABANDAS (Bengali, 16th century) is one of the best biographers of Chaitanya, almost contemporaneous with him and a direct disciple of Nityananda. The master's magnetic personality, encyclopaedic erudition, divine devotion and profound identification with the Supreme typified in the famous Radha-Krishna symbol had already turned him into an incarnation of God. The first recorded life-story is in Murari Gupta's *Karcha* or journal. The honour, however, goes to Brindabandas at the instance of Nityananda as the first biographer of Chaitanya in Bengali popularly known as *Chaitanya Mangal* or renamed later as *Chaitanya Bhagavata*. This is more or less, a narrative poem divided into three khandas (parts) and fifty two adhyayas (chapters).

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Si.B.

BROADCASTING AND TELEVISION (Kannada). Broadcasting in Karnataka was started when the All India Radio was still in its infancy. It was started at Mysore by Gopalswami, Professor of Psychology at the Mysore University, as an experimental venture and was adopted by the then Government of Mysore in 1942. It functioned as Mysore Akashvani till 1955 when it was taken over by the Government of India and shifted to Bangalore as part of the all-India network and as the main transmitting centre for Kannada programmes. The darwar Station was started a little earlier. In recent years a few more stations have been added at Bhadravati, Gulbarga, Mangalore and Mysore which, for the most part, relay programmes from the Bangalore and Dharwar stations and originate a small number in their own. Even if primarily all these stations serve Karnataka through the Kannada medium, they also cater to the needs of other language groups such as Konkani, Tulu, Urdu and Tamil within their respective jurisdictions.

Broadcasting and Television in Karnataka as in any other State in India is entirely under the control and direction of the Government of India. As such, the policies and programmes follow an all-India pattern except that the stations in Karnataka adopt Kannada as the langauge for a majority of programmes initiated from these stations. These are supplemented by relays from Delhi which are in English or Hindi.

The programmes can be broadly categorised under three heads: dissemination of knowledge, dissemination of news, both national and regional, and programmes of cultural and entertainment value. The first two consist of talks by experts on a variety of subjects, reports of seminars and discussions and news of important developments in India and abroad, weather forecast and other details of commercial value. The programmes of cultural and entertainment value consist of music, classical and light, film and folk, as well as broadcast plays and features.

Particularly related to the literary field are programmes of talks related to literature, discussions, reviews of important publications and interviews with prominent personalities in the field. Broadcast drama has made a significant contribution. Since it can only be heard and not seen, the writing of such plays demands a particular technique in which everything has to be conveyed though the spoken word and other sound effects. The broadcast play therefore, as a form of dramatic writing has developed in Kannada only after the arrival of the Radio Stations. Broadcasting may therefore claim credit for having originated and fostered a new literary form–the Radio Play or Feature. H.K. Ranganath, S.N. Sivaswami, N.K. Kulkarni and Kavali, all of whom have served in the All-India Radio for years, have contributed significantly to this branch of writing in Kannada. Many other writers have occasionally contributed either new plays for broadcast or adaptations of their stories and novels. Operas and musical features by writers like P.T. Narasimhachar and Shivaram Karanth have succeeded in enriching broadcast drama in Kannada with music. Another notable programme almost regularly broadcast is the singing or recitation of poetical compositions both contemporary and classical. This has helped in bringing to the listeners the works of new poets as well as old favourites. In addition, Kavi Sammelans are arranged on special occasions at which poets read or recite their own compositions.

Apart from programmes designed from the cultural or entertainment point of view, there are three other types which are intended to serve audiences, like school children, industrial workers and agriculturists. The school broadcasts are educative in character and convey information related to but outside the framework of their syllabi. The other two discuss problems connected with the life and work of those particular classes of the population. The agricultural forum particularly, is a regular daily feature and is intended to provide answers and offer suggestions to solve the many questions the working farmer has to face in the pursuit of his occupation.

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Television in Karnataka is a comparatively recent arrival and has yet to establish itself to make its full impact. In the meantime, except for a very small number of original programmes, most programmes are relayed either from Madras or Delhi over a number of relay centres spread all over the State. Television has vast potentialities of popular appeal and it remains to be seen how usefully this powerful medium is going to be utilised. Being, like broadcasting, totally under the control of the Government, it is possible that redtape should stifle its creative potentialities. Only the future can reveal what Television can do in India.

V.M.I.

BROADCASTING AND T.V. (Konkani). Radio has contributed to the growth of Konkani literature immensely. In fact, the language got recognition by the Government of India in 1953 through the commencement of the Konkani section at the Bombay station of the All India Radio. Originally, the idea behind this was to rebut the anti-India propaganda of the Portuguese Government being aired through the then Goa Radio (Emissora da Goa). Somehow it was felt that Konkani was the right vehicle for the purpose. It is difficult to assess how much really was achieved in this direction. However, in the process the language and literature prospered with writers, lyricists, musicians, singers, etc., giving expression to their arts in Konkani. Konkani speaking community in Bombay, Goans in particular, got a forum which they did well to explore. Due credit for starting this section in right earnest goes to the then Prime Minister, Jawaharlal Nehru. He was advised in this matter by eminent Konkani protagonists like Kaka Kalelkar, B.B. Borkar and P.M. Lad, the Secretary in the Ministry of Information and Broadcasting. The contribution of Vishnu Naik in producing the programmes and running the section effectively and efficiently was immeasurable. Poets and lyricists like Manohar Rai, Vaman Sardesai (Abhijit), Yashwant Kelekar, etc. and Jitendra Abhisheki, the noted vocalist and composer, were some of those who fed the radio with necessary material. Mention must also be made of great contribution by stalwarts, like Fr. H.O. Mascarenhas, Alex Braganza, Vishwambhar Usgaokar, etc. The second line of Konkani activists included Shankar Bhandari, Krishna Karwar, Uday Bhembro, A. Na. Mhambro, etc.

The liberation of Goa shifted the focal point of Konkani activity to Goa with the Panaji station of the Radio contributing its due share. In due course of time, Konkani got its due place at this station and today it is the main language of programmes and announcements. Apart from the Bombay station which broadcasts news and other programmes spanning an hour per day, Konkani is represented also at radio stations at Delhi, Mangalore, Dharwad, Trichur, Alleppey, Calicut and Trivandrum. Most of the renowned writers and poets have worked with the All India Radio at some time or the other, some of them still continue to do so. This has gone a long way in the development of Konkani literature via the radio. In the absence of organized publishing activity and lack of regular magazines and periodicals most of the writing in Konkani is not yet seen in print. However, a large part of the literature seen in print in magazines or books often carries footnotes acknowledging the courtesy of the radio. This is enough proof of how much the Konkani literature depends on the broadcasting system.

Television has not yet been able to give any significant coverage or representation to Konkani. One reason is that, Goa, Konkani's heartland does not as yet have its own television centre.

P.G.T.

BROADCASTING AND TELEVISION (Punjabi). The role played by Akashvani and Door Darshan in promoting understanding and awareness about the Punjabi language and culture, has been, by far the most effective. Although the main aim of mass media is to educate, inform and entertain, its powerful impact had made tremendous effect upon the language, literature and culture of Punjab. The Punjabi literature, hitherto used didactic, pedantic and verbose language, for their literary expression. However, the new media refused to follow the age old diction and modified it in such a manner that it was understood and appreciated by both the intelligentsia and the common man. This gave birth to a new powerful spoken-word medium, usually called the broadcast language. It is very much like the Hindustani of the Bombay Films which has resulted from an intermingling of many. languages. The broadcast language, too, became the common language of the people. As it was different from the written word, it became more colloquial and suitable to cater to the taste of the people representing different strata of the society. Before we discuss the impact of this media on Punjabi literature, it would be interesting to study the origin of Punjabi Broadcasts over Radio & TV.

The great influx of refugees coming from Western Pakistan, after partition in 1947, brought with it the colossal problems of rehabilitation. Thousands of families had been uprooted and scattered all over the country. It was almost impossible to reach them. The need of the hour was to contact them and instill in them the faith and hope for the future. It was a tremedous task which the ordinary media could hardly cope with. Realising the importance and magnitude of the task, the All India Radio, immediately pressed into service their Transmitters at Delhi and started a programme of Refugee messages which rendered yeoman service in bringing together the seperated families. This fact finds a mention in 'Maa Pio Jaye'—a novel by Kartar Singh Duggal

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Taking into consideration the popularity of the message, the transmission was converted into a regular daily Punjabi Programme. During wars with China and Pakistan, the Punjabi Programme of Delhi station was used effectively and imaginatively, to counter the anti-national propaganda.

Soon after partition when the Lahore Radio Station could no longer be used by the Indian Authorities, it was felt that a new station must originate programmes in Punjabi for settlers in East Punjab. As it was, one fine morning Sh. Iqbal Singh vetern broadcaster and Sh. K.S. Duggal the well known author, who were both on the staff of All India Radio, were hurriedly dumped into a chartered plane at Jullunder, while the streets of Jullunder town were still agog with the haunting sounds of the passing caravans of refugees, limping through Grand Trunk Road. They went hunting all over the town and were finally successful in establishing a make shift studio in the garages of the then Chief Minister Sh. Gopichand Bhargava and started broadcast of Punjabi Programme. On 16th May 1949 the Jullunder station of All India Radio was formally inaugurated by the then Minister of Information and Broadcasting.

Literary figures like Amrita Pritam, Kartar Singh Duggal, B.S. Anand, Iqbal Singh, Surjit Singh Sethi, S.S. Misha, Lochan Buxi and Devinder who are established authors in their own literary fields, have been on the staff of AIR. They planned, organised & executed a plethora of programmes reflecting the life and culture of Punjab.

The impact of radio on Punjabi culture and vice versa is a story of mutual give and take. It is evident through the writings of those authors who have been associated with the media. Radio plays written by Duggal, Devinder, Sethi, G.S. Randhir and Harsaran Singh adapted the specific language suitable for broadcast medium. B.S. Anand's 'The Cruel Interlude' is a graphic commentry on the political upheavel caused by partition. Lochan in his short stories has made use of the typical spoken word, which has hightened his artistic skill. Playwrights, like G.S. Khosla, Balwant Gargi & Jassoja have also contributed to dramatic broadcasts, although their preliminary love for the stage has limited their contribution to radio. Similarly Sant Singh Sekhon has stuck to his guns and has continued to use his plays as the vehicle of literary expression. A fine example of the intermingling of radio art and literary expression may be seen through the well known story of Duggal entitled "Kahani Kiven Bani" which continues to be as powerful a story as it was originally conceived as a radio Drama.

Almost all the Punjabi authors have been associated with the media. Some of them were discovered by AIR and for the first time introduced through AIR programme. Ironically enough, an O.B. Programme arranged through the courtesy of AIR, Jullunder, discovered late Shiv Batalvi, known in Punjabi literature as the King of Pathos and late Inderjit Singh Tulsi, who later on became Raj Kavi of Punjabi.

The literary programmes in Punjabi, broadcast by Jullunder and Delhi Stations of AIR, consist of Talks, Drama & Music, representing a fair variety of Punjabi Culture. It is a pity that AIR as a department never thought of collecting and systemtising the valuable information, so painstakingly arranged and broadcast by the distinguished talkers. Unfortunately this was left to broadcasters, who thought of publishing their broadcast earlier were also reproduced by literary magazines and journals. Radio has also influenced printing in their columns. Indeed it was a two way service, where thoughts and ideas were exchanged between journalists and broadcasters. It may be added that the media gave impetus to the writers and poets to use their talents for boosting the morale of the masses during Indo-Pak and Indo-China conflicts. Thus radio gave birth to a new type of literature exclusively dealing with hero-worship, national integration and patriotism.

The two stations of Radio Kashmir, Jammu and Srinagar are broadcasting programmes in Punjabi for a duration of 30 minutes each on 4 days a week. External Services Division of AIR, which is primarily concerned with foreign audiences, addresses its programme to Punjabi settlers abroad, for 60 minutes every day.

An auxiliary studio of Door Darshan was put up in Amritsar on Nov. 29, 1973, but its programmes were pre-recorded at Delhi and fed to Amritsar. However, it was on the auspicious Baisakhi day of 1979 that the studios at Jullunder were finally commissioned. It is mainly a Punjabi Station which caters to a population of more than a crore.

With the coming up of the 2nd channel of Delhi Door Darshan, the long outstanding demand of the viewers in Delhi, has been partially fulfilled and it has started with a weekly programme.

News bulletin in Punjabi is orginated by the News Services Division of AIR.

The telecast of Punjabi News is done daily from Jullunder also.

L.S.B.

BROADCASTING AND T.V. (Tamil). Radio as well as TV programmes have made a great impact on the Tamil literary scene. In particular, they have led to a synthesis of spoken dialects with the written form of the language.

Voice culture has been developed. However, there is difference of opinion about the way Tamil words are pronounced by the announcers and other staff artists.

Radio talks given by a writer–scholar over a period of time and in different stations are collected and published as books. Apart from this, publishers bring out collections of serial speeches on a particular subject by different

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individuals. The nominal payment of royalty to AIR has encouraged such publishing.

Among the early morning programmes are talks on devotional subjects and exposition of *Thirukkural*.

Of the more popular evening programmes, pride of place goes to drama, in radio as well as TV. The plays meant for reading have, in the last two decades, given place to the plays written for acting in radio stations or TV studios. Professional as well as amateur playwrights are writing plays for telecast. The short-story writers and novelists are trying to adapt themselves to write TV plays.

Special literary meets are organised by Radio as well as TV and conducted before invited audience. These have earned great significance. Equally important are the increasingly popular poets' forums, debates (Patti-Manram), Ilam Thenral (which gives maiden opportunity for the budding poet), interviews with eminent writers and book review programmes done by select persons.

Yet another feature looked forward to in Radio and TV by the intelligentsia as well as literary enthusiasts is the edited proceedings of Kamban Conferences and various other literary functions held throughout the state and on week-ends all the year round.

The Pondicherry station is making full use of the poets who have emerged as the Bharati Dasan School and the writers who have imbibed Tamil culture as well as French Culture. The Coimbatore station of AIR is noted for its innovative programmes. 'Naal Oru Aringar' (A new scholar every day) brings out to the listener a wealth of information on talented people. A 13-week orientation programme for youngsters aims at helping them to avoid grammatical mistakes in speech and writing.

Radio Malaysia scrupulously avoids non-Tamil words in Tamil programmes. This has resulted in coinage of hundreds of new words, most of which have now been accepted in Tamil usage everywhere.

Sankaramurti who is associated with Tamil Osai Programme in BBC since 1967 has rendered into Tamil, the drama of Shakespeare as well as some Greek plays.

So.

BROKER, GULABDAS (Gujarati; b. 1909,) has done distinguished work in Gujarati literature. His compositions have been translated into many Indian and foreign languages. Gulabdas Broker has created his own special world in nearly thirty books of his, besides giving a good glimpse of Indian and world literature through his other twenty translated and edited books. He is particularly known for his excellent stories. He has successfully tried his hand at the literary forms like one-act play, novel, travelogue, criticism, journalism, life-portrait, history, biography, etc. Deep observation of human nature and the meaningful search of life are the special characteristics of the works of Gulabdas Broker; the way in which he has dug through the man-woman relationship, should be considered his exclusive accomplishment. His insight into reality, pen portraiture of emotions, complexities of sexual life, psychological approach, meaningful dialogues, apt description, rich narration and technique suggest the extent of his achievements.

Nearly fifty of his books are an important contribution to Indian literature. Some of these are: *Lata Ane Biji La vato* (Lata and Other Stories), Vasundhara Ubhivate, (The earth), Dhumraser (The Smoky Way, with D.K. Mehta), *Surya*, etc.

Gulabdas Broker was born at Porbunder. His father Harijivandas Nemidas was a share-broker in the share market. His family name 'Dalal' translated into Broker in English became his surname. He passed his childhood and boyhood days in Porbunder.

The literary activities of Gulabdas began to widen when he was in jail as a freedom fighter in 1932-33. Even though the field of short stories was exclusively his own, he involved himself successfully in other fields of literature as well. As soon as he entered the field of drama, his interest began to grow. He remained a co-editor of a quarterly magazine *One-Act Play* with Jayanti Dalal. In 1956 his play *Jwalaniagni (Flaming Fire)* received a prize from the Government of Bombay.

He has been a member of the Gujarati Advisory Board of the Sahitya Akademi since 1956. In 1959, he went to Frankfurt in Germany as a representative of India to the P.E.N. International Conference.

When he went to Germany, he also travelled through the continent. Then in 1962 at the invitation of an American institution, he went to America as a writer from India. In 1963 he went to Germany at the invitation of the West German Government for three weeks. This travel of Europe-America gave Gujarati a travelogue *Under the New Sky*.

The literary personality of Gulabdas Broker calls for a special attention to his distinctive qualities: vigilance and harmony.

Even though he is a writer of the Gandhian era, he is familiar with the latest trends of literature - not only of the Gujarati literature but of the Western literary currents as well. Gulabdas Broker welcomed the unfamiliar new current in Gujarati literature by writing an introduction to the collection of short stories, *Home Coming*. His article 'From an Inner Essence' can be cited as an example. Because of this he is considered to be a connecting link between the writers of the Gandhian era and the modern times.

While going through his best stories, one enjoys a feeling that Gulabdas Broker is a born story-writer. The art of story-telling courses in his veins. Through it he sometimes shows us a glimpse of society which we may miss. The alchemy of reality and idealism discernible in the stories of Gulabdas is not very often seen in other

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Gujarati story writers. His place is among the greatest Gujarati authors, like R.V. Pathak, Dhumketu, Umashankar, Sundaram, Jayanti Dalal and Pannalal.

His observation of life's flow is deep and minute. He has a knack to transform all this experience into art. In the matter of language, he is careful and his style of expression is natural and subtle. In these stories the creative use of prose is noteworthy.

Gulabdas, the story writer loves man much so that his mind's layers open one after another before him. Because of this he is able to capture the moments of crisis correctly. The design of his story rests on this. From this a definite image of an impressive story is born. From this point of view the anatomy of story becomes interesting. Skilful piling of events, easy and flowing style of story telling, proportionate characterisation, ability and aptitude to fathom the depth of man's mind and his own angle of vision—all these create a special attraction for Gulabdas Broker's world of short stories.

The deftness of plan and the revelation of secret purport of life in his one-act plays are penetrating. In his poems even though he may not be a major poet, he is found leisurely enjoying the ephemeral and sweet moments of life.

Y.T.

BRONSON, MILES (Assamese; b. 1812, d. 1883) joined Christian missionary life in 1836. As Nathan Brown, who had just started evangelical work in the north-eastern corner of Assam at Sadiya, wanted a few members of the Order to work among the Singphos of the area and as Colonel. F. Jenkins, the Commissioner, also wrote to the American Board, Bronson and Jacob Thomas were deputed to Sadiya. Bronson experienced much hardship due to illness as he rowed up the wild Brahmaputra from Calcutta and his companion died in the river by accident. Bronson reached Sadiya on 17th July, 1837. As in April, 1839 the Khamtis rebelled, Bronson with his wife moved to another post, Jaipur. There he wrote a Spelling Book, *The Catechism*, etc., in the Nocte tongue, and living with the tribe opened an Assamese medium school. As he had terrible fever in May, 1840 he was put into a boat and carried to the erstwhile Ahom capital, Sibsagar. But he proceeded further west and made his station at Nowgong, where he opened schools and an orphanage from which came out the first generation of Assam valley Christians. This new move is known in Assam's Christian annals as the Nowgong Revial. The magnificent Orphan institute was pulled down at the instigation of Soloman Peck, Secretary of the American Board, and this was a hard hit on Bronson. But Bronson already had taken up the study of the Assamese language which he was also teaching now. He was in Sibsagar, the headquarters of the mission, from March to October, 1853, when he probably had to edit the Baptists' Assamese journal-cum-newspaper, *Orunodoi*, because the editor Brown was absent on a visit to Burma. As Brown left Assam in January, 1855, Bronson had to shoulder the responsibility of building up an agitation in favour of the Assamese language with a view to its reinstatement in Assam schools and courts, where it was substituted by Bengali since 1837. After twelve years of very hard labour Bronson published his *Asamiya aru Ingraji Abhidan* (Assamese-English Dictionary) in 1867. He continued the struggle for the survival of Assamese; he was the leader and the main spirit behind the efforts, which were ultimately crowned with success in 1873 when Assamese was ordered to be the medium of education and the official language in the Assam valley. He was in active evangelical service till the end of the eighth decade of the 19th century when he sailed back to the States, and died in the Michigan State. Bronson wrote regularly for the *Orunodoi* (1846) and composed a number of beautiful Christian hymnals in Assamese which are still sung. Earlier he published his *Vocabulary in English, Assamese Singpho and Naga* (1839) and *Phrases in English and Singpho* (1840); but his monumental work, which gave the Assamese language a great fillip in its struggle for academic and official existence, was his *Assamese and English Dictionary* (1867).

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M.N.

BROWN, CHARLES PHILIP (Telugu; b. 1798. d. 1884) was born in Calcutta. His father, David Brown, was a church official. He encouraged his son to learn Hebrew, Greek, Latin, Arabic and Hindusthani. Enough foundation was thus laid for his future activities. He used to help his father in reading his proofs. After his father's death, he went to England but returned to India in 1817. He lived in Madras Presidency, particularly in the Telugu speaking area till his retirement in 1855 as an employee of the East India Company. He came into contact with Telugu and was very much attracted by its beauty and splendour. He rendered invaluable services to it in spite of the heavy responsibilities he had to discharge as a company official.

He brought to light Vemana's verses and got them published. He translated them into English in 1829. Vavilla Press published them with his commentary in English. He collected several palm leaf manuscripts and made them available to the reading public. Native pandits like Appaiah Pantulu Juluri, Gurumurti Sastri Ravipati, and Advita Brahma Sastri Vatyam assisted him in his magnificent endeavour. Great 'Prabandhas' like *Manucharitra* and *Vasu Charitra* were published with annotations and commentaries because of his effort. He en-

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deavoured to produce English-Telugu and Telugu- English dictionaries in order to help the Telugus wishing to learn English and the Englishmen wishing to learn Telugu respectively. He published them in 1852-53 and the *Misrabhasha Nighantuvu* in 1854. The former two dictionaries were of immense service to the Telugu people and they were reprinted in 1984 by the Asian Educational Services, Delhi and by the Andhra Pradesh Sahitya Akademi.

He also published a grammar of Telugu in English in 1840. He prepared Telugu Readers for the use of students, wrote articles on prosody and other matters, some chronological tables pertaining to the Hindu and Muslim rulers and some write-ups on Christianity.

He collected a number of palm leaf manuscripts and worked tirelessly for setting up schools and running them. He had numerous friends among Andhra intellectuals of the time. One of them was Enugula Veeraswamiah who was among the first writers on tourism. With the help of his scholar friends he brought to light many aspects of Indian culture.

He left for England in 1855 after his retirement from service. But even there he continued his efforts in the service of Telugu. For a time he occupied the chair for Telugu in the London University and converted his household into an educational centre.

V.S.K.A.

BROWN, NATHAN (Assamese; b. 1807, d. 1886). The central figure and a sort of *prima mobile* among the Christian or *Orunodoi* circle of Assamese writers of the 19th century is Reverent Nathan Brown, the first editor of the Baptist journal-cum-newspaper the *Orunodoi* (1846 - 1854). His scholarship, his realistic consciousness about the surroundings and his Christian piety brought a new value to the epoch. Graduating in his twentieth year, he worked as a teacher for some time, after which he was ordained and he reached Moulmein in Burma, as a missionary in 1833. At the request of Col. F. Jenkins, Commissioner of Assam, the American Board sent Brown to Sadiya to build a Shan Mission there. He was accompanied by Oliver T.Cutter with a small printing-press. They reached Sadiya on 23 March, 1836. Brown learnt the Shan language of Burma even as he was sailing up the Brahmaputra and realised soon that the earlier notion of the identity of the Khamti and Singpho dialects of Assam and of the languages of Northern Burma was only a fallacy. The gates of the Celestial Empire too were barricaded by insurmountable ranges of mountains. But Brown soon acquired Assamese and could teach in that language and preach in it by 1837 and started translating the *New Testament* in 1838. The Gospel of Matthew was ready in Assamese and he expected to translate the books of Mark, Luke and John also very soon. He chose the Roman script for primers in Khamti and Singpho. The year 1839 saw the Khamti rising against the English. Brown with his company left Sadiya in May that year and joined Rev. Miles Bronson at Jaipur, and then moved to Sibsagar in July, 1841. There he worked quietly writing songs, books and tracts in Assamese; he edited *Orunodoi*, till December, 1854. He published his Assamese version of the *New Testament* and *Grammatical Notices of the Assamese Language* in 1848. When the Baptist Association of Assam was established in 1851 he became its president. Under his own stewardship were started quite a few Assamese–medium schools in Sibsagar and other places, and he saw to the making of books for teaching but as Soloman Peck, the deputy of the American Board disapproved this teaching programme, Brown was offended and he resigned his missionary duty and left Sibsagar for home on 13 February, 1855. Back in the States he edited the *American Baptist* and fought against slavery. He left for Japan in 1873 once again as a missionary, where he did the *New Testament* into Japanese. At first led into the notion that Assamese was only a patois of Bengali, he soon discovered the identity, beauty and richness of the Assam tongue, and became its votary. His studies and exercises in the languages gave it great courage to stand up and fight. He was also the pioneer in the collection of manuscripts and their editing and publishing. He published quite a few linguistic studies in the *Journal of the Asiatic Society of Bengal, Journal of the America Oriental Society*, etc. In his own journal *Orunodoi*, and his Assamese writings he enunciated and put into practice the simplification of spelling according to the pronunciation by reducing the double vowels to the shorter single and the aspirates to one. Even though his orthographic reform did not persist, he is still remembered as one of those bright men who laboured for the rehabilitation of the Assamese language in the face of the administrative onslaught on it in the mid-19th century.

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M.N.

BRUHAD PINGAL (Gujarati) is a book on Gujarati metres by Ramnarayan Pathak (1887-1955). It is a monumental work on Gujarati prosody. In the earlier works on prosody, the authors had discussed prosody in Gujarati based on traditional concepts. Moreover, the earlier authors did not cover the entire field of prosody, as they had left out metres in Jain poetry. Pathak has covered the entire field and he has given in fifteen chapters of the book his own cogent and coherent conception of the subject and in the appendices at the end of each chapter he has discussed in detail, questions arising from the conception itself, or matters distantly

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related to the conception. He has covered the entire poetic ages of medieval and modern literature, and given a picture of the historical evolution of the metres. Since his approach is novel and as it deals with metres used in most of the Indian languages the author has got the book printed in Devnagari script so that scholars of prosody in other Indian languages can also consider and assess the theory and methodology advanced by Pathak. The book won the Sahitya Akademi award for the year 1956.

C.M.

BUCCIBABU (Telugu; b. 1916, d. 1967) was an eminent short-story writer and novelist. His real name was Sivaraju Venkata Subba Rao. Born in a middle-class Brahmin family, educated at Guntur and Madras, he studied English literature for his M.A. at the Madras and Nagpur Universities, and taught in the colleges at Anantapur and Visakhapatnam (1943-45) before joining the All India Radio as Programme Assistant in 1945. His stories first appeared in *Bharati*, *Navodaya*, *Yuva* and other journals. They were published in several collections many times by different publishers. A series of 18 volumes was brought out by the Adarsha Grandha Mandali, Vijayawada, with three stories in each volume (1967). They are *Asapriya*, *Amenida*, *Desam Na Kichina Sandesam*, *Na Gajumeda*, *Jnana-netram*, *Kala-chakram Nilichindi*, *Madu Kotulu*, *Kala-lo Jarina*, *Kanniru*, *Ellora Aruguru*, *Kathakalu Oka Nayika*, *Tadimanta-ki Podi Nillu*, *Tera*, *capa Dinchina Padava*, *Russel-ki Ankitamaina Rendu Kathalu*, *Yuva Pasam*, *Udina*, *Chakram*, *Vadani-pushpam*, *Anuraga-prastharam*, *Paschattapam Ledu*, *Poga-leni Nippu*. Man-woman relationship dominates Buccibabu's stories. The psychological depth in delineation of character, fascinates the reader. There is a quest for the meaning of life, a reverence before its mystery, and above all a compassion for human frailty in the stories, which make their appeal universal.

Buccibabu's favourite predilection is to portray the passage of time and the changes wrought in the central character by time. Therefore quite a few stories read like mini-novels. In Asapriya and in Nannu Gurinchi Katha *Rayavu*, the heroines change not by the impact of events, but by sheer passage of time. In some stories, he uses characters as signs or symbols. The story *Meda-mettlu* has three names for its heroine appearing at different phases of life: Dhanan, Sarasvati and Rani, indicating her orientation towards wealth, knowledge and power respectively. In relationship with the heroine are delineated two men called the Possessor (Adhikari), the husband and the luckless one (Dar-bhagyudu) the lover. The story reads like a curious riddle with a solution embedded in it. Buccibabu as a storywriter has a number of followers.

The novel *Chivaraku-migiledi* is Buccibabu's *magnum opus*. Serialized in *Navodaya* (1946-47) and published in book-form in 1952, it became a best seller in its abridged version (1957) published by Adarsa Grantha Mandali subsidized by the Southern Languages Book Trust. *Chivaraku-migiledi* is a psychological novel with a hero who has a mother-fixation (Dayanidhi), whose quest for woman involves him in a conflict with society, and results in an agonizing reappraisal of life's values and finally leads him to self-knowledge, acceptance and peace. The novel yields meaning on several levels.

Buccibabu also wrote radio-plays and literary essays. He experimented with the stream of consciousness technique in one of his stories. His book, reviewing Shakespeare's works in Telugu, was awarded a prize by the Andhra Pradesh Sahitya Akademi. *Antaranga Kathanamu*, an autobiography is incomplete but yields interesting information about his childhood. Ajnanam is a prose-poem which is not well-known. Buccibabu is later years developed a flair for painting as a hobby.

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R.S.S.

BUDDHA AND HIS LEGEND (Pali). Buddha (clan name Siddhartha Gautama) of Gotama clan (gotra), son of Shuddhodana elected ruling chief of the Shakya republic of Kapilavastu (modern, Piprahwa in Basti district) in the 6th entury B.C., lying in the southern belt of the Nepalese Terai, adjoining the modern Indian region in the Basti and Gorakhpur district of Uttar Pradesh, was born at Lumbini or Romindei (in Nepal) on the full moon day of Vaishakha in 563 B.C. The Shakyas claimed to be the descendants of Ikshvakus of the lineage of the great Rama, the hero of the *Valmikiramayana* and an incarnation (avatara) of Vishnu in the Tretayuga.

Prince Siddhartha was brought up in a rich, pleasant and lovely royal atmosphere but from his very childhood, he become unhappy with the world which was full of suffering, old age, decay, death and destruction. He was, as it followed, ordered to be kept aloof from the sufferings of the world and in the mansions of his father Shuddhodana, he was made to enjoy only the delightful lively pleasures of the world. One day it so happened that when Prince Siddhartha went on a routine visit of his kingdom with his charioteer, he saw in the way an old man, a corpse, a sick person and a hermit and after coming back he decided to discover the cause of suffering and show a way to the human beings to get deliverance from it. All efforts of his father, the royal delightful pleasures of the

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world, the young wife Yashodhara and the newly born son Rahula's affection, and also the affection of his step-mother Gotami who had reared him after the death of his mother Maya Devi who had died just after his birth, could not deter him from renouncing the world. One day, at the age of twenty-eight, in the night of the full-moon day of Vaishakha, Prince Siddhartha, went away from his royal mansions leaving his wife and son sleeping. This is known as the great departure (Mahabhinishkramana) in the life of Siddhartha Gotama. He wandered for several years in search of a real teacher, and went to Arada Kalama, the great Samkhya teacher of the time and many other teachers proficient in various shastras and sadhana-paddhatis leading to the realisation of truth. Dissatisfied with them, he went to the bank of river Niranjana (Pali-Neranjara) at Bodhgaya and practised self-mortifying penances for twelve full years. One day he became unconscious and a local girl Sujata gave him Payasa (rice cooked in milk), and when he ate it, beneath the great banyan tree where he was practising austere penances, he came to realise that truth can neither be realised and attained through attachment towards worldly pleasures, nor by self-torturing penances, but it could be realised by practising the 'middle way', (majjhimapatipada, skt. madhyama pratipada) adhering to neither of these two extremes. Mara, the deterring factor representing the devilish activities, created various hindrances, but in the end, through his manifold intuitive insight acquired through continued concentration of mind in the form of various dhyanas, he became enlightened (buddha) after a flash of Truth at midnight on a full-moon day of the month of Vaishakha and realised not only the root-cause of suffering, its origin from craving (trishna, Pali-tanhha) and the way of eradicating it, but he also realised the root-cause of the worldly texture as well as the knowledge of his innumerable previous births.

Thus, Gautama became Buddha, the enlightened one after realising the Truth in its totality.

The Buddha preached the truth discovered and realised by him to the suffering humanity for whose deliverance he had strived to realise it. He gave his first sermon to the Panchavargiya Bhikshus at Sarnatha's Mrigadavavana. In his first sermon, the Enlightened One taught that the Tathagata, the Thus-gone, Buddha realised the four Noble Truths (Chattari Ariya Sachchani) concerned with suffering (dukkham); its origin (dukkha sammudayo) from craving (tanha, skt. trishna) which explains the origin, decay and destruction of the five constituents (Khandhas) of the human personality (namely rupa, vedana, vinnana, sanna and sankhara) through the twelve causal links of avidya, samskara, vijnana, namarupa, shadayatana, sparsha, vedana, trishna upadana, bhava, jati, jaramarana, duhkha, daurmanasya, upayasa and upaklesha and its cessatiuon (duhkha-nirodho), and the way leading to the cessation of suffering (dukkhanirodhagaminipatipada), namely the eightfold noble path (ariya atthangiko maggo).

The main crux of the teachings of the Buddha was that all that is visible is full of suffering (sabbanidukkham), is evanascent and mutable (sabbamanichcham) and is void of its own instrinstic character (Sabbam Shunnam).There is no permanent entity whatsoever nor is there any permanent conscious soul (atta). The doctrine of the non-egoism best signifies the attitude of the Buddha towards the rejection of any permanent entity. Buddha preached only those doctrines which were conducive to the attainment of the ultimate deliverance from suffering namely *nibbana*.

The Buddha preached these doctrines for full forty years of his life, after the attainment of Bodhi. His was the most attractive and enigmatic personality who was easily approachable to all. He attracted all sorts of people, from various walks of life; the king, the ministers, the businessmen, the laity, the oppressed, the destitute, all approached him as his was a religion full of compassion for all and sundry, without discrimination for anybody.

The great Compassionate One, the Buddha, who had a good number of monks as his followers headed by his cousin Ananda, Sariputta and Moggallana breathed his last and attained the Great Liberation (mahaparinibbana) at the ripe age of eighty years on the fullmoon day in the month of Vaishakha at Kushinara (modern Kushinagara in Deoria district of Uttar Pradesh) in 483 B.C. The teachings of the Buddha were reported to the monks who assembled just after his death and collected in the three Pitakas, the *Sutta*, the *Abhidhamma* and the *Vinaya* finalised at a later stage in the Mahasamgitis, the great councils convened by the adherents of the Buddhist faith at different periods of time. When the compilation of the reported sayings of the Master was taken up after his death, it is supposed that a lot of material other than the actual sayings of the Buddha was added to it as his reported sayings.

Thus the historical Buddha who was in all probability, an actual man who permeated from the very beginnings of the formation and development of Buddhist Church, was regarded a trans-empirical entity (Lokottara) at a certain stage. He came to be identified with the dhamma he taught. One learns that towards the end of his life, when asked by a disciple "Whom shall we approach in moments of doubt after your death", the Buddha replied, 'the dhamma will be your torch-light, your guide, you yourselves will be your guides (*Mahaparinibbanasutta, Dighanikaya*). There is dhammata which is beyond speculative logical dogmas, understandable only by those having discursive knowledge at their command, it is quintessent, unfathomable and understood with difficulty.' *(Brahmajalasutta, Dighanikaya).*

Such was the transformation of history into a

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legend which became a part of the people's life.

The Mahasamghikas who evolved as a radically liberal group among his adherents developed a branch which regarded the Buddha as trans-empirical (lokottara) and this offshoot of the Buddhist Church came to be recognised as the sect leading to the rise of Mahayanism. The Buddhist samgha was divided into eighteen sub-divisions or sects (nikayas) and the transcendent (lokottara) character of the Buddha was one of reasons the for this division.

Buddha became the central theme of a vast literature comprising tales, poems and dramas. The traditional account of the Buddha's life consists of a substratum of historical facts upon which have been superimposed successive layers of 'legendary material' which is mostly fictitious. At least three distinct categories of material are found added to the historical stem of the life of the Master: (a) episodes which are legendary in the common men's view of the term, that is, which though represented as historical, did not really take place; (b) episodes that violate certain scientific notion of the possibility of their occurring; and (c) those which though presented in the form of external, historical events, in fact symbolise spiritual truths and experiences. Due to certain exaggerations in the analysis of the basic teachings of the Master, their development in the form of idealised doctrinal interpretations, and lastly the development of the various concepts and trends into off-shoots of the system were grossly responsible for the development of the personality of the Buddha into a legendary one.

Thus, three kayas (literally bodies, forms) of the Buddha were conceived instead of one. The historical kaya was named nirmanakaya, while the dharmakaya was regarded the real 'dharma' of the Buddha as indescribable and was indentified with the Absolute (parmarthasatya). The sambhogakaya was conceived of as the subtle body of the Buddha meant for the role of the Buddha as a preacher.

In view of these developments, the teachings of the Buddha were interpreted in a two-fold way, the nitartha or the real import of the Master's teachings and neyartha or the empirical import of his teachings. Similarly various Buddhist tenets came to be interpreted in view of these developed phases which were based on the interpretation of the Buddha's teachings in view of the ideals imposed on it through various legends.

The doctrine of the two or three grades of truth namely, the samvriti (Loka-aloka tathya mithya) and paramartha, as well as the parikalpita paratantra and parinishpannalakshana satyas and a development of the mantrayana from the Paramitayana and of the Tantrayana–the kalachakrayana and the sahajayana are distinct developments based on the legendary aspect of Buddha's personality. It is against this background that the Sarvastivada, the Mahasamghika, the Mahayana, and the Tantrayana traditions have their separate canons with different places of the instructions of the Buddha with different interlocutors changed from site to site. Thus three turning points in the history of Buddhism are said to have occurred, at Sarnatha, at Gridhrakuta and at several places in the Tantric texts. This led to the growth of an enormous literature on Buddhist theme in Sanskrit and mixed Sanskrit which even travelled to the South and East Asian countries and much of this literature is either preserved in translations and manuscripts or is lost to modern scholarship.

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K.S.

BUDDHA GAN O DOHA (Bengali) are some of the mystic and esoteric songs and short lyrics believed to have been composed by some Buddhist tantrics, Siddhacharyas (spiritual masters who attained 'siddhi' or the final goal) of 8th to 12th centuries. The short lyrics, generally called 'Dohas' (couplets and quatrains), were written in the Avahattha or Laukika language, the proto-vernacular stage of Apabhramsha. They were specially known as 'Vajra-giti' (the song of the bolt). The mystic songs were termed 'Charya-giti' (play-part songs or 'songs on practices'). They were written in Old Bengali, rather in Proto-Bengali language. According to Sukumar Sen, these mystic Charya songs are "the only connected and copious specimens of the earliest literary productions in a New Indo Aryan speech", and as such they are priceless treasures of Eastern Indian literature.

The text of the mystic songs contained in an elaborate commentary in Sanskrit by Munidatta, was discovered in 1907 by Haraprasad Shastri in a post-14th century palm-leaf manuscript preserved in the Darbar Library of Nepal (now, the National Archives of Nepal). The manuscript has been written in Old Bengali script and each page of it contains five lines. There were in all fifty songs in the manuscript, but only 46 songs and half of one are now available. The original Charya songs and the Sanskrit commentary were tranlated into Tibetan in the 14th century. The songs were rendered into Tibetan by Silachari and the commentary written by Kirit-chandra (or Chandra-Kirti). In the Tibetan translation, the three lost songs and the concluding portion of the 23rd song of the Nepal manuscript can be found.

In 1907, Haraprasad Shastri discovered three more manuscripts from the Darbar Library of Nepal. Those were the *Doha-Kosha* of Saroja Vajra or Saraha-pada and its Sanskrit commentary *Sahajamnaya-panjika* by Advaya-vajra, the *Doha-kosha* of Krishnacharya or

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Kahna-pada and its Sanskrit commentary *Makhala* by Acharyapada and Dakarnava. In 1916 Shastri published from Vangiya Sahitya Parishat, Calcutta, all the four books in a single volume under the title '*Hajar Bachharer Purana Bangala Bhashay Bauddha Gan O Doha* (Buddhistic songs and Dohas in 1000 years' old Bengali Language). Of these only the first book containing the Charya songs was written in Old Bengali language, but the others were in Avahattha. In 1938 Prabodhchandra Bagchi published in the *Journal of the Department of Letters* (Vol.-XXX) of the Calcutta University the Charya songs with Sanskrit and Tibetan translations in his paper entitled 'Materials for a Critical Edition of the Old Bengali Charyapadas'.

The Charyapadas were first published by Sastri under the title of *Charya-charya-vinishchayah*, this being the name found somewhere in the Nepal manuscript. In the opinion of Vidhusekhara Sastri, this name should have been *Ashcharya-charya-chayah*, according to the commentary of Munidatta. P.C. Bagchi holds that the correct name should be *Charyascharya-vinishchayah*! However, Sukumar Sen opines that the proper name of the manuscript should be *Charya-giti-kosha*.

The Charya songs were composed by 24 poets. Three of the songs ascribed to Vinapada and Savarapada by the commentator are actually anonymous compositions. The songs believed to have been composed by Kukkuripada, Dhendhanapada and Catilapada are in fact the handiwork of their disciples. Tadaka (derived from Sanskrit Tatanka, meaning armlet) and Kankana (meaning wristlet) were poetic pseudonyms. The poets mentioned by their personal names were as follows:

Luipada, Bhusukupada, Kahnapada (Krishnacharya), Kamali (Kambalambarapada), Dombipada, Shantipada, Ajadeva, Darikapada, Bhade, Jaya-Nandi, Dhama, Birua, Mahinda (Mahindharapada) and Ladidombipada.

The two names Tantripada and Gundaripada probably indicate their professions. The Charya songs were compositions of two to four generations of poets, if not more, for they bear the imprint of the disciples who represented their preceptors' tradition for centuries. Of the poets Luipada is traditionally believed to be the oldest.

While Rahul Sankrityayana and Kashiprasad Jayswal claimed that the Charya songs were written in old Bihari or Hindi, Jayakanta Misra held that the language was old Maithili. B.C. Majumdar maintained that the same was old Oriya. Some other scholars opined that it was old Assamese. But examining thoroughly the phonetics, morphology, syntax, idioms and metres of the Charyapadas, Sunitikumar Chatterjee in his *The Origin and Development of the Bengali Language* (1926) conclusively proved that "the language of the Charya is the genuine vernacular of Bengal at its basis".

As the songs carry a double, meaning their language was termed 'Sandhya-vachana' (literally meaning 'twilight-language' and suggesting code language), because their outward meaning was only a garb of their inner significance. This was done to keep the secrecy of their esoteric meaning away from the uninitiated. Outwardly the songs reflected vividly the social life, particularly of the lower class of people, of the contemporary Bengal through similes, metaphors and poetic imageries. The aspects highlighted by them included wood-cutting, constructing wooden bridge, weaving cloth and mattresses, making household goods from bamboo-sheets, cotton wool carding, ferrying, hunting deer, taming elephants, trading in liquor, drunken frenzy of Shavaras and Shavaris (hunters and huntresses), illicit love, piracy and plunder, setting fire on houses and cremation.

In the view of Shashibhushan Dasgupta the implicit significance of the Charya songs embodies "the religious tenets of Sahajiya Buddhism which was a later offshoot of Tantric Buddhism". The major theme conveyed by the charyapadas was the attainment of 'mahasukha' (supreme bliss) or 'sarva-shunyata' (absolute void) or 'nirvana' (final liberation), through the union of 'Prajna' (female or the left nerve) and 'Upaya' (male or the right nerve) in human bodies. This was called 'sahaja' (the innate human nature) or the attainment of the 'Absolute', where life and death were equated.

Primarily the Charyapadas were composed as songs in 10 lines with variations of 8, 12 and 14 lines. Most of the songs were in Padakulaka-Pajjhatika-Paddhadi-Chaupai metre containing 16 moras. It is from this that the later Bengali Payara metre originated. In some of the songs the Tripadi metre of 26 moras was used. In the songs, mention has been made of 18 Ragas and Raginis (tunes of Indian classical music). Of these as many as 12 songs are set to the tune of Raga Patamanjari. The other Ragas and Raginis include–Bhairavi, Kamod, Mallar, Malasi (Malava-Shri), Dhanasi, Gauda, Bengal, Devacri (Devagiri), Ramacri (Ramakeli), Gunjari, etc.

The tradition of the Charya songs and Dohas continued till 15th century as evident from the *Doha-Kosha* (1957) edited by Rahul Sankrityayana, containing dohas of Vinayasri, Sarua and Avadhu who must have been later poets. The 'Cha Cha' songs collected from Nepal by Shashibhushan Dasgupta include at least 79 compositions in the tradition of Charyapadas. They were written in between 13th and 15th centuries. These songs, entitled *Nava Charyapada* are expected to be published from the Calcutta University under the editorship of Asitkumar Bandyopadhyaya.

The Dohas composed in Avahattha language are in Chaupai metre. In the opinion of Sukumar Sen, "These are the didactic and directive couplets and quatrains for neophytes". Among the composers of Dohas, Saraha can be said to be the best. His Dohas are preserved in a Nepali

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manuscript of 1101 compiled by Divakara-Chanda. The Dohas also reflect the Sahajiya theological doctrine of tantric Buddhists. Compared with the Charya songs, the language of the Dohas is direct and simple. They are, at places, enlivened by the unconscious humour of the poets.

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K.G.

BUDDHACHARITA (Sanskrit) is the masterpiece of Ashvaghosha, dealing with the life-history of Buddha in twenty-eight cantos. It is a systematic description of the subject matter, free from any incoherent description and super-abundant employment of figures of speech which have lent a special charm to the poem. It is the artistic creation of the poet.

This epic is known to us up till now in the following five independent textual traditions:-

a) The first is represented by the two fragments of a paper manuscript unearthed in course of the Royal Prussian Turfan Expeditions carried out within the area of Sorcuq near Quarasar and Kurla in Central Asia. These two fragments are written carefully in Central Asian Brahmi. They may be said to have been written in the 6th-7th centuries A.D. The first fragment contains some portions of canto 3/16-29 and the second one some remnants of canto 16/20-36.

b) The second textual tradition is represented by the manuscript of the Sanskrit text preserved in the Library of the Nepal Durbar at Kathmandu. This manuscript is written in an early form of the Bengali script of circa 1300 A.D. The Sanskrit text in this manuscript is a torso and runs up to 14/31 only. Some verses and verse portions in cantos 1, 3, 9 and 12 are now missing. There are also some suspected interpolations in the extant text.

c) The third textual tradition is surmised from the Chinese translation (*Fo-sho-hing-tsan-king*) by an Indian monk named Dharmakshema (called Dharmaraksha and Dharmakshara by some) between 414 and 421 A.D. This translation runs up to the end of canto 28. It is not a literal rendering but an elaborate paraphrase of a pious Buddhist.

d) The fourth textual tradition is presupposed from the *Fo pen hsing chi ching*, another biography of the Buddha in Chinese (belonging probably to the Dharmaguptas) composed after Ashvaghosha. It consists of prose interspersed with gathas (verses) and is written in a verbose style.

e) The fifth textual tradition is presumed from the Tibetan translation made by Kshitindrabhadra (or Mahindrabhadra) and Matiraja in the 7th-8th centuries A.D. This translation is also complete.

The grand total of the verses existing in the entire *Buddhacharita* (ignoring the missing portions and the interpolations) comes roughly to 2,109 of which a little less than half of the Sanskrit text can be found today while the rest is not yet available to us.

Some verses and verse portions of the text of the *Buddhacharita* are found in later works like Ujjvaladatta's *Unadisutravritti*, Saranadeva's *Durghatavritti*, etc., either as quotations with some variants or as anonymous adaptations.

Some Greco-Buddhistic sculptural representations of Gandhara seem to illustrate the *Buddhacharita*.

B.B–R.T.

BUDHASVAMIN (Sanskrit), author of the *Brihatkatha shlokasamgraha*, one of the Sanskrit versions of Gunadhya's *Brihatkatha* in Paishachi Prakrit is believed to have flourished in 8th or 9th century A.D. Some scholars, including F. Lacōte and V.S. Agrawal place him before the 5th or 6th century A.D. In Nepalese tradition, as against the Kashmiri to which Kshemendra and Somadeva, the two other authors of adaptations of *Brihatkatha* belong, *Brihatkathashlokasamgraha* is considered to have presented the original more faithfully. However, it is now available only in fragment, containing 4,539 shlokas in 28 sargas or chapters, giving the tales of only 6 out of the twenty–eight marriages of the hero Naravahanadatta and presenting as the chief deity not Shiva but Kuvera.

S.Y.M.

BUDDHIST LITERATURE (Kannada). Buddhism stands for the multifarious forms of philosophic, religious, ethical and sociological writings, which the teachings of Gautama Buddha inspired. We have several works propagating Jainsm in Karnataka. But we don't find any significant development of Buddhist literature in Kannada. Buddhism died in Karnataka in the 12th century.

G.N.K.

BUDDHIST LITERATURE (Malayalam). The spread of Buddhism in Kerala may be traced back to two sources. It reached Kerala during the reign of Asoka, its greatest royal follower and patron. As one of the edicts says, "Missionaries were sent out to Kerala putram, Sathiyaputram, etc., to treat men and animals for diseases, to dig wells, to build parapet walls, etc." It made its way into

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Kerala from Sri Lanka where Ashoka had sent his son and daughter, Mahendra and Sangamitra. Thus it can be assumed that Buddhism began to spread in the southern most tip of Indian subcontinent in the third century B.C. This view is corroborated by the references to Buddhism in some of the poems of the Sangam period in Tamil Literature, i.e. the early centuries of the Christian Era. In *Manimekhala*, a later Sangam classic, its heroine is said to have visited Kodungalloor in Kerala. There are also accounts of Buddha Dharma in that and another classic named *Silappadikaram* written by Ilanko Adigal, a Jain monk.

Buddhism brought about a healthy reformation in the social life of the people of Kerala. The Buddhists were severe critics of the caste system, especially Brahminism. Though Buddha did not attack caste system directly he did not recognise it and there is no doubt that his attitude and activity weakened the system. Moreover, the Hindu scriptures were all written in Sanskrit, which was the language of the privileged few. So the majority did not understand the essence of Hinduism. Buddhist monks, on the other hand, spoke the language of the people and taught them and the occurrence of a large number of Pali words in Malayalam is the result of this influence. Pali, it may be remembered, was the language closer to the speech of the ordinary people in north India at that time.

The Buddhist started monasteries or viharas or sanghas and their centres of learning were called 'Ezhuthupallis' (small schools), a term that is familiar to Malayalis to this day. This type of school gave way to what is called 'Pallikkudam' (a modern school), another term still in use throughout Kerala.

Apart from teaching the language, the monks had profound interest in logic or Hetuvidya, Vyakarana (grammar), etc. and other branches of humanities and science, especially Ayurveda, and Astronomy. Even the lay man in Kerala knew the use of medicinal herbs and many were able to calculate the date, month and year from the planetary position given in the inscriptions. Ayurveda and Astronomy, still very popular in Kerala, have also been enriched by Keralites' contribution in the form of translation and original works.

Buddhism was democratic and the Buddhists were the first advocates of socio-political unity. They laid great stress on inner purity and explained the futility of external observations. The common people, attracted by their simplicity and sincerity, accepted their faith. The result was the numerous viharas throughout Kerala. Karunagapally, Karthikappally, etc, are now names of places where once the viharas stood. Later the suffix 'Palli' came to indicate Christian and Muslim places of worship and the word itself became a term of adoration as in 'Pallikettu' (Royal wedding).

Local kings contributed land to the viharas. Vikaramaditya Varaguna, the last of the 'Ay' kings, donated acres to Sreemoolavasa, the Buddhist pilgrim centre in Kerala. *Mooshikavamsa* of the famous poet Athula gives an account of the centre.

The life of Buddha was admired and adored by scholars all over the world and one of its results is the famous poem the *Light of Asia* (1879), of Edwin Arnold; Kumaran Asan's work *Sreebuddhacharitam* is a free rendering of the poem. Asan's two other poems, Karuna and Chandala Bhikshuki are also based on Buddhistic doctrines. Nalappat Narayana Menon's translation entitled *Pourastyadeepam* of the *Light of Asia* is important. Aswaghosha's *Buddhacharitam* has also been translated into Malayalam. So is the case with the Jataka stories. Many poets have been touched by Ambapali, the beautiful courtesan of Vaishali who surrenders all her riches at the feet of Lord Buddha and becomes a nun. Among them K.M. Panikkar's name stands out. Similarly Yasodhara, Gautama Buddha's wife, has inspired many a poet and G. Sankara Kurup's poem on her, though small, is memorable.

Though Buddhism was practically wiped out of India in the 12th century, its influence, apart from the above works, can still be seen in the idols of Buddha in places such as Ambalapuzha, in the temples at Trichur, Takazhi, Thiruvizha, etc., which were formerly viharas, in festivals, such as 'ratholsavas' and in certain religious observances such as the vow of celibacy and the 'Saranam vili' of the pilgrims going to the shrine at Sabarimala.

Thus Buddhism has left some indelible marks on the social and cultural life of the people of Kerala.

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S.N.

BUDDHIST LITERATURE (Tamil). Before the first century A.D. there was nothing to infer from internal evidences about the influence of Buddhism in Tamilnadu. But the Girnar inscriptions of Ashoka found in Saurashtra (Rock Edict II) clearly indicate the institution of two kinds of medical treatment, for man and beast by the emperor Ashoka in the Kingdoms of he Cholas, the Pandiyas, the Satyaputras and Keralaputras. This is only an external evidence, but the rock edict at peshawar states more directly about the spread of Buddhist 'Dharma' in Chola and Pandiyan countries during the time of King Ashoka.

Mahavamsa and Dipavamsa of Sri Lanka refer to the spread of Buddhism in Tamilnadu during the 5th century A.D. Yuan Chuwang's travel record bears evidence about a few ruins of Buddhist monuments in 640 A.D. at Madurai and Kanchipuram. It may be assumed that even before the Christian era the Tamils were well informed of the great faith. Because of the revival of Shaivism and Vaishnavism,

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Buddhism began to decline from the seventh century onwards and almost disappeared from the 14th century A.D. Between the 3rd and 7th century A.D. it may well be considered that Buddhism was primarily the popular and well honoured religion of the Tamils.

There were many Buddhist centres in Tamilnadu. The most popular among them were situated in Kanchipuram Pattinam, Madurai, Nagapattinam, Buddhakudi, Uraiyoor, Thanjavoor, Vanchi and Potikai. Undoubtedly there were a lot of Buddhist settlements which would suggest the firm existence and popularity of the religion. Even now the dilapidated ruins of viharas and stupas are found in certain important places. The images of Buddha are found in abudance. In Nagapattam a Buddhist temple was allowed to be built by Raja Raja and Rajendra Chola (10th & 11th centuries A.D.). Even today an image of Buddha is well maintained with reverance in the corridors of the Kamakshi Temple of Kanchipuram.

The earlier literary works like *Silappadikaram*, *Manimekalai* and *Kundalakesi* bear ample information about the place and position of Buddhism in Tamilnadu, besides explaining in clear terms the teachings of Lord Buddha.

Bimbisara Gathi is a Buddhist work which was completely lost. *Siddhartattohai* and *Tiruppatikam* are both on Buddhist doctrines. *Virasoliyam* is a Tamil grammatical treatise by a Buddhist. The invocation poems of all these works provide materials to know something about Buddhist religion. As far as Sangam anthologies are concerned the word Sangam itself suggests a faint remembrance of the Buddhists. There were Sangam poets like Ilampotiyar, Sangamvarunan and Siruventeraiyar Terataram. These names are similar to Buddhist names. These poets composed poems on instability and condemned the mundane way of life. There are references to Kadavatpalli and Terapalli in *Maturaikkanchi* and *Pattinappalai* respectively, which mean the shrine of Lord Buddha.

The facts and principles laid out by Tiruvalluvar are very near to the way and life of Lord Buddha. Annihilation of desire stressed in Buddhism is powerfully expressed by Tiruvalluvar also. Most of the moral codes and ethical principles enunciated by Buddha are accepted by Tiruvalluvar. The greatness of renunciation, the instability of worldly affections and attachments, as spoken much of by Tiruvalluvar are closely related to Buddhist thoughts and ideas.

Silappadikaram (2nd century A.D.) contains some rare references to Buddhism. The famous dancer Madhavi met with difficulties of life and understood the miseries of the world. In her anxiety to relieve her only daughter Manimekalai from all kinds of sufferings, she allowed her to be converted to a Buddhist nun and embrace Buddhism. Manimekalai's conversion was done ceremoniously against the wish of the members of her family. Madhavi entered into a Buddha Vihara to receive religious instructions. She became a nun notwithstanding her birth as a professional dancer. She was accepted as a nun with promising prospects of salvation. The Sangam and seminaries took the responsibilities of emancipation and final attainment of salvation. When Kovalan's father heard about his son's murder he could not stand the heavy shock. So, he entered the seven Indira viharas to practise self-denial with the hope of obtaining liberation from the cycle of birth.

Manimekalai is composed as a Buddhist epic written to impress upon the people the value, wealth and worth of the religious doctrines. It is full of religious teaching. The ideas, philosophy, ethics and the principles of Buddhism are explained in an easy way for the quick understanding of the people. In spite of weakness as a work of literature, it is very rich in Buddhist thoughts and ideas. Through episodes, anecdotes, explanatory preachings, answering questions and argumentation the epic tries to state clearly the principles and doctrines on Buddhism.

The growth and spread of Buddhism in the famous cities of Vanchi, Kanchi and Kavirippumpattinam are known from this epic apart from our knowledge about its spreading to far off-lands like Java. Serving food to the poor through feeding centres, conversion of prisons into places of hospitality and kindness and monasteries were seen in those days. Female goddesses were added to the mythology of Buddhism and supernatural capacities of the monks were believed and respected. The Jataka stories were popular in Tamilnadu, which might have led to further impact on literature.

Manimekalai serves as the best record of Buddhist thoughts and ideas. The last part of the work is highly philosophical and argumentative. The birth of Lord Buddha, his teachings and the developed stages of Buddhism are well brought out in the various parts of the epic. The twelve conditions and their nature, the non-soul theory, the three steps towards the attainment of Nirvana and such theories are found explicitly stated.

Kundalakesi, one of the five great epics in Tamil, gave arguments in favour of Buddhism as against the views profusely given in *Nilakesi* in support of Jainism. Through the method of logical analysis the weak points of other faiths were brought out to give support to Buddhist doctrines.

In Puttamangalam, a place east of Thanjavur, a vihara was set up by Venudasar. There was another place called Pallivirutti, which means lands donated to Buddha vihara. Puttamangalam, Sangamangalam and Bodhimangalam are a few places which remain to remind one of the memories of Buddhism in Tamilnadu. *Papanchasoodamani*, a Buddhist work, suggests the existence of a vihara in Mayurappattinam in the 5th century A.D.

Nagappattinam was considered an important centre of Buddhism. It was said that Mahendra visited this place

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on his way to Sri Lanka. Pataratitta vihara and Naganana vihara were very famous. In 720 A.D. Narasimha Pattavarman, a Pallava King, built a Buddhist shrine at Nagapattinam at the request of a Chinese king. It was known as the Chinese temple or the Black temple.

In 1867, with the demolition of the Nagapattinam vihara to its last stone, the archaeological remains of Buddhism were totally removed from Tamilnadu. Now it remains in a few pieces of literature.

A.N.P.

BUDDHIST LITERATURE (Telugu). Andhra patronised Buddhism extensively and there is ample evidence in their land to prove this point beyond doubt. The stupas and exquisite sculptures depicting Buddha and his gospel obtained from Amaravati, Bhattiprolu, Nagarjuna parvatam speak volumes of the homage paid by Andhra to Lord Buddha. The Andhra kings who helped to spread Buddhism by depicting his life on rocks did not attempt to perpetuate the Buddhistic legends through versification in the form of Kavyas. Maybe Andhras could not boast of much Buddhistic literature in Telugu because Buddhism was fast disappearing from their land by the time the advent of Telugu literature took place.

However there is a rich crop of Buddhistic literature during modern period in Andhra in the form of Kavyas, Khand Kavyas (short poems), plays and novels.

The famous twin poets, Tirupati Venkata Kavulu, who are acclaimed as the harbingers of modern poetry in Telugu have compiled the life of Buddha as *Buddha Charitra* in verse form. They have shown uncanny skill in the narration of the story, in the portrayal of the characters in the picturesque descriptions and in picturing variegated feelings, moods and sentiments in the composition of this Kavya. Their pupils, Pingali and Katuri Kavulu, following the footsteps of their illustrious teachers wrote *Saundaranandam*, a short but sweet kavyam depicting the story of Bodhisatva. In this modern poem Bodhisatva administers dharma diksha (vow of righteousness) to his brother Nandudu and his wife Sundari. This is the story of the poem in brief. *Saundarnandam* is treated by the litterateurs as one of the five famous modern kavyas (Pancha Kavyas) in Telugu literature. The honey-throated Karuna Sri is well known for his mellifluous words, melodious diction and lyrical style. He described the compassionate life story of Buddha in sweet and simple style in the poem called *Karuna Sri*. None else could portray the story of Buddha in such honeyed words and melodious tones. Originally he thought of composing the story of Buddha in five parts, but he stopped with the first part of the story only. Edwin Arnold's *Light of Asia* was versified into Telugu under the heading *Pragjyoti*, yet another poem on Lord Buddha. A more detailed account of the life of Buddha was vividly delineated in Smt. Pindiprolu Vasanta Kumari Devi's work, *Samagamam*. The story was narrated in the form of memoirs recalled by Yasodhara Devi in this work. Prasadaroya Kulpati and Panduranga have jointly produced the work *Karuna Sindhuvu*. Lord Vishnu is born into this world as Buddha in response to the prayers of animals who met in a conference to make this request–this is the novelty of the story of this work in a nut shell. The court poet of Andhra Pradesh, Dasaradhi, produced a Kavya named *Mahabodhi*. This poem includes a few Jataka tales of Buddha. Giddaluri Venkateswarlu wrote the life of Buddha under the caption *Dharma Gita*–a title remainding one of *Bhagavata Gita*. *Viplava Jyoti* is the work of Kurra Venkala Subha Rao. This title suggests that Bodhisatva rebelled against the conduct of yajnas. The modern poet-emperor Jashuva made up a story entitled *Kandiseekudu* and eulogised the tenets and principles of Buddhism in it.

The deserting of the house-holder's life and journeying into woods by Bodhisatva is termed as Mahabhinishkramanam (The grand Exit) in Buddhistic literature. Adopting this scene as the primary theme, many poets have rendered their works immortal. G.V. Krishna Rao, the literary critic, poet and novelist, composed a kavyam called *Siva Ratri*. Here the poet feels that the deserting of his wife and child by Gautama is a nightmarish experience for his family but at the same time it proved to be a festive night to the whole humanity. Both Siddhayya Kavi's *Mahabhinishkramanam* and Darbha Rama Murty's *Tyagam* delineate the same theme. In Buddhistic literature 'Sujata Katha' is a famous tale. Gautama attained 'siddhi' after eating the sweet-rice cooked and served by Sujata. Taking this as his theme K.V.R. Narasimham penned the kavya called *Sujata*. Siddhayya Kavi also adopted the same theme and created a kavya under the same title. Azmbali Venkatappayya's *Parivartanam* deals with the story of the change of heart in Angulimala and others after listening to the teachings of the Bhagawan. Amrapali is one of the celebrated individuals blessed by Buddha. Sarada and Jnanananda Kavi, both versified the story of Amrapali, under the same title.

After the nirvana (demise) of Buddha, his disciples propagated his gospel and religion in different parts of the world. A few renowned stories of these followers have been versified. Bodduluri Narayana Rao, a poet adept in composing lovely poetry, produced a Buddhistic kavya under the title *Santipatham*. The story of the poem is that Upagupta, a Buddhistic monk, admits a prostitute girl Vasavadatta, who fell in love with him, into a Buddhistic monastery. Adopting the same story Bhattarum Gopala Sundarayya and Siddhayya Kavi both wrote two poems under the titles *Prema Bhiksha* and *Sarasamitram* respectively. Basing on the theme of Tagore's playlet *Chandalika* V.V.L. Narasimha Rao carved out an exquisite sculpture in the form of Ananda Bhikshuvu.

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Jataka tales occupy an important place in the Buddhistic literature. These tales depict the legends regarding Bodhisatva's past births. Sannidhanam Suryanarayana Sastry versified a few of these Jataka tales. The source material for Siddhayya Kavi's *Nandi Visala* and *Dharma Visala* poems are these Jataka tales only. Siddhayya Kavi's *Buddha Hridayani* and *Premanjali* also belong to the genre of Buddhistic literature. Mudivarti Kondamacharyulu's Dharma Deeksha, Pilla Venkatasatna Kavi's Buddhayanamu, Bodipudi Venkata Rao's Kalakshetramn, Konduri Veera Raghavacharyulu's Amaravati and Gunturu Satyanarayana's Rajaneekriya are a few poems which earned their rightful place in the Buddhistic literature.

The Emperor Asoka was prominent amongst the Kings who propagated Buddhism, K. Narayana Rao versified the history of Asoka under the pen–name 'Bodharshe' into a matra Kavyam. Tishyarakshita was the consort of Asoka. And Kunaludu was the prince. The story of this empress and the prince is the same as that of Chitranga and Sarangadhara and this was very delicately and sensibly woven into a fine piece of poem by Karuturi Satyanarayana. Vidwan Jakka Venkateswarudu's 'Tishyarakshita' is a small poem. *Nagarjuna Sagaram* of Narayana Reddy and *Ragaveena* of Ramadugu Sreemanna Rayana Sarma are Buddhistic kavyas mainly based on the theme of tragic love stories. Vedula Suryanarayana Sarma translated and transmuted the treatise called 'Dharmapatham' into a poem called Buddha Geeta.'

The legends of Bodhisatva were also adopted in the form of plays and playlets. Acharya Atreya's *Gautama Buddha,* Kondamudi Gopalaroya Sarma's another *Gautama Buddha,* Roopanagudi Narayana Rao's *Gautama Buddhudu*, Bandla Subrahmanyam Kavi's *Buddhavatarramu* Malayasri's *Santipathamu,* Disu Sri Ramulu's *Navarasatarangini*, Kotamraju Satyanarayana's *Buddha*, Panuganti Lakshmi Narasimha Rao's *Buddha Bodha Sudha*, Bodapati Sivarama Sarma's *Buddha Natakam*, Dasu Narayana Rao's *Buddha* are only a few of the noteworthy plays and playlets which dramatised the sacred life of Lord Buddha.

A few noteworthy operas (sangeeta rupa Kamulu) were also composed depicting the life and teachings of Buddha. *Mahabhinishkramanam* of Balantrapu Rajaneekantarao, *Santipatham* of Krishna Sastri, *Yasodhara* of Dasarathi and *Amaravati* of Karuna Sri are only a few operas composed in this form. Bhetavolu Ramabrahmam adapted the story of *Saundarananda* into a delectable musical Ballet (Sangeeta Nritya Natika). S.V. Bhujanagaroya Sarma, a reputed composer of ballets, adopted Tagore's *Chandalika* into a charming and pleasant dance drama.

Scores of writers in Telugu adopted drama as the literary form to express and convey their thoughts, feelings and reflections on Buddhism. *Gautama* of Sireesha, *Buddha Pariniryanamu* of Jillepalli Bhaskara Rao are two fine and pleasing plays enriching the Buddhistic literature in Telugu. We know that emperor Asoka was conferred the title 'Devanam Priya' for his undefatigable and relentless work in the propagation of Buddhism. Adopting this title for his play, K.V. Achaya presented an engaging account of the history of Asoka. To add to this galaxy of plays it can be mentioned that *Asoka Samrat* of Acharya Atreya, *Asoka* of Chaganti Sanyasi Raju, *Parivartanam* of Srinivasa Siromani and *Asoka Rajyam* of Seshu Babu are a few more examples of plays which dealt with the legends of Bodhisatva. The story of the court mistress of Bimbisara who got converted into a Buddhistic nun is the central theme of the play *Dharma Ghakram* written by Nandoori Ramakrishna Macharyulu. But differing from the common run of plays Amamcharla Gopala Rao produced a revolutionary play *Viswantara* deriding the demerits of Buddhism. Bucci Babu's *Tishyarakshila* is a character-centred revolutionary play. Mudigonda Sivaprasad also authored some anti-Buddhistic plays. P.V. Rajamannar produced a playlet *Nagubamu* portraying the story of a Buddhistic sculptor. G.V. Krishna Rao made a lasting contribution to the Buddhistic literature through his play *Bomma Edchindi* based on the popular legend of Arya Nagarjuna.

A good number of books on Buddhistic literature are also available in prose form. But most of them are only translations. *Tripitakamulu* of Chilukoori Narayana Rao, *Vigraha Vuavartini* of G.V. Krishna Rao and *Lalita Vistarama* of Tirumala Ramachandra are only a select few of these translated titles. Karuna Sri's *Premamurti*, Badi Gurava Reddy's *Tyagiksha,* Padala Rama Rao's *Sakyamuni*, Ratnakara Balaraju's *Buddha Darsanam* are important prose epics depicting the life story of Buddha. Siva Sankara Swami's *Jatak Kathalu* is a work of prose translation based on the Prakrita original. The glory and grandeur of Buddhism are vividly captured in the historical essays–Amaravati Stupam, Nagarjununi Konda, Prasanta Viplavamu etc of Mallampalli Somasekhara Sarma, the father of historical research in Andhra Pradesh. True to their convictions and faiths while Adavi Bapiraju eulogized Buddhism and its teachings in his novel *Himabindu*, Viswanatha and Mudigonda Siva Prasad denounced Buddhism in their novels and writings.

Jashuva, Veloori, Royaprolu, Karuna Sri and Korlapati Sri Rama Murty are only a few of the celebrated poets that sang in praise of Buddhism and its grandeur in their short poems (Khandikalu). Sri Karuturi Satyanarayana's work *Karuna Saugatam* is replete with Buddhistic verse.

G.P.

BUDH SINGH BAWA (Punjabi, b. 1878, d. 1931) was a descendent of the third Sikh Guru, Guru Amar Das. He was the son of Bawa Lehna Singh. He studied the

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elementary Persian in a mosque and then joined Mission School and passed his Matriculation Examination. During his school days, he used to visit the hermitage of Baba Khuda Singh and study Punjabi books. After, his Matriculation, he joined F.C. College, Lahore where the noted mystic Swami Ram Tirath made a great impact on him. Then he joined Engineering College, Roorki, where he studied for three years. He worked at Lyallpur, Sargodha, Mianwali, Rohtak, Hisar, Rawalpindi, Sargodha, Sheikhupura and Multan. He rose to the rank of Superintending Engineer at Lahore. He died in a car-accident.

His compositions exhibit him as a multisided writer in the domain of literature. He was a poet, novelist, dramatist, translator, critic and researcher. His poems, preserved in his collection entitled *Pritam Chhoh*, are mainly mystic in character. His novel *Daler Kaur* follows the style of Bhai Vir Singh. His plays include *Chandar Hari Natak*, *Mundari Chhal Natak*, *Damani Natak* and *Nar Naveli*. He combines the old Indian and western styles in his plays. In *Nar Naveli* he has presented a contrast between eastern and western culture. He translated three 'Sataks' in Punjabi verse, viz. *Niti Satak*, *Vairag Satak* and *Shingar Satak*. He did a pioneering work in preserving the old Punjabi poetry, as was done by Maulana Hali and Muhammad Husain Azad in the field of Urdu literature. His works entitled *Hans Chog* (1913), *Khoikoo* (1916), *Bambiha Bol* (1925), *Prem Kahani* (in Persian Script) and *Raja Rasalu* reveal him as a talented critic and a fine researcher.

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S.S.K.

BULBUL, LAKHIMANJOOH 'KOUL',–(Kashmiri; b. 1812–d. 1884) is prominent for his *Samnama* which is an adaptation of Firdousi's famous epic narrative *Shahnama*. Bulbul accepted the century old tradition of the Kashmir epic but he at the same time showed bold departures in the use of epic similes, description of battle scenes and conception of the hero. His clever use of the supernatural is also unsurpassed. His image of a giant in *Samnama* namely, Makokal, is really a poetic masterpiece. He employs exaggeration and cartoonist's craft in developing the profile of the giant but with a semblance of verisimilitude. Bulbul is also famous for his satirical and devotional verses. Some of his works including *Radhasuyamvar*, *Nal-va-daman* and *Sikandarnama* are still in the manuscript form. Bulbul will be ranked as one of the most eminent Kashmiri poets when all his works are published and properly evaluated.

N.M.

BULCKE CAMILLE (Hindi; b. 1909), was born in a far-flung mofussil of Belgium. Bulcke's father was a businessman and wanted all his three sons to join him in business eventually. After completing his school education, Bulcke was therefore admitted to an Engineering College to prepare for the eventual plunge into business and a rich life of pleasure and plenty. But Bulcke had a religious bent of mind from his very childhood and his mother had an inkling that her son was destined to become a churchman. After successfully completing his engineering education, Bulcke expressed a desire to work as a missionary of the Roman Catholic Church and chose India as the centre of his religious activity. He tried to know as much of India as possible through books and landed in this country in the year 1935.

To fulfil zealously the onerous duties of a missionary monk, Bulcke stayed for quite some time in Darjeeling to make an in-depth study of the scriptures, being deeply interested in Philosophy, but to acquire a systematic knowledge of Indian philosophy and literature, he studied for his M.A. degree in Hindi from the University of Allahbad. It was, during this period of preparation for his M.A. in Allahabad that he had an occasion to read and study the *Ramacharitmanas* of Tulsidas. The more he studied it, the deeper became his attachment to it. His sublime sense of righteous goodness, the lofty values and ideals of its characters and its poetic excellence fascinated him to such an extent that it almost became an object of worship for him. He found a striking resemblance between the ethical aspect of righteous conduct and values of life as portrayed by the author of the *Manas* and those propounded by Jesus Christ in his discourses. He, therefore, took up a relevant topic, viz. *Ramkatha: Utpatti aur Vikas* (The tale of Rama, its origin and development) and obtained his D. Phil degree from the University of Allahabad on the subject. His thesis was hailed by scholars all over India and his name became known to litterateurs outside the Hindi world also.

After the completion of his Ph.D. thesis, Bulcke shifted to Ranchi as head of the Deptt. of Hindi in the St. Xavier's College there. He stayed there for the rest of his life and served the language he loved so much, viz. Hindi, with all the resources at his command. His *English-Hindi Dictionary* is a significant contribution to a none-too-rich segment of Hindi. His glossary of day-to-day words titled *A technical English-Hindi Glossary* is quite popular.

He also translated the gospels into Hindi. He, thereafter, translated the *New Testament* into Hindi as *Naya Vidhan*. His translations into standard Hindi are so simple and spontaneous that one does not feel one is reading a translated work. He compiled the more touching portions of the *Ramacharitmanas* into *Manas Kaumudi* and had a deep attachment to this work.

Although Bulcke's own mother tongue was Flemish, he eventually acquired Indian citizenship and revised the

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mission of his life to serve India and to serve literature through the medium of Hindi. He headed the college Deptt. of Hindi and Sanskrit for twenty seven years and gave enlightened guidance to his research students. He called himself a 'Bihari' after acquiring Indian citizenship.

He died in the All India Institute of Medical Sciences, Delhi after a prolonged illness.

Born a foreigner, this ascetic turned into a staunch Indian knew many foreign languages like English, French, Flemish, Irish, German--yet his love for India and Indian languages led him to learn many a Indian language besides Hindi. He considered Hindi to be India's national language and he was proud of the rich heritage of Indian literature, culture, philosophy, history and languages like other Indians.

Vi.S.

BULLEH SHAH (Punjabi; b. 1680 d. 1758-59) was born at Pandoke Village of Tehsil, Kasur, Distt. Lahore (now in Pakistan). He was one of the foremost sufi saints and poets. Bulleh Shah is at a high peak in Punjabi Sufi poetry. His poetry is a mixture of traditional mystic thought and intellectualism. Being a disciple of Sai Inayat Shah, he owes allegiance to the Qadiri Silsila of the Sufis. He himself confesses this fact in one of his Kafis. His real name was Abdullah and that of his father Sakhi Mohammad Darvesh, who was also considered to be a Muslim saint. Bulleh Shah's verses are available in manuscripts at the Punjab University Library, Lahore, (now in Pakistan) which were edited by Mohan Singh entitled *Sufian da Kalam* (Poetry of the Sufis). While writing his thesis on Punjabi Sufi Poets, Lajwanti Ramakrishna translated many of his famous Kafis into English. Among English scholars C.L. Osborne was the pioneer in writing a monograph on his life and works. Later on many Punjabi scholars and writers have edited his works with critical analysis and appreciation. He wrote Kafis, Baramah, Gandham, Dohrand Athwara.

Lajwanti has divided Bulleh Shah's life into three phases. The first phase belongs to his life as a disciple of Sai Inayat Shah, the second one concerns assimilation of the Indian tradition, i.e. Vaishnava and Vedantic study. The third phase is that unique period of mysticism when Bulleh Shah's soul merges into the eternal soul (i.e., God).

Bulleh Shah's Murshid (Guru) Inayat Shah had forbidden him to reveal whatever he attained (Jo Kuchh Pavain Bahar na Allavain). But Bulleh Shah bursts out with the following Kafi:

Munch Aia Bat Na Rahandi

(One cannot help uttering what comes to the lips). At this Inayat Shah was displeased with Bulleh Shah, but embraced him after he had realised his mistakes. This story (or myth) has been popularised by narrators of his life like Maula Bakhsh Kushta (in *Punjab De Heere*) and Bawa Prem Singh (in *Koel Koo*), Abdul Garur Qureshi and Lajwanti Ramakrishna.

Puran Singh has graded his mystic attainment as the highest peak of sufism by saying that 'Bulleh Shah awakens the eternal silence by his tremendous voice' (*The spirit of Oriental Poetry*).

Bulleh Shah was also very much conscious of the contemporary social, political and religious situations. His time marks the downfall of the Mughal empire after Aurangzeb, when anarchy prevailed everywhere. In Punjab the Sikhs were rising to power but due to unstable government some people, particularly those professing Muslim faith, were not happy, for Bulleh Shah says, 'The People wearing rough blankets are becoming rulers and the Mughals the real kings are obliged to quaff cups of poison.'

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K.S.K.

BUND AUR SAMUDRA (Hindi) is by far the best of Amritlal Nagar's novels. In this novel he has brought out the interdependence of the individual and the society emphasizing the need for their healthy adjustment. The drop (bund) in the context of this novel symbolises the individual and the ocean (Samudra) stands for the society. Underlining the importance of the individual in the social order, the author probes into the genesis of disintegration of the society: 'Every drop has its own importance, because that is the ocean itself; why should even one drop go waste, it must be properly utilised. But how can it be properly utilised. How should this drop experience itself as the inseparable part of the ocean? It is absolutely alone in this vast ocean'. (From the text of the novel).

Everybody has raised walls around himself, thus, cutting him apart from others. How can the society hold itself and function in such a situation? The novel provides the solution thus: 'The self-confidence in the man must be aroused. Faith must be aroused in his life. Then only will he have the sense of sharing the happiness and sorrows of others and will have unbreakable ties with one another in the same way as one drop is integrated with the other and one wave with the other. The ocean is composed of waves and thus, the drop contains the ocean within it.'

All the three main characters of the novel Sajjan, Mahipal and Vankanya–intensely feel the gap between the individual and the society and devote themselves wholeheartedly to bridge it. Sajjan renounces the considerable wealth he had inherited and gets lost in the masses by hiring a modest room in a 'mohalla' for

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devoting himself fully to the art of painting. Vankanya, who is a rare blend of the traditional and modern woman leaves her house to join him in the fulfilment of his mission. Mahipal attempts to bridge the gap between the individual and the society through his creative writings.

But time and again these characters confine themselves within the four-walls of their ego and become self-centred by falling apart from the society, though the inner urge compels them to come out of their shells. Their attempts get the right direction only when they come into contact with Baba Ramji who has imbibed in him the ideology of complete adjustment of the individual and society. They are attracted by the magnetic personality of the Baba and under his benign influence Sajjan overcomes his egocentricities, donates a major part of his wealth to the 'ashram' and takes to social service along with Vankanya; Mahipal, on the other hand, develops an inferiority complex because of his unbridled ego and goes astray. His tragic end and Baba Ramji's teachings echo the belief of the author that the individual must transcend his ego in the interest of both the individual and the society.

Bund Aur Samudra (1956) is rated as one of the best novels of Hindi. From the point of view of the content, it is a magnificent novel, but its plot gets scattered as one approaches the end. This novel will also be remembered for giving the Hindi literature a unique character in Taei an orthodox old woman, held in awe for her tantric pursuits coupled with her outspoken, sharp and merciless criticism of all that she does not approve.

Ran. R.

BUWA, V.A. (Marathi, b. 1926) is a prolific humour-writer. He was born and brought up in an orthodox family of Pandharpur, a renowned place of pilgrimage in Maharashtra. Having completed his secondary education he came to Bombay.

Buwa's handwriting is superb and he is good at drawing too. He, therefore, started his own handwritten magazine wherein he started writing humorous articles and drawing caricatures. By chance, this was noticed by Prabhakar Padhye, an editor of daily *Navashakti* of Bombay. He requested him in 1952 to write a regular column which proved to be quite popular.

Buwa's first book of humorous articles was published in 1953, titled as *Akaleche Tare*. In 1960, he published his tenth book. His selected articles can be seen in *Nivadak Buwa*.

Along with short stories, Buwa has also written novels, scripts for Tamashas and Cinemas, one-act plays, essays, etc. He has written all this in a humorous style. To enrich his style Buwa has developed many faculties. His command over words, penetrating insight and subtle observation of human behaviour have given depth to his writing. He has excelled in writing parodies of many famous works and the specialised styles of renowned writers. His humour bursts out of our day-to-day life. He has about 90 books to his credit. There is a magazine called *Buwa* named after him.

M.V.G.

BYARTHATAR DAN (Assamese) is a collection of five short stories (Byarthatar Dan, Vidrohini, Usa, Siraj and Nina) by Laksmidhar Sarma. The first story Byarthatar Dan, speaks of the disappointment in love of a girl Lalita. The story Siraj deals with the love outside wed-lock. Kandarpa, a college youth had an illicit love affair with Savitri. Savitri had conceived and fled away from her parental home to avoid a possible marriage. She was given shelter by a pious Muslim gentleman Siraj. Savitri gave birth to a girl and died at his home. The baby later grew into a beautiful girl Sita. She was taken to Calcutta by Kandarpa for higher education. Sita fell in love with Anil while in Calcutta. But Anil knowing somehow the antecedents of her birth rejected her. Deprived of love from every quarter Sita returned to her foster father. The betrayal of Kandarpa and Anil and the magninamity of the old muslim gentleman, Siraj are well depicted by the author. This story was later developed into an Assemese feature film. A bold criticism of the modern civilization and irrational social practices is nicely reflected in most of the stories of *Byarthatar Dan* (Gift of Disappointment 1958).

C.K.

C

CAREY, WILLIAM (Bengali; b. 1761, d. 1834) was a Christian missionary and scholar of Oriental languages. He was born in Northamptonshire in the family of a cobbler. He had little or no formal education but learnt several European languages and showed keen interest in Botany and Theology from his young days. Because of his zeal and enthusiasm in propagating the Gospel among the non-christians he wrote a pamphlet on the subject in 1792. He was sent to Calcutta in 1793 by the Baptist Mission. The first few years of his life in Bengal were indeed miserable. He was not allowed to settle in Calcutta, where missionary activities were banned by the East India Company. He settled in Madanbati in North Bengal and inspite of great difficulties and personal misfortunes he learnt Bengali and translated the *Bible* into that language. In 1800 when a mission was established by Hoshua Marshman and William Ward at Serampore, a territory under the Dutch

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protection, Carey joined it and settled down there. He lived the rest of his life there actively working for the propagation of Christianity as well as for pursuing scholarly activities.

In 1800 an institution, known as the College of Fort William, was established in Calcutta for the training of the British Civilians in Indian languages. Carey was invited there to join the Department of Sanskrit and Bengali. In course of his teaching these two languages, as well as Marathi, Carey supervised and planned the teaching programmes of Indian languages, encouraged his Indian colleagues to prepare text books in their languages, and to experiment with different styles. He himself wrote several grammars of great value. Between 1801 and 1825 he published six grammars of six different languages–Bengali (1801) Marathi (1805), Sanskrit (1806), Punjabi (1812), Telugu (1814) and Kannada (1817) and two dictionaries, one of Marathi (1810) and the other of Bengali. His *Bengali to English Dictionary* (1815-25) is one of the earliest lexical works in Bengali which has not lost its usefulness even today. In 1812 he compiled *A Universal Dictionary of the Oriental Languages*, involving thirteen Indian languages. But more than half of the manuscript perished in a fire. He also compiled two collections: *Dialogues* or *Kathopakathan*, an interesting collection of specimens of various styles of Bengali representing various social and occupational groups; and *Itihasmala* is (1812), a collection of stories and anecdotes in Bengali.

Carey retired from the College of Fort William in 1831 and also from the post of the Principal of Serampore College next year. He was a member of the Asiatic Society of Bengal and of the London Geological Society. He was the founder of Agri-Horticulture Society in India (1823) and also of the newspaper *Friend of India*, edited by his friend J. Marshman. Carey is remembered today as the first translator of the *Bible* in the Bengali language and one of the pioneers of Bengali literary prose. His translation of the *Bible* inspite of its many imperfections and stylistic inelegance served as a model for the later translators and helped create a new religious language for the Bengali Christians. Though a man of great erudition and of wide interest, Carey did not have much imaginative power or literary flair. His works are mainly of pedagogic value and of philological interest. But he did yeomen service to Indian linguistic studies by writing grammars and compiling lexicons. His greatest single contribution is perhaps his leadership in creating literary prose in Bengali. He has been often claimed as one of the makers of modern Bengali prose.

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S.D.

CARMELINE (Konkani,) by Damodar Mauzo is a novel depicting the tale of two worlds: the imtimate world of a compact Goan village and the far-off prosperous world of Middle-East with its glittering petro-dollars tainted with lust and blood. However, it is primarily a psychological novel, for the main concern of the author appears to be not so much to offer a colourful fresco of the two worlds as presenting a finely-etched portrait of Carmeline who willingly loses her own soul in order to save that of her daughter.

The first scene is set in Kuwait, on Carmeline's birthday. It happens to be a Friday, a holiday there. Obviously the most natural beginning, for it focusses our attention on the two important aspects of Carmeline's life–her sexual life with the Arab boss and the news of her husband's death in Goa. Here there is a flashback. Carmeline's mind rushes back to Goa, to her childhood days. The whole village is in the grip of a deadly epidemic. It claims her brother, mother and father. She is looked after by her uncle and aunt. When thirteen she attains womanhood and falls in love with her cousin Agnel. But he marries another girl. Carmeline marries Jose who is a footballer. He is a drunkard, irresponsible and unscrupulous. A daughter is born. Once when Jose is dead drunk and fast asleep, his friend Rosario makes love to her out of which a son is born. Feeling that the son is the result of her adulterous act, she hates and neglects him. The son dies in an accident. Jose does not give up his ways. His drunkenness and dishonesty result in the loss of his job. Carmeline decides to go to Kuwait to make money. She became the mistress of her Arab boss. At first she revolts against herself but later comes to terms with her new condition. When her husband dies she comes to Goa not so much out of love and respect for the departed husband but to see her daughter. She will soon return to Kuwait to make some more money and then come back to Goa, never to return to Kuwait. She would send Belinda to college. But pat she gets this answer from her daughter: "No mummy, I shall not go to college ... I shall start earning now. I shall go to Kuwait." Carmeline slaps her in the face and the novel ends.

Mauzo exposes a problem without imposing any solution and deeply disturbs even the most complacent reader. Every Goan is vaguely aware of this problem which for the first time is exposed so boldly and effectively. Carmeline is not merely an isolated case but she represents the ever increasing number of Goan women attracted towards the Gulf countries. The novel (1982) thus is both a human tale and a social document. It is almost classic in its clarity, simplicity and restraint. The winner of Sahitya Akademi Award in 1983, the novel has an unmistakable ring of authenticity, for the characters are realistic and firmly rooted in the soil.

M.S.

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CASTES OF POETS (Rajasthani). The history of Rajasthani literature reveals that certain specific communities have been more devoted to the art of poetry than others. The Charanas definitely rank the highest, followed by the Bhatas. The Charanas are generally known by their caste-surnames which have been traditionally enumerated as one hundred and twenty. Beliefs and facts of their origin, religious faith, social customs and practices, details of profession, etc. have been authentically reported by Munshi Deviprasad, a historian of repute. A few of the prominent sub-castes which have produced good poets, are–Asiya, Adha, Kaviya, Vithu, Dadhawadiya, Gadana, Lalasa, and others. Some others are known by the surname Barahatha, essentially an honorific title, their sub-castes being separately counted along with others. Barahatha Kesarisinha (of Sauda sub caste); Barahatha Ummedarama (of Palhawata sub-caste) and Barahatha Narharidasa (of Rohadiya sub-caste) are some such names. There are several other synonyms by which the Charanas prefer themselves to be called, e.g. Pata, Takava, Gadhavi, Ihaga, Kiva, Vidaga and Magana, etc. The Charanas call themselves sons of Sakti (goddess of power). Though they may also follow any other gods of Hindu mythology, they continue to worship the manifestations of Sakti of whom there have been many in their own community. Hingalaja, Temadaraya, Awada, Karani, Sayami and Raja Bai are some of them. All these women, except the first one, belonged to the Charana community and are known for the supernatural feats believed to have been performed by them. The tradition still continues, and there have been such Charana women in very recent times who are treated as manifestations of Sakti. To show their respect for these god-figures the Charanas have been deriving their names from them. Hingalajadana Karanidana, Avadadana and Durgadana, etc. are some such names. Though the Charanas have also been engaged in other minor professions, such as, breeding of and trading in horses, cattle grazing and agriculture, etc., the majority have devoted themselves to the art of poetry which has proved more lucrative as a profession too. The Rajputs, as a ruling class, have been their chief patrons. Persons of high social status, and enjoying influence in the Government, have also patronised them. Their modes of living, dresses, food habits, manners and etiquette resemble those of the Rajputas, with the only exception that they do not follow the law of primogeniture like their patrons, and divide the property equally among their male heirs. They have been eulogising their patrons and have also been serving as panegyrists to the Rajputas who honoured them by land grants and cash rewards. On the occasions of marriages and other ceremonies they exercised much pressure on their patrons for giving them sufficient amount as charity. The British Government regularised the practice by establishing the Rajputa Hitakarini Sabha. Their earliest historical references are found in *Harshacharita* by Banabhatta, (7th century). *Anargha Raghava* by Murari Kavi (9th century) approx.) and *Prabandha Chintamani* by Merutungacharya (1304)

Bhata : (Rava) The origin of the word lies in the Sanskrit word, Bhatta, which also denotes eulogy as one of its several meanings. The Bhatas are honorifically called Ravas, though some of the literary historians are of the view that the latter is a separate community exclusively attached to the Rajput. Munshi Deviprasada, has, however, made no such difference in his *Report Mardum Sumari Raja Marawada*. He has included Brahma Bhatta, Jaga, Badawa and others in the category of Bhattas. The Ranimangas, who are genealogical record-keepers to the royal ladies only, are also one of them. These sections of the community treat themselves as distinct from each other, and so observe their own social practices. No inter marriage takes place between them. Their main profession has been that of creation and recital of poems in honour of their patrons. The Bhatas are believed to have come to Rajasthan from the eastern part of the country, and so a number of them are still called as Purabiyas. Chanda, the great poet of the immortal epic, *Prithviraj Raso*, is also believed to have belonged to Lahore. Most of the sections of this community act as panegyrists to their patrons who belong to different castes of the Hindu society. The Bhatas have their own important names of poets hailing from the Brahma Bhattas or Ravas e.g. Sadas (18th century), Kavirava Mohansinha (i) (13th century), Bhandan (ii) (16th century), Narapati (iii) (17th century) (iv) (20th century), Kalyandas and so on Like the Charanas, the Bhatas were also honoured by the ruling class in cash and land grants. A number of Bhatas acted as highly placed messengers to the Muhamadan rulers in times of wars. The principal language of the Bhatas in their poetical compositions was Pingala, which is based on the structure of Brajabhasa grammar and contains some specialities of Rajasthani. Later, however, they also adopted Dingala as the medium of their expression, and acquired equal proficiency in the same, just as the Charanas did in Pingala besides their own, eg., Dingala. The famous *Prithviraj Raso* is a Pingala work. The earliest references of Brahma-Bhata and Bhata poets are found in the *Prabandhá Chintamani* of Merutungacharya (1304) though there are reasons to believe that the Bhatas must have existed much earlier as poets of Rajasthani language. Motisaras as a community were entirely related to the Charanas and patronised by them. It is believed that a Charana girl was married to a Rajput and the offspring of this union were the first originators of the Motisaras. Their number is very limited. They are divided into eight branches. They are much respected by the Charanas whom they visit every year after the monsoon. Though the Motisaras are comparatively illiterate they possess special acumen for composing Dingala Gitas. Chatar Motisar

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was an eminent poet of his time (17th century)

Ravala : They are also dependent on the Charanas. They also act as entertainers to the Charanas by putting up different shows with interesting themes. They are efficient at acting and imitating the manners and lifestyles of various characters of the society. They act as panegyrists to the Charanas and also eulogise them by self composed poems. They are held in esteem by the Charanas for their service as priests to the god-head Karana Mata, in her temples at various places. Their number in Rajasthan is limited to a few thousand only. An interesting anecdote of their origin tells that a King of Junagadha (Gujarat) tried to take away some beautiful Charana women by force. He was, however, turned into a eunuch by their curse. Thus made helpless the king, carrying the title of Ravala, began entertaining the Charana ladies. A Brahmana, who also accompanied the Ravala (king), was also cursed to be called a Ravala and to act as entertainer to the Charanas. The progeny of the said Brahamana also came to be known as Ravlas, attached to the Charanas. Some of the prominent Ravala poets are–Ravala Shankaradana (1574), Ravala Ramachanda (1653), Ravala Sagata (1802) and so on.

Dhadhi: Dhadhis are found among both Hindu and Muslims. They act as eulogisers and genealogists to the Jatas and Bishnois, along with the Sunaras (goldsmiths), Chipas (cloth printers), Khatris, etc. The *Ain-i-Akbari* tells us that the Dhadhis eulogised the warriors by reciting couplets suited to the occasion. It has been observed that the Dhadhis, mostly Muhamadan were more concerned with the converted Muslims. Dhadhi Bahadara, an eminent poet, composed a work popularly called *Viramayana* which describes the battles fought between the Rathaudas and Johiyas (converted Muslims from the ancient Ayudhaya) in the 16th century. The famous *Bahaliman ri vata* and *Rahaba Sahaba ri vata* are also believed to have been composed by Dhadhis. The survey of the subject is likely to lead to more findings.

Sewagas act as priests in the Jain temples and are dependent on the Jains. They hail from the Sakadwipiya class of priests, and are also known as Bhojakas. Some more names of the Jain priestly order are Jati, Matherana, Guran and Mahatma. The Sewagas and Jatis have been more concerned with literature, while the Matheranas and Mahatmas were efficient scribes. Manch Kavi, a famous prosodist of the 18th-19th century and writer of *Raghunath Rupak Gitan ro* was a Sewaga by caste. Jati Jaya Chanda composed his Saiki in the 16th century. Another prominent name is that of Vrind Kavi (17th century). The Jains, as a religious sect have also contributed immensely towards Rajasthani literature. Among other important communities concerned with Rajasthani literature were those of the Rajaput, Brahmanas and Kayasthas, though they were not professionaly expected to deal with this literature. Among the Rajaputas, there may be scores of names, out of whom those of Prithviraj Rathaud, (16th century), Karamasi Sainkhala (15th century approx.), Maharaja Jaswant Sinha (17th century), Ajit Sinha (18th-19th century) and Chatarasinha (19th-20th century) are only a few examples. The Brahmanas, being concerned with learning and knowledge, have been first-rate poets. Vyas Sridhar wrote *Ranamallachanda* (14th-15th century) and Saptasati Padmanabha (14th-15th century) composed *Kanhadade Prabandha* (15th century) and Asiga wrote his *Hansavali* (14th century). These are only a few examples. Almost all religious sects, such as, Visnoi, Dadu-panthi, Jasanathi, Ramasnehi, Niranjani, etc. have produced hundreds of poets. As a rule, all major saints composed verses on their own spiritual experience.

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Raw.S.

CHABKHA (Gujarati) means lashes. The pada in which social evils or the persons considered to be the embodiment of evils are denounced in a language which is rude as well as crude is called Chabkha. The poet hits hard on the society and therefore the poem is termed as Chabkha (lashes). The term Chabkha was first used by the poet Bhojo (1785-1850) to describe his Padas, denouncing the social evils, which polluted the society. He denounces the persons posing as men of God, who in saffron garb exploit the religious sentiments of the gullible. Except Bhojo none else has used the word Chabkha for the poems in which social evils are depicted.

C.M.

CHACKO, CHEMMANAM (Malayalam, b. 1926) is a noted satirical poet in Malayalam. Since 1968 he has been Director, Publication Department, Kerala University. A post-graduate in Malayalam, he taught for a while in the Trivandrum University College before taking up the present post.

His first poetical work was *Vilambaram* (Proclamation). He has to his credit 17 publications, of which 11 are satirical works. *Kanakaksharangal* (Golden Letters, 1967), *Nellu* (Paddy, 1968), *Innu* (Today, 1969), *Puthari* (New Rice, 1970), *Astram* (Arrow, 1971), *Agneyastram* (Arrow of Fire, 1972), *Dukhathinte Chiri* (The Laughter of Sorrow, 1973), *Avanazhi* (Quiver, 1974), *Jaitrayatra* (Triumphant March, 1975), *Rajapatha* (The Royal Avenue, 1978), and *Chemmanam Kavithakal* (An anthology)

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are his principal satirical works.

These poems seek to awaken the conscience of the individual when faced with socio-political injustice. For his simple style, impressive diction and the genial mood he exudes, Chacko is read and appreciated widely. *Rajapatha* won the Kerala Sahitya Akademi award in 1977.

K.R.P.

CHACKO, I.C. (Malayalam, b. 1876, d; 1966) was an eminent grammarian. He graduated from the Maharaja's College, Trivandrum in 1899 with Sanskrit as an optional subject. In 1901 he proceeded to England for higher studies. He studied for four years in the Imperial College, London and took the degree of B.Sc. (Hons) in Physics. Returning home, he joined the Geological Survey of India.

Chacko has earned distinction from his authorship of a commentary in Malayalam on the work *Astadhyayi* of the Sanskrit grammarian Panini. This lucid and brilliant commentary is named *Paniniyapradyotam* (Light on Panini's Grammar, 1955). The work was the result of a painstaking effort of some twenty five years and when a part of it was published in 1944 at Trichur it was at once hailed as important. It was completed and published at Ernakulam in 1955 and received the Sahitya Akademi's award in 1956. The *Paniniyapradyotam* is important in more ways than one. It showed the author's grasp of Sanskrit grammar and his ability to explain the sutras lucidly.

Chacko also wrote on other subjects. He wrote on Puranas and their heroes. In his work *Valmikiyute Lokattil* (In the world of Valmiki, 1957-2nd edn.) he critically examines the events and personalities in the *Ramayana*. In the six essays included in this work he writes on the interrupted coronation of Rama, Dasaratha's death and Bharata's return, Jabali's advice and Hanuman's leap over the sea.

Chacko has also written on scientific subjects. His *Jivitasmaranakal* (Reminiscences, 1957) is well known, although his *Paniniyapradyotam* is his chief claim to fame.

K.R.P.

CHADA LAIHUI (Manipuri) is a book which records the names of kings who ascended the throne of Manipur from the time of Nongda Lairen Pakhangba the names and other related accounts of their parentage, origin and the important incidents connected with their reign. The book contains the above accounts of the kings till the 19th century. The exact date and time of the composition of the book are not definitely known. The book narrates that the accounts had been entered in the book during the reign of kings by Pandits at the behest of the kings. There are quite a few versions of the books; some contain accounts up to a certain period of time and others contain a few more accounts covering wider period of time. Therefore, a combined study of all the available manuscripts only will give a correct picture. *Cheitharol Kumbaba*, the royal chronicle of Manipur records that during the reign of Maharaja Chandrakirti Singh (1834-1844), Khumujamba Purnachandra Singh who was the royal pandit was asked to incorporate the remaining entries in *Chada Laihui* who again delegated the job to Chingakhamba Chaoton, Sarangthemcha Swarupananda and Thoudamcha Chaoton. The present edition of N. Khelkchandra Singh published in 1966 in Bengali-Assamese scripts is a modified and combined edition of two versions of the book which contained different accounts of the different periods of time. One version, he says, is from Khulem Rudra Singh and the other is from Nameirakpam Dinachandra Singh which contained accounts of Maharaj Labanyachandra (1978-1801), Maharaja Madhuchandra (1801-1803), etc. containing accounts till the time of Maharaja Gambhir Singh who ascended the throne of Manipur after Maharaja Bhagyachandra (1763-1798).

Chada Laihui is a supplementary reader to *Cheitharol Kumbaba*, the royal chronicle of Manipur. The language is archaic and difficult to understand without a sound background of ancient Meitei language. The transliteration in current Manipuri helps in the understanding of the book.

I.R.B.S.

CHADURANGA (Kannada b. 1916) is the pseudonym of M. Subramanyaraj Urs, the popular short story writer, novelist and playwright.Born at Kallahalli in Mysore District he gave up education for agriculture but finally made writing his vocation. He has to his credit five collections of short stories, three novels and two plays. Urs came under a variety of influences. The progressive movement of the forties first claimed his attention and then the art of the master story teller in Kannada, Masti. Later he was attracted by the rebel movement supporting the causes of the depressed classes. These influences have shaped his attitude and fostered his deep humanism which underlies all his writings.

His short stories have been popular, but his three novels have enhanced his reputation. *Sarvamangala*, a tragic story placed against a rural background, was made into an offbeat film by himself. The film won state awards for both story and direction. *Uyyale* tells the story of a young woman caught between loyalty to her husband and love for his friend. This too was made into a film. His third and recent novel, *Vyshakha*, which won the Sahitya Akademi Award for 1982, is more complex than the other two. It is the story of a widow whose taste of sex from her father-in-law drives her in desperation to a Harijan youth

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and of the trails and travails they have to face on this account. The novel ends on a note of hope for the forlorn and suffering characters.

Kumararama is a historical play depicting the tragedy of the legendary hero who had to pay with his life for resisting the advances of his step-mother. *Ili Bonu* is an experiment in writing an absurd play in which the desperate and rough adventures of the modern man are shown to be no more than the helpless struggles of a rat in a trap. Though not a voluminous writer, Chaduranga has maintained quality.

V.M.I.

CHAITABARA (Maithili) is one of the important forms of Maithili lyric which represents a class of folk poetry. As the very name suggests it conveys emotions of love in the month of *Chaitra* (March-April) when the spring is in full swing. Also known as Chaita, its rhyming refrain is 'ho Rama', 'he Rama' or 'Rama'.

These folk-poems were mostly composed by village people portraying a vivid picture of the contemporary life. Folk culture is amply reflected in these songs with expression of genuine desires, aspirations and emotions of the people. They further express the latent desires and cherished ideals of the community. In Chaitabara songs we have sometimes a series of parallel images with new symbols and innovations rarely found elsewhere. They are meant for a particular period (i.e. Chaitra) and are sung accordingly and any departure from the accepted conventions is not allowed. The main themes of these songs chiefly relate to the frustration resulting from separation of the beloved or wife from her lover or husband, the reasons being mainly economic. The month of Chaitra is the month of spring having its own charms and reactions on the feeling of the separated partners. The 'Phaga' (holy songs) and the 'Chaiti' (chaitra songs) are in fact colourful and enchanting parts of this series.

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U.T.

CHAITANYA AND HIS SCHOOL OF THOUGHT (Sanskrit). Chaitanya or Shri Krishna Chaitanya (1486-1532) whose name in his pre-monk's life (purva-ashrama) was Vishvambhara, Nimai and Gauranga, is to be remembered equally in the fields of Gaudiya Vaishnava Philosophy and its related Bhakti movement. In the Chaitanya Sampradaya of his followers and admirers Bhakti was not only glorified but also analysed in the light of the classical rasa theories standardised by Anandavardhana, Abhinavagupta and others of the dhvani school of thought. The magical attraction of Chaitanya's personality and his philosophy about Krishna-bhakti was very great indeed. It ushered in the golden age of Bengali and Sanskrit literature in medieval Bengal. Many of Chaitanya's companions and disciples were famous as poets and aestheticians. A good account of biographical and non-biographical works that arose in the wake of the Chaitanya movement, as written at the time and later, can be found in works, like S.K. De's *Early History of the Vaishnava Faith and Movement in Bengal*; Jadunath Sarkar's *Chaitanya's Life and Teachings*; D.C. Sen's *The Vaishnava Literature of Medieval Bengal*; and A.K. Majumdar's *Chaitanya, His Life and Doctrine*.

The main contributions of Gaudiya Vaishnavism to Indian thought are—the category of Achintya-shakti (the inconceivable power) of the Lord, ontology of Radha, and the development of the Bhakti–rasa theory. The central idea of the Achintya-bhedabheda philosophy is that an individual (jiva), after his journey through innumerable cycles of birth and death, is at last released, not in a vacuum, nor indeed to be merged in an indefinable union with the ultimate reality, but to retain his identity and enjoy His Bliss. Madhurya is central to Gaudiya Vaishnavism. In this idealistic structural frame-work of bliss Krishna is the substratum, Radha is the embodiment of bliss, and the consummation of the ideal is the identification of the dual conception of Radha and Krishna as Radha-Krishna, representing Shakti and Shaktimat, as the ultimate conception of divine bliss in its limitless plenitude.

The Gaudiya Vaishnavism is essentially a system of practical religious emotionalism. Therefore their emphasis is not so much on epistemology, as on the delineation of the various types of religious emotions, their nomenclature and classification. The most important texts on this subject are the *Bhaktirasamritasindhu* and *Ujjvalanilamani* of Rupa Gosvamin, and *Bhaktisandarbha* of Jiva Gosvamin.

Bhakti or devotion to God has been indeed considered of great importance from time immemorial in India. Amongst rhetoricians, Dandin (6th century from Kanchi in South India) in his *Kavyadarsha*, illustrated his figure of speech 'preyas' with two instances of devotion to God. It is natural that in India this sentiment of devotion should have been accepted as a rasa. But Abhinavagupta and others proposed to bring it under shanta, which is the rasa relating to the final purushartha or moksha. The three paths of bhakti, karma and jnana are well known. It may be that bhakti which is in some cases a part (anga) of shanta developed on lines of jnana. But Chaitanya and his followers added prema or bhakti as the fifth purushartha, and developed bhakti as a supreme rasa by itself. They made jnana and karma an aid to bhakti. Just as the nine rasas have the sub-divisions according to the different conditions, bhakti has the four varieties–madhura or shringara or ujjvala, love as in the case of gopis towards

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Krishna; sakhya or friendship as in the case of Arjuna; vatsalya or affection as in the case of Devaki, Yashoda, Vasudeva and Nanda; dasya or servitude as in the case of other devotees.

S.S.J.

CHAITANYA BHAGAVATA (Bengali) is the first biography of Chaitanya Dev (1486-1533) in Bengali. Brindavan Das, the author, composed it in verse about the middle of the 16th century. Whether the title of the book was *Chaitanya Bhagavata*, as found in the colophon and popularly known, or *Chaitanya Mangal*, as stated in Krishnadas Kaviraj's *Chaitanya Charitamrita*, is a matter of academic dispute. It is the only extant work of Brindavan Das, probably the only book he wrote. Brindavan was the son of Narayani, the name of his father is unknown. Narayani was a niece of Shrivasa Pandit and a disciple of Nityananda, a close associate of Chaitanya. Brindavan collected materials for his work from oral and written sources of Nityananda, Advaita Acharya, Gadadhar, Murari Gupta and others.

The work is divided into three parts–the First deals with the life of young Chaitanya (then called Visvambhar), from his birth till his visit to Gaya, in 12 chapters; the Second depicts his preparations for mounting a vigorous Vaishnava movement and encompasses the period between his return from Gaya and his becoming an ascetic. It has 26 chapters. The Third relates his departure from Navadvipa to Puri in 11 chapters.

According to the Navadvipa School of the Vaishnavas, Chaitanya was Lord Krishna incarnate and not the combined incarnation of Radha and Krishna, as declared later by Svarupa-Damodara of the Virndavana School of the Vaishnavas (*Chaitanya Charitamrita*). The name of Radha is not found anywhere in *Chaitanya Bhagavata*. In Brindavana's opinion, Krishna was born as Chaitanya in order to preach the Bhakti Dharma (i.e., Religion of Devotion) and to relieve people of their sufferings by spreading the Holy Name of the Lord. This biography of his is an inspired work full of human interest. In it one may have valuable glimpses of the social, political, economic and other aspects of Navadvipa, then a famous centre of Sanskrit learning and culture, under the reign of Hussein Shah.

The work, of course, has its flaws. For one thing, it is incomplete as a biography. Chaitanya's date of birth is nowhere mentioned, nor is there any coverage of his life at Puri. Chronological order has not been strictly adhered to. Some of the incidents described in it differ from the accounts of Chaitanya's biographies in Sanskrit written by Murari Gupta (*Sri Krishna Chaitanya Charitamritam*) and Kavi Karnapura (*Chaitanya Charitmarita Mahakavyam, Chaitanya-Chandrodaya Natakam*). But after all Brindavan had no model of the genre of biography before him, and he did the best he could with the meagre material he could collect, nevertheless succeeding in throwing considerable light on Chaitanya's life and his age.

This popular book has been printed quite often since 1842. Some of its most famous editors are Iswarchandra Nyayaratna, Atulkrishna Gosvami, Radhagovinda Nath, etc.

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M.G.

CHAITANYA CHARITAMRITA (Bengali) is the biography of Chaitanya Mahaprabhu composed by Krishnadas Kaviraj (1527-1607) in the last quarter of the 16th century (1575-1595). The early hagiographies of Chaitanya were inspired by Nityananda, considered the closest follower of Sri Chaitanya, through whom Gauriya Vaishnava Dharma was preached in Bengal. Before the Bengali biographies were written, two Mahakavyas in Sanskrit on the life of Chaitanya had already been written by Murari Gupta and Paramananda Sen (Kavi Karnapura). Naturally the early Bengali hagiographies were greatly influenced by them.

Considered by most eminent critics, as the only epic in mediaeval Bengali literature, Krishnadas Kaviraj's *Chaitanya Charitamrita* belongs to that rank of hagiography, where imagination mingles with erudition, thus making the Mahakavya, also a shastra–both great poetry and serene religious treatise, with a touch of genuine spiritual fervour. The *Chaitanya Bhagavata* of Brindavan Das came out first. The biographical details of Chaitanya, upto his renunciation have been depicted in the *Chaitanya Bhagavata*. But Chaitanya's life and activities are depicted in Krishnadas's *Charitamrita* with deeper significance of philosophy and devotion.

Like *Chaitanya Bhagavata*, *Chaitanya Charitamrita* is also divided in three parts. The first part or Adilila deals with the neo-vaishnava theology of Gaudiya Vaishnavism, with stress on the spiritual cause of Chaitanya's advent. Following Swarup Damodar, Krishnadas explains Chaitanya's advent as Lila (Eternal Play) of Krishna, i.e. Krishna enjoying his own sweet divine self through Sri Radha and for that purpose takes the beauty of Radha in his outward body, while inside being Sri Krishna, thus combining the eternal enjoyer and the enjoyed. Throughout the *Charitamrita* this inherent merger of Krishna and Radha is maintained in the personality of Chaitanya. In the second part Krishnadas Kaviraj begins the story of Chaitanya's life, where Brindaban Das's Kavya virtually ends, i.e. the renunciation of Chaitanya. While Brindaban Das's book depicts first half of Chaitanya's life with picturesque precision, Krishnadas draws the picture of the monk Chaitanya wandering throughout the length and

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breadth of India, and explaining and preaching his religion of love to various people, some of whom later developed the philosophy of Gauriya Vaishnavism. Vasudeva Sarvabhaum, Ramananda Roy, Swarup Damodar, Sanatan Goswami, Rup Goswami are a few of those through whom a particular branch of Vishishtadvaita Philosophy, known as Gauriya Vaishnavism gradually developed. With their philosophical and poetic genius these Goswamis and Pandits laid the foundation of Gauriya Vaishnava philosophy, which was expounded in Krishnadas Kaviraj's epic. With a rare mixture of poetic insight and philosophical genius Krishnadas imbued in the Madhyalila of *Chaitanya Charitamrita* the wisdom and bhakti of Chaitanya. In this respect the sixth, eighth, nineteenth, twentieth to twentythird chapterrs of Madhyalila are most valuable.

In the Antyalila portion of the *Charitamrita* the last twelve years of Sri Chaitanya have been described with great spiritual insight. In his last days, he was all absorbed in the love of his God, his beloved Krishna, pining for him in each and every moment. Thus the fire of Viraha (separation of the beloved) gradually enveloped Chaitanya's life upto his last moment. The poet in Krishndas unfolds its innermost treasures in this portion and makes the Kavya as true nectar (amrita), thus justifying the name of the epic *Chaitanya Charitamrita*.

In many places, inspired by *Bhagavata*, *Gita Govinda*, *Krishna Karnamrita* and other famous Kavyas, Krishnadas developed beautiful lyrical passages which can be accepted as outstanding examples of lyrical poetry in Bengali mediaeval literature.

Krishnadas has developed the dramatic elements of Chaitanya's life in many places of his hagiography. His narration is lucid, at the same time it glitters with his flashing imaginative quality. All along his Mahakavya he has maintained a fine balance between Chaitanya's simple way of life and conversation with his philosophical depth and erudite scholarship, as the occasion required. In Brindavandas's *Chaitanya Bhagavata*, the background of the first half of Chaitanya's life is depicted against the background of Bengal, while in Krishnadas Kaviraj's biography South India (in Chaitanya's travel in Vaishnava Tirthas), Vrindavan, Prayag and Benaras and many other places of pilgrimage in India are depicted with an eye towards the unfolding of Chaitanya movement as a whole. Firstly Bengal, secondly Orissa remained the centre of this movement, which after his demise shifted to Vrindavan. Thus Chaitanya became an all-India figure in Krishnadas's pen, fulfilling his mission of love in various ways. Breaking the barrier of caste, religion and parochialism this saint influenced the people of all strata of life. From the intellectuals, kings, and ministers to untouchables, downtrodden and helpless poor masses of India–all were equally influenced by this essentially humanist saint. In *Charitamrita* we find this total personality of Chaitanya and feel the presence of a Divine personality illuminating our earthly life.

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Pra.G.

CHAITANYA LITERATURE (Bengali) Though it is technically a part of the vast Vaishnava culture based on the older legends and traditions of the *Bhagavata*, various Puranas and Bhakti-Sutras, Naradiya and other Narayaniya cults were systematized into a separate stream by the advent and impact of Chaitanya (b. 1486, d. 1532) whose magnetic personality and the sense of divinity in humanity and pure devotion had electrified the masses and gave rise to a body of literature as biographies and homage paid to the master. Under the impact of his movement, a part of Eastern India in the 16th and 17th centuries became literally deluged by emotional fervour. Chaitanya became the symphony of India, a consummation of two thousand years of spiritual life of millions of men and women, to quote a Romain Rolland simile (which he had applied in the case of Sri Ramakrishna). Chaitanya was like him a phenomenon. Here was a scholarly boy, a God-drunk youth, almost out of tune with his surroundings, rolling and rollicking in Krishna-Radha consciousness, behaving like an unbalanced one and yet he was a stark reality, a definite historical personage and had his Being and Becoming, only the other day–not a phantom figure in the limbo of oblivion world of fancy, details of whose life we have to pick up from traditional legends, historical tid-bits or epigraphic records. This was reflected in the of literature that grew up after his disappearance and may be defined as Chaitanya literature.

He himself, though a perfectly erudite scholar, was not a writer. We have however eight beautiful poetic verses attributed to him known as Sikshashtaka (eight lessons of self-education). An idea of one of these is rendered below:–

"I do not want a principality, or wealth or authority over people nor do I hanker after a lovely maiden, the cynosure of all eyes. O Lord, give me this boon that I may hanker after thee in every thing and for thee alone"

Chaitanya literature may be divided into two groups:

1. Brindaban school, mainly in Sanskrit, of the six Goswamis and others like Damodar Swarup.

2. Navadwip school mainly in Bengali beginning with *Chaitanya Bhagavata* of Brindaban Das. Of course some in Bengal also wrote in Sanskrit such as (a) Murari Gupta who did this in his *Karcha* (b) Raghunath Das in his poems, (c) Paramananda Sen Kavi-Karnapura (Ear ornament of poets) in his *Chaitanya Chandrodaya* (1538) and (d) *Chaitanya Charitamrita* (1542; not to be confused

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with the great work of Krishnadas Kaviraj), and (e) Lochandas in *Chaitanya Mangal* in the form of a Purana. He introduced also Dhamali songs, somewhat unorthodox in character and erotic in taste. These songs had a mystic touch also and were in Bengali. Before the end of the 16th century Chaitanya stories had become regular and popular features of the Bengali literature where incidents from the epics and the Puranas were also integrated and introduced in the same work as in Lochandas or (f) in *Chaitanya Mangal* by Jayananda, a popular narrative type of poem. (g) Mention should also be made of *Gauranga Bijaya* by Churamani, a disciple of Nityananda. (h) There were also adaptations in Bengali of *Chaitanya Chandrodaya* of Paramanand by Purushottam Misra known as *Chaitanya Chandrodaya Kaumudi*. (i) Bhagirath Bandhu, another scholar, wrote a smaller work called *Chaitanya-Samhita* in the pattern of an Agama text, in which Shiva was answering Parvati's queries. (j) The finest of all is *Chaitanya Charitamrita*, really the nectar of Chaitanya's life history by Krishnadas Kaviraj (1575-1595). (k) In the 17th and 18th centuries Chaitanya songs became mixed up with Baul mystic songs. (l) In the 18th century we find Chaitanya literature influencing *Harivamsha* by Bhabananda and songs written by Saiyad Murtuza and Nasir Mahmud. (m) Another work which deserves mention is Ramgopal Das's *Radha-Krishna-Rasa Kalpaballi*. (n) The tradition was still carried on in the Mahatma Sisir Ghosh's *Amiya Nimai Charit*, in Tridandi Swami Bon Maharaj's book, in Kumaresh Ghosh's *Chaitanya Bhagavata*, besides in minor poems of many established poets such as Kumudranjan Mullick, etc.

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Si.B.

CHAKBAST, BRIJ NARAIN (Urdu; b. 1882, d. 1926) was a product of Lucknawi culture. He was admitted to the degree in law in 1908 and soon became a leading lawyer of Lucknow. On February 12, 1926, he fell a victim to paralysis at Raibaraily railway station and although medical aid was made readily available, his life could not be saved. Even though he died so early and produced only one book of poetry, *Subh-e-Watan* (The Morning of Motherland; 1926) his position as a significant poet in Urdu is secure. An ardent admirer of great masters like Atish, Ghalib and Anis, who, in some measure, influenced his art, he worked out a fresh future of Urdu poetry.

Chakbast sang songs of Rama and Krishna (heroes of the ancient epics in the *Ramayana* and the *Mahabharata)* and of Gokhale and Bal Gangadhar Tilak of the contemporary India. This goes to show his literary roots firm in the soil of India. It is the type of poetry inspired by one's tradition and environment, that saves art from becoming pale and inane and evidences a search for enduring human values. The poems of *Subh-e-Watan* dwell on national and social themes besides reflecting personal sentiments of the poet. The poems, 'Ramayana ka ek Scene' (A Scene from the *Ramayana*) and Krishna Kanahiya, superbly bring into focus Rama and Krishna of the *Ramayana* and the *Mahabharta*. Another outstanding poem *Gaye* (The Cow) carries poetic echoes of the Hindu belief in the sacred animal. The book includes eight elegies of persons who symbolise our national ideals and the poet cherished their memory owing to his association with them. The ghazals which he meaningfully captions *Mazahab-e-Shairana* (The Religion of Poetry) comprise couplets, each independent of the other in meaning and yet accords, despite the constraints of the art, the freedom irresistibly tempting for a poet. As a model of the culture of Lucknow, Chakbast could not have avoided this prevalent poetic form. Some of his couplets serve as quotes today for convenient understanding of intricate human situations. The concluding section of *Subh-e-Watan* is rather limited in scope and contains his earliest poems which the poet justly regards as his initial exercises. It also has four 'Rubaiyat' and a satirical poem Lord Curzon se Jhapat' (An Encounter with Lord Curzon).

Chakbast's access to western literature and his devoted involvement in native life and letters gave him a capacity for a cultivated and reliable opinion as critic. The famous literary debate known as Marka-e-Chakbast-o-Sharar' bears adequate testimony to his knowledge and reasoning. Besides his critical views and appraisals, which were regularly published in such magazines as the *Subh-e-Ummid, the Kashmiri Darpan* and *the Zamana*, point out how he always held himself way from extravagance and exaggeration. His language both in poetry and prose, is distinguished for its refreshing simplicity and ampleness. Quite often the use of appropriate Hindi words gives a distinctive flavour.

Tej Bahadur Sapru observed in his Preface to Chakbast's collection of poetry that, 'in years to come, when Urdu poetry no longer relies so much on artifice and grows larger in an atmosphere of freedom, future generations will know Brij Narain as a leader of the modern era.' (Trans.)

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J.P.

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CHAKKEECHANKARAM (Malayalam). There are two parodies bearing the same title *Chakkeechankaram*, one called the 'southern' (1893) written by Rama Kurup, P (1848-1897) and the other the 'northern' (1893) by Narayanan Nampiar, K.C. (1873-1922). We shall talk about the former here.

This parodical play was a kind of shock treatment concocted and applied by Rama Kurup to put an end to the nauseating proliferation of plays either as translations from Sanskrit or as imitations of Sanskrit or Tamil models that flooded the theatre in Malayalam at that time. The scene is Trivandrum, nicknamed Vasukipuri, the capital of the former Travancore State, which in its turn, is nicknamed Kalpitamcode. The actual hero Sukumaran, a Magistrate's son, and the heroine Madhavikutty, the daughter of the hero's maternal uncle, are perceptibly dwarfed by the mock hero and heroine, Chankaran and Chacki, a male and a female cook. The names, Chacki and Chankaran themselves have a ridiculous ring about them. The play has all the technical paraphernalia of a classical Sanskrit drama. The dialogues, (often interpersed with highly satirical verses,) and action are so managed as to hold up to ridicule the incompetent writers, especially playwrights, along with the anachronistic technique of drama.

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K.S.N.

CHAKRA (Marathi) is a novel published in 1963 which has in a way revolutionized the concept of the Marathi novel. Haribhau Apte had started the trend of the so-called social novel with his *Mi* and *Pan Lakshyat Kon Gheto*, and later on helped novelists like V.M. Joshi, Ketkar, Phadke, Khandekar and Madkholkar compose a considerable body of Marathi novels, which depicted the middle-class and its milieu. The middle-class is in fact a negligible part of the total population, but the major part of society had, till the advent of *Chakra*, been usually kept out of Marathi novel.

Jayavant Dalvi's *Chakra* was a forerunner of novels which dealt with the lower strata of society and its trials and tribulations. The author himself as usual belongs to the middle class. But while working as a reporter for some Marathi periodicals, he had the opportunity to observe the life in the raw in the slum-areas in and around Bombay.

Zopadpatti had just appeared on the scene, and it was inhabited by all kinds of poor people of all kinds of religions, castes and creeds whose common need was of food. They had come together from the far ends of the country, and their means of communication was a slang, which incorporated the traits of various Indian languages and their dialects. They had to struggle for their very existence, and any kind of moral code was anathema to them.

Jayavant Dalvi has been a keen observer of life as lived in Zopadpatti, and his observation was marked by his desire to understand the life style without any sense of involvement. His objective outlook covered all the areas of the Zopadpatti life, and his *Chakra* is a record of all such objective observations.

Benva happens to be a young hoodlum, who is taking his lessons from Luka, a confirmed criminal and his mother's lover. His mother Amma is kept by Anna, a Brahmin truck driver, and Benva is the only child of her murdered husband. Amma sleeps comfortably with her guardian Anna as well as her lover Luka, and for her son Benva his mother's sexual relationship with the two men makes no difference. *Chakra* offers a vast panorama of different kinds of people staying together in the Zopadpatti, and their ways of life are described with an eye for minute detail.

Chakra again is a loose story of the child Benva growing up into a man. His mother Amma yearned for a small place of her own, which Anna had promised her. In the meantime Benva was trying very hard to earn his livelihood, and there is a short episode of Benva's attachment for Amala, who lived in an adjacent Zopadpatti. No sooner had he brought her as his wife to his new home, than he found himself homeless once again. The story of *Chakra* abounds in many incidents, humorous, pathetic and otherwise, which are linked together by the incidents from other resident's lives. *Chakra* offers a diffused picture of the destitute slum-areas, the very first one of its kind. *Chakra* undoubtedly is a landmark in the history of the Marathi novel.

M.M.

CHAKRABARTI, AJITKUMAR (Bengali; b. 1886, d. 1918) was a teacher and writer of varied talents; he will always be remembered as the first serious critic of Rabindranath Tagore. Completing his college career at the age of eighteen he joined Shantiniketan Brahmacharya Ashram as a teacher. He was a very successful teacher taking prominent part in the extracurricular activities of the Ashram. He could sing well and was a good actor too. In 1910 he left for London; he had been married to Labanyalekha before the trip. His first booklet on Tagore was *Brahmavidyalaya* (1911) in which he discussed the poet's ideal of education. The most well-known of his books, *Kavyaparikrama* with its undated title page, must have been published in the twenties. The eassay on *Jivandevata* has for obvious reasons been the most important part of the book. *Rabindranath* (1912) was a guide to the readers of Tagore's poetry. This book might well be called a record of the progress of Tagore's

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genius. Another of his great works is the biography of Maharshi Devendranath Tagore, which still now is the most authentic book on the subject. He wrote two tracts on Jesus Christ and Raja Rammohun Roy. He also collected and edited the works of Satishchandra Roy, his illustrious colleague at Shantiniketan. He translated many of Tagore's poems into English. During the short period of three months that he was in London he worked hard to introduce Tagore's poetry to the elite of Europe. It was from him that the German philosopher Rudolph Eucken first came to know of Tagore. Some of his translations of Tagore's poems were sent to Rothenstein. He translated Dohas from Kabir and Evelyn Underhill in her introduction to the *One Hundred Poems of Kabir* by Tagore referred to the great assistance she got from Ajitkumar's version.

So.B.

CHAKRABARTI, AMIYA (Bengali; b. 1901, d. 1985) was educated in Calcutta, Hazaribag, Patna and Oxford, and taught at various places including Calcutta and Boston. As Tagore's literature secretary for some time, he also knew Gandhi and Schweitzer. For some three decades he lived in the United States. Of all the poets of his generation (the so-called 1930's) he perhaps felt closest to Tagore, yet his first book *Khasra* (First Draft, 1938) had the marks of an absolute 'modern' in its smart images, its uneven rhythm with a hint of free verse and vocabulary not far from everyday speech. *Ek Mutho* (Just A Handful, 1939) had more of these mosaics; but *Matir Deyal* (Earth Wall, 1942), *Abhijnanavasanta* (Spring Signs, 1943) and *Durayani* (Travelling Far, 1944) added an involvement. The next *Parapar* (Crossings and Recrossings, 1953), perhaps his greatest book, brought new landscapes to Bengali poetry and a sense of harmony. *Palabadal* (Change of Scene, 1955) too was a wanderer's book, and so was *Ghare Pherar Din* (Time to come back Home, 1961). He has been to so many places that in *Harano Orchid* (Lost Orchids, 1966) his main role was that of a witness. He had been since striving towards a fullness, as seen in *Pushpita Image* (Images in Bloom, 1967), *Amaravati* (Heaven, 1972) and *Anihshesh* (The Inexhaustible, 1975). He has written little prose, one book of essays so far, *Sampratik* (The Present, 1963). There is a relaxed air about Amiya Cakravarti's poetry which gives him a unique place among the major poets of his generation, borne out by his rather singular style, urbane with an occasional touch of humour, yet meditative, and by his equally singular rhythm, sometimes considered the Bengali approximation to Hopkins' 'sprung rhythm'.

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A.D.

CHAKRABARTI, BIHARILAL (Bengali; b. 1834, d. 1894) was the son of Dinanath. After completing his school and college studies by the age of fifteen he started writing songs. He learnt Sanskrit quite well and was interested in English literature also. The other poets of the time Madhusudan Dutta, Hemchandra Banerji, Navinchandra Sen were all trying to write full size epics. Biharilal decided to take a new path. He wrote subjective poems in the romantic vein and it was through him that the English romantic poetry of the 19th century started projecting itself on the modern Bengali poetry. He is chiefly remembered as a Guru to Rabindranath Tagore and to the romantic movement in Bengali poetry. He was a deeply sensitive poet who created a new romantic diction for modern Bengali poetry. The most famous of his writings is *Saradamangal* (1879), a book of poems on Goddess Saraswati. A part of this writing had some direct influence on Rabindranath who wrote *Valmiki Pratibha* on more or less the same theme. Of his other poems Tagore admitted, "they were the most appealing of all the poems of the time." He was closely associated with the Tagore family and wrote *Sadher Asan* (1888-89), a long poem on being presented a cushion by Kadambari Devi, wife of Jyotirindranath Tagore.

His other writings are *Svapnadarshan* (prose, 1858), *Sangit-Shatak* (1862), *Banga Sundari* (1869), *Nisarga Sandarshan* (1869), *Bandhu Biyoga* and *Prempra vahini*. He also founded and edited certain journals of which *Abodhbandhu* (1866-69) was the most remarkable. Tagore commented that *Abodbandhu* was the first monthly journal which catered to varied tastes. It could be called the morning star of the Bengali literature. Other journals published by him were *Purnima* (1858) and *Sahitya Samskriti* (1879).

So.B.

CHAKRABARTI, CHARUCHANDRA (Bengali; b. 1901) is an M.A. of the Calcutta University. Charuchandra in his service life worked as a jailer in several district jails of Bengal, having retired as Superintendent, Alipur Central Jail, Calcutta. His pen name is Jarasandha. The wide experience he thus gained of jail life in his direct daily contact with the prisoners, convicts and criminals of all sorts–he put to good use as a writer; and in his four volumes of *Lauha Kapat* (The Iron Gate, the first volume of which had appeared in 1953, his maiden venture), *Tamasa* (1958), *Nyaydanda* (The Sceptre of Justice, 1961) and other novels he practically built up a whole world with them. With sympathetic insight he penetrated the other side of his characters and presented them as very human, some of them even lovable inspite of their records of misdeeds. Because of this and his easy flow of narration Jarasandha is now almost a household word in the literary

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arena of Bengal. Many of his books have been translated into other languages of India.

FURTHER WORKS: Parhi (The Sailing, 1962), *Parashmoni* (The Touch-stone, 1966), *Uttaradhikar* (The Inheritance, 1972), *Nishanga Pathik* (The Lone Traveller, First Part 1971, Second Part, 1973), etc.

N.C

CHAKRABARTI, CHINTAHARANA (Bengali; b. 1902, d. 1972) was a Sanskrit scholar and bibliographer. He took his M.A. in Sanskrit and Bengali from Calcutta University. A member of Bengal Educational Service, he finally retired from Presidency College, Calcutta and became the Secretary, Bengali Publication Department of the University. Chintaharana distinguished himself as a scholar specialising in Jainism, Buddhism and Tantric literature and wrote a number of books both in English and Bengali on these subjects. He was also well known as a bibliographer and editor of old texts. He presided over the classical Sanskrit section of the All India Oriental Conference held in Delhi in 1953. Chintaharana was actively associated with the Sanskrita Sahitya Parishad and Asiatic Society (Bengal) during 1961-64. He was elected a fellow of the Society in 1963. He also presided over the Tantric Culture section of the All India Tantra Conference held at Varanasi in 1965. In 1967, Calcutta University awarded him the Sarojini Basu Gold Medal in recognition of his services towards Bengali literature.

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G.S.

CHAKRABARTI, GHANARAM (Bengali) was decidedly the most representative exponent of Dharmamangal Kavya, a poetic lore that had grown around the cult of 'Dharmathakur' prevalent in some western districts of Bengal like Birbhum, Burdwan and Bankura. Ghanaram Chakrabarti is believed to have flourished in the earlier part of the 18th century. The printing press had by then come into existence and this is one of the reasons why this Chakrabarti is believed to have flourished in the earlier part (this particular line of verse compositions was being practised during the whole length of the preceding two hundred years), of the century.

'Dharmathakur' was a god of the so-called lower castes of the Hindu society, especially the 'Doms' (a people belonging to the scavenger class who also burnt dead bodies). They worshipped this deity in their own crude way, the dom priests having evolved a smattering of broken Sanskrit and Bengali punched together to serve as 'mantra' (incantation) to propitiate him. But such was the impact of this particular cult of worship in the countryside, it being related in the main to agriculture and a desire to augment harvest yields, that in course of time this primitive god came to be accepted in the hierarchy of Brahmanical gods and goddesses and poets like Ghanaram Chakrabarti, Manik Ganguly, Sahadev Chakravarti, all Brahmins, composed their works around Dharmathakur, hitherto regarded as untouchable. The artistic qualities of Ghanaram's Kavya may not be very high but it is important from the standpoint of social history of rural Bengal of the 17th-18th centuries. It is huge in bulk like that of an epic but its tone is more akin to 'panchali' (doggerel verse) than heroic poems of old. Yet in his own characteristic way Ghanaram was able to construct a more or less imposing structure around the two most popular tales of the 'Dharma' cult—those of Harishchandra and Lausen. Lausen's manliness and valour, deep sense of morality and regard for women were depicted so feelingly that it had the effect of introducing a sort of ennobling influence in an otherwise corrupt atmosphere of the then decadent society. In bringing out the best in Lausen the demarcation line between the real and the unreal was no doubt obliterated but the supernatural elements heightened rather than lowered the key of acceptability to the readers of a predominantly gullible age.

Ghanaram was reticent about himself and his lineage. Yet from whatever little information was available from his work it is known that he was born in Krishnapur, a village of Burdwan district, and possibly enjoyed some patronage from Bardhamanraj Kirtichandra who finds mention in his poem. His parents were Gaurikanta and Sita. He had four sons. He is believed to have completed his work in 1711.

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N.C.

CHAKRABARTI, KABIKANKAN MUKUNDARAM (Bengali) was a 16th century Bengali poet who has often been described by the critics as a poet with the novelist's qualities. The dates of his birth and death are uncertain; probably he lived during Akbar's reign. The life-sketch given by Mukundaram himself in his *Abhayamangal* (Chandimangal) tells us that he, the younger son of Hriday Misra of Damunya in Burdwan, had to flee from his home with his family to escape the wrath of the local

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administrative chief. After many hardships, he got a shelter and the job of a private tutor. His master, Bankura Ray, was a zamindar of Adra, Midnapore.

Even in that remote medieval age, Mukundaram laid emphasis more on man than on the gods. He portrayed life's sorrows and happiness with the skill of a socially conscious author. His forte was scholarship blended with wit and humour. He infused a new vigour into the traditional monotony of the Mangalkavyas. The rustic simplicity of Kalketu, the womanly expressions of Phullara, Lahana and Khullana, the ups-and-downs in the life of Dhanapati, the villainies of Murari Sil and Bhandu Datta display his skill in building up characters and situations.

His sympathy for the suffering people, to which he is considered to have belonged, had been symbolically expressed through the medium of the animal's prayers to goddess Chandi. His similes and metaphors, all drawn from the lives of the common-folk, were of superb qualities. Mukundaram's influence over the later poets was immense; his treatment of the Dhanapati-story and portraiture of Shiva-Durga as commoners, served as models for more than two centuries.

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P.S.

CHAKRABARTI, NARAHARI (Bengali) In the late 17th and early 18th century (exact dates are not known) the name of Narahari Chakravarti was an honoured one in the Vaishnava literary world as a pioneer of a cyclopaedia of Vaishnava lore. The book referred to is known as *Bhakti-Ratnakar* which with Laldas's *Bhaktamal* (an adaptation of Brajabuli poems by Nabha and its commentary by Priyadas) were considered to be authentic source books of Vaishnava lore.

Narahari Chakravarti was a man of Nuddeah and was known by his other name of Ghanashyam Chakrabarti. He was the disciple of Viswanath Chakrabarti and of Shrinivasa Acharya. He was in Vrindavan for sometime and served as the cook in Govindaji's temple founded by Sri Rup Goswami. Apart from the work mentioned above, his *Gaur-Charit-Chintamani, Narottam-Bilas, Braja-Parikrama, Chhanda-Samudra, and Lila-Samudra* are also well-known compositions written mostly in Sanskrit.

Si.B.

CHAKRABARTI, NIRENDRANATH (Bengali; b. 1924) is a well known Bengali poet. A journalist by profession and editor of the children's fortnightly *Anandamela*, Chakrabarti is chiefly known as a modern poet. Felicity of expression and perspicacity of diction are among the main traits of his compositions distinguishing him from the rest of his tribe. His principal works include *Nil Nirjan* (The Blue Loneliness, 1954), *Andhakar Baranda* (The Dark Corridor, 1960), *Kolkatar Jishu* (Jesus of Calcutta, 1969), *Shreshtha Kavita* (Best Poems, 1970) and *Ulanga Raja* (The naked King). For his last named book of poems he was awarded the Sahitya Akademi Prize in 1974. He discusses the technicalities of poetry-writing in his book *Kavitar Klas* (Class for Poetry Compositions, 1975). He is also an able translator.

N.C.

CHAKRABARTI, RUPRAM (Bengali) was one of the earliest writers of Bengali Dharmamangala poems, which eulogise Dharma. He was born in Shrirampore (Burdwan District, West Bengal) and his parents were Shrirama and Damayanti.

Rupram's *Dharmamangala* is quite readable. The warfare and social conditions of those days have been vividly described in this poem.

The date of composition of Rupram's poem has been given in a riddle. Scholars differ about its interpretation. From some of the manuscripts we learn that Rupram started the composition of his poem, when Shuja was governing Bengal from Rajmahal, i.e. in the middle of the 17th century.

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Su.M.

CHAKRABARTI, SIBRAM (Bengali; b. 1903, d. 1980) was a poet, playwright and essayist, though known now mainly as a humorist. Originally he had been a serious writer with his attention divided among poetry, drama and criticism in almost equal measure. His *Manush* (The Man) and *Chumban* (Kiss), both published in 1929, were two books in which he had shown promise as a poet of finer sensibilities extolling humanity in the former and glorifying the beauty of woman in the latter. In his one-act plays of the period he had definitely established himself as a dramatist of power, his *Chakar Niche* (Under the Wheels) showing genuine concern for the misery of the downtrodden and the destitute a là Gorky's *Lower Depths*. He also wrote in that period some very bold essays, highly irreverential in tone in which he sought to demolish the facade of one or two reputed cultural religious institutions of the country.

But a perceptible change overtook him in later years. He threw aside his hitherto accustomed serious tone and put upon himself the mantle of a seeming court-jester,

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making it his avowed aim to entertain the children above everything else. Countless juvenile stories, replete with fun, frolic and mirth, began to roll from his pen as effortlessly as water from a fountain. The gay abandon with which he heaped ridicule upon himself, the highly inventive nature of his plots and his inexhaustible play of words in the shape of spontaneous pun and alliteration at once made him a 'rage' with all classes of children. Judging by his mode of writing some critics compare him with Mark Twain, some others with Jermoe K. Jerome. Perhaps both the comparisons are right in a sense.

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N.C.

CHAKRABARTI, SURESHCHANDRA (Bengali; b. 1891) was a poet, storywriter and essayist of distinction. Sureshchandra came under the influence of Pramatha Chaudhuri, the renowned editor of *Sabuj Patra* (The Green Leaf) at an early age and became a regular contributor to this literary magazine known for its progressive views, liberalism in tastes and zeal in reform of the Bengali prose style, along with a number of other powerful young writers among whom were Atulchandra Gupta, Kiranshankar Roy, Sureshchandra Ghatak, Sunitikumar Chatterjee and Dhurjatiprasad Mukherjee.

He made his debut with poetry and created a sensation by one or two of his poems which broke fetters of conventional morality then current among the middle ranks of the society. In storywriting the symbolical form suited his pen very much and in this genre of composition he wrote quite a number of books of which mention may be made of: *Natun Rupkatha O Ekti Rupak Galpa* (New Fairytale and a Symbolic Story, 1920), *Sagarika* (The Maiden of the Sea, 1924), *Aindrajalik* (The Magical, 1925), *Sakshi* (The Witness, 1926), *Indhradhanu* (Rainbow, 1928), etc.

But he was probably at his best in the domain of the essay. Endowed with a sharp intellect and a progressive mode of thinking, his essays were remarkable for their clarity of style, a trait which he had successfully imbibed from his acknowledged literary mentor. His essay collections included *Nabayuger Katha* (Talk of the New Epoch, 1919), *Sabuj Katha* (Fresh Talk, 1921) and *Urochithi* (The Unidentifiable Letter, 1922). He sometimes wrote under the pseudonym 'Kamalakanta'.

In later life Sureshchandra forsook literature in favour of a spiritual quest. He repaired to Pondicherry and became a permanent inmate of the Aurobindo Ashram.

N.C.

CHAKRAPANI, VARYAR ERUVAYIL (Malayalam, b. 1857, d. 1951) was a noted scholar and author of musicals. He was a bachelor all his life and a lawyer by profession. His major contribution to Malayalam literature was in the realm of musicals, for musicals were popular in Kerla in the last decades of the 19th century and the early decades of the twentieth century. The touring Tamil companies increased popular taste for these plays. Varyar's main works are (1) *Ganasamghatitamaya Harishchandra Charitam* ('Harishchandra's Story–A Musical Play', 1901 3rd ed. Quilon), (2) *Sangitasakuntalam* ('Sakuntala–A Musical Play' 1901 Tankacherry), (3) *Sangitsamghatitamaya Rugmangadacharitam Bhashanatkam* (A Malayalam Musical on the Rugmangada Story', 1906, Quilon) 4) *Madhvisekharam Bhashabhanam* (Madhvisekharam–A Bhana in Malayalam, 1893, Pattambi). The last one is a type of play known in Sanskrit dramaturgy as Bhana. This is one of the five Bhanas available in Malayalam.

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K.R.P.

CHAKRAVYUHA (Hindi) is the first anthology of poems by Kunwar Narayan, the poet who represents the 'Nai Kavita' movement. Like Matthew Arnold, he regards poetry as criticism of life and upholds the intellectual freedom which prods a poet to raise fearless and searching questions in regard to life. Through his poems, he has posed questions about the life arising out of the conflict of the individual and reality as well as that of the individual and social environment. He has been conscious of and sensitive to the inequities of the modern life ever since he started writing poems.

Chakravyuha (1956) is a collection of about 70 poems by Kunwar Narayan. These poems give expression to poet's genuine effort to achieve a positive and serious approach to life and to that end the poet himself rubs shoulders against the stark inequalities that make the profound intricacies of life which is one of the basic psychological necessities for a new poet to establish his identity. Kunwar Narayan's poetry reflects the modern

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individuality which, though essentially Indian, presents a combination of alien qualities, tastes and trends which he seems to have acquired from his studies, reflections and more likely from the influence of contacts with others. The poems of *Chakravyuha* cross swords with life, pass its real materialistic form through artistic experience, point to a trend seeking to provide a kind of stability to it. 'Paitrik Yuddha' presents a fine example of this trend. The poet (Abhimanyu) in the poem asks:

> 'Kaun kal tak mera kavach ban sakega?
> Mera yuddha mujhe hi larna hai
> Yah Vyuha mere liye hai
> Mujh hi ko yah aghat sahna hai."

> (Who on earth shall be my armour? It is a battle which I have to fight alone. This array is set against me. None else but I have to face every blow.)

In this poem which seeks to compare the present war-torn age with that of the *Mahabharata,* the modern poet finds himself closest to Abhimanyu. This poem mainly depicts the individual form of the psychological conflict that the new poet experiences in the midst of social inequalities. This forms the basic note of Kunwar Narayan's poetry and the title of the book *Chakravyuha* only underscores the importance of this note. The concluding poem 'Chakravyuha' of this anthology provides an explanation of this basic note. In terms of poetic beauty 'Paitrik Yuddha' and 'Virasat' are the best poems of this anthology.

'Nai Kavita' signifies in an adequate measure the attempt to impart new significance to the myths. Kunwar Narayan's subsequent poem entitled 'Atmajaya' forms part of this tradition. He competently employs a myth as the vehicle of new contexts and successfully carries it to its logical end which can be seen in such poems as 'Paitrik Yuddha' and 'Chakravyuha'

Kunwar Narayan, like other poets, lays emphasis on the momentary feeling. He is aware of his responsibility to the contemporary life's indifference to the realities of life but a desire for escape into eternity is against his grain. The natural indivisibility of the sequence of life, even in a momentary experience, adequately provides the poet with these elements which, in fact, are eternal. This note is prominent in his poem 'Main tha na tha', 'Atoot Kram' and 'Swayam ki Abhivyaktiyan'.

In several poems, which mainly focus on the body, the lingering agony of life eroded by the traditional restlessness to undo the peace is clearly brought out. In this context may be mentioned 'Neeli Satah Par', 'Dharini', 'Deh ke Phool', 'Aashay', 'Tan Paush', 'Mitti ke Garbh Mein', 'Swapna Chitra', 'Surya Santati', 'Krititva' and 'Dhalati Mitti'. These poems are spread over all the four parts of the anthology and present a deep undercurrent running in its variegated forms in the mind of the poet.

Kunwar Narayan struggles against his own personality which appears so small when viewed in the context of the historical traditions. The personality characterised by egoism suffers defeat in the entire struggle of the forces of history and tradition. Kunwar Narayan borrows the symbol of *Chakravyuha* from the *Mahabharata* with the sole purpose of giving voice to this modern mood.

The numerous facts of the world have been expressed in Kunwar Narayan's poems in their live picturesqueness. His imagery reveals the delicacy of feelings and the discerning eye for beauty. He has made attempts through his coordinated personality to express the subtle conflicts, impediments and sensibilities of the human mind in terms of absolutely individual images and ideograms.

> 'Panktiyan mere nikat ayee Nahin,
> Main hi gaya unke nikat unko Manane'.

In his poem 'Madhyam' from *Chakravyuha* he shows his creative approach towards language. The poem reveals that the poet's constant endeavour has been to recapture in words the genuineness of experience.

Gov.R.

CHALIHA, KAMALESWAR (Assamese; b. 1904) is essentially a poet of the older generation of the modern Assamese poetry; but he has, made significant contributions to other branches of the Assamese literature also, that is, the drama, the novel, and the biography. He had his education upto the Entrance stage and served in various capacities and retired ultimately in 1968 from the Gandhi Smarak Nidhi, Assam.

Kamaleswar's major works in the domain of poetry are his literal translation works from original Sanskrit into Assamese in the old *Brajabuli* verse style of Shankaradeva. The works of this genre are: *Uttara-Kanda-Ramayana* (1960) and *Gita* (1961). A voluminous translation work into Assamese of the entire *Saptakanda-Ramayana* of Valmiki is also completed and ready for publication. In the other poetical works Kamaleswar belongs to the romantic period of the pre-Independence time. And his works are mystical lyrics based on personal experiences of the illusive earthly life and of the glimpses of the life eternal. A deep current of Indian spiritual philosophy is flowing through his lyric poetry. His most important works of this genre are: *Gungun* (1930), *Kanmou* (1931), *Mukuti* (1937), *Samsari* (1937), *Rita* (1940), *Chhandita* (1941), *Ahinar Hahi* (1963) and *Arunima* (1970).

His dramas are *Chad Sadagar* published in the magazine *Banhi, Dhuli* (1930), *Barala* (1930) published in

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the *Banhi*, and *Gandhi-Thal-Kamal*. Of these *Dhuli* (The Dust) is a bold attempt at the symbolic play in Assamese. It is a one-act play with three scenes personifying dust, autumn and wind as human characters. *Dhuli* in the person of a woman stands for the down-trodden, suffering humanity..

His social novels are: *Priya Baligarat* (1951) and *Sundarar Aghat* (1955), wherein love and affection of the common man and woman are dealt with in a plain story-telling manner.

Kamaleswar's contribution to the domain of biography is also significant. His *Bishwarakhik Lakshminath Bezbarua* (1939) is a biography of Lakshminath Bezbarua written in a dignified prose style. His other biographical works, meant primarily for children, are: *Dinabandhu Charles Andrews* (1940), *Larar Shankardeva, Sarbashreshtha Manab Madhabdeva* (1953), *Kirttanar Sadhu, Iswar Chandra Vidyasagar* (1957), *Vishwakavi Rabindranath Thakur* (1957), *Abraham Lincoln* and *Marshal Stalin*. His rendering into Assamese of the *Discovery of India* is called *Bharat Sambhed* (1967) which was published by the Publication Board, Assam.

On his unpublished novel *Rupahi* a film was produced in 1935 by the renowned artist, Parbatiprasad Barua.

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Pu.S.

CHALIHA, PADMADHAR (Assamese; b. 1895) had his early education in Sibsagar, the place of his birth. He took his M.A. and Law degrees from Calcutta University.

His poetical collection, *Phulani* (Garden), published in 1914, contains poems which he composed while he was a student in the M.A. class. These songs became popular all over Assam. About this time he composed also a farce entitled *Nimantran* (The Invitation), a dance drama named *Kenemaja* and an adaptation of Shakespeare's *Romeo and Juliet* which he called *Amar Lila*. His dramas were widely staged on almost every Assamese stage. He was a good actor himself.

Though he began his life as a teacher, later he switched over to law and devoted himself to a number of social activities. In 1920 he joined the non-co-operation movement launched by Gandhiji. The patriotic songs which he composed during those revolutionary times were later collected into the book *Swaraj Sangit*. These songs were sung in processions, Bhawonas and also as opening songs in numerous meetings. These songs grew very popular and contributed in no small measure to the resurgence of the nationalistic spirit.

In 1928 was published his poetical collection *Sarai*. About this time also appeared his *Gitilahari*. From 1931 to 1934 he edited with ability, the bi-weekly and the weekly magazine, *Asomiya*. In 1939 he in collaboration with Singha Dutta Dev Adhikari brought out another fortnightly paper, the *Argha*. In 1934 he presided over the music section of the Asom Sahitya Sabha held at Mangaldai. He was then the editor of the newspaper *Asomiya* and the co-editor of the journal *Banhi*. A few years later he became the president of the Asam Sahitya Sabha in its Tinsukia Session. He was the founder Principal of Sibsagar College.

The dramatic monologue, entitled *Rongpure Katha Koy* (1956) was a composition of later years. The book paints the past glories of Rongpur's tradition (Sibsagar). Two other books, viz, *Asomiya Sahityalai Rongpurar Barangani* and *Mahabir Lachit Barphukan* were written at about the same period.

The autobiographical, *Jiban Binar Sur* was Chaliha's last composition. In addition to this he composed in English a book entitled *Sahitya Rathi of Assam*. His pages bespeak of his glowing patriotism. He was one of the foremost promoters of unity between the plains and hills of Assam.

Ni.B.

CHALIHA, SAURABHKUMAR (Assamese) is the pen-name of Surendranath Medhi who graduated in science from Cotton College, Gauhati, with Honours in Physics in 1950. Later on he had his master-degree in Physics. He is currently engaged as a Lecturer in Physics in the Assam Engineering College.

Chaliha began his career as a short story writer early in life, in the middle of the forties. In a story entitled Karl Marx Era (Karl Marx? Yes.), published in the magazine *Banhi* on December 2, 1945, the young Saurabh Chaliha appeared on the Assamese literary scene with the enthusiasm and dreams of an adolescent advocate of a socio-economic revolution. It was, however, only during the next decade, the fifties, that Chaliha's first significant short story Ashanta Electron (The Restless Electron) was published. By this time, Chaliha has outgrown his initial optimism and become a disillusioned, self-conscious, almost cynical observer of the realities of life around him and an analyst of the conflicts within the modern mind. In Ashanta Electron he has used the modern scientific discovery of the electrons restlessly moving around the nucleus and sometimes away from it as the symbol of the restlessness, centrifugal tendencies and disintegration in modern life and the universe. The story expresses the writer's sense of things falling apart and there being no moorings in life either in the form of firm beliefs or values.

Since the publication of Ashanta Electron, Chaliha has emerged as the most distinguished Assamese writer of

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the short story with a distictly 'modern' sensibility, intellectual breadth and technique. Since then he has brought out four anthologies of short stories. These are: *Ashanta Electron*, *Dupariya* (The Midday), *Ehat Daba* (A Game of Chess) and *Golam* (The Serf). The last title won him the Sahitya Akademi award for the year 1974.

In *Ashanta Electron*, we find the writer faced with a social set up where both traditional values and revolutionary idealism appear hollow and most individuals are engaged in the pursuit of their selfish interests. The hero of *Ashanta Electron* is, therefore, a disillusioned man, locked in his own world of impotence and frustration.

In another short story, Golam, which was written following his long sojourn in Germany for the purpose of higher education, Chaliha attempts a satiric exposure of the servile attitude, the dishonesty and self-centred mind of a middle class Assamese character.

In his second collection of short stories, *Dupariya* the writer's moods vary from one of high hopes in the glorious prospects of man's exploration of outer space and the setting up of a space laboratory as in the story 'Uparat' to that of frustration as in the story 'Dupariya'.

In *Ehat Daba*, Chaliha is at his best, both in his subtle, sensitive portrayal of contemporary realities and his intellectual depth and probing of the inner psychology of man. In the title story, 'Ehat Daba' we are presented with two characters playing chess. The game itself seems to symbolize the competitive world of modern capitalism. The real focus, however, is not on the game of chess, but on the character of one of the players, Benu Misra, a defeated artist. The volume contains some of the best short stories by Chaliha. In another significant short story, Doorbin' the writer probes into the inferiority complex of a character through a telescopic view of an incident occurring in his childhood.

E.U.

CHAMAN, CHAMANLAL (Kashmiri; b. 1937) is a reputed Kashmiri poet. He was born in a middle class Kashmiri Pandit family. After passing his B.A. from Jammu and Kashmir University in 1957, Chaman worked for some time in the Administrative section of Jammu and Kashmir University. At present, Chaman is the editor of Bi-monthly *Kashmiri Sheeraza*, which is published by the State Cultural Academy of arts and languages.

Chaman made his appearance as a poet somewhere between 1954-55. Some of his compositions appeared in monthly *Kong Posh* and *Tameer* when he was still in his teens. Chaman published his first verse collection *Shabnami shar* in 1963. His very first anthology brought him State Cultural Academy award in 1964. Some of his poems have been translated into Hindi and Punjabi and have appeared in various anthologies.

Besides *Kashmiri Sheeraza*, Chaman edits *Son Adale* the annual anthology of the state Cultural Academy of Arts and Language for the last four years. He has also edited an anthology of patriotic songs *Yi Chu Soun Vatan* (This land of ours). He is the co-author of *Ahwalnama*, the first biographical dictionary of Kashmiri writers, published by the Kashmir University in 1978.

He is a journalist in his own right and worked on the staff of daily *Atab* a reputed Urdu newspaper published from Srinagar for about six years.

In his earlier days he was influenced by the progressive writers, movement and composed a good number of poems in progressive strain. At present he is not attached to any particular school of poets. Some of his earlier poems like 'Miyon muhabal kamyab' (My love is destined to be victorious) are glowing with the sweet longings of youth and the lovely memories of the past.

Chaman is basically the poet of 'Nazm' but composed ghazals also. His full command on language has added grace and charm to his style of composition .

Mo.S.

CHAMARASA (Kannada, 15th century) is the author of *Prabhulingalile*, a work in Satpadi meter. He lived during the reign of Praudhadevaraya (1419-1446) who honoured him after having listened to his work in the royal court. Practically nothing is known about the poet from his own work. He has, however, made one significant remark that his story is not about ordinary mortals (Sattavara Katheyalla), thereby indirectly alluding to the characters of the Mahabharata, perhaps the Kannada version of it by Kumara Vyasa. It is stated that Kumara Vyasa was married to the sister of Chamarasa. It is quite likely that Kumara Vyasa and Chamarasa were contemporaries, and that the former might have even composed his work in a spirit of rivalry. There existed a rivalry between the followers of the Visvana and the Virasaiva faiths during the reign of Praudhadevarva. In the view of the followers of the Virasaiva faith the Ramayana and the Mahabharta were stories of mortals (Sattavaru); they wanted a story to be written about the immortals (nityaru) namely 'Siva Ganas', by a capable poet. And Chamarasa gave them such a story *Prabhu lingalile*. The work was said to be translated into Telugu and Tamil by Praudhadevaraya. It was later translated into Sanskrit and Marathi.

Whether or not Chamarasa was one of 101 'Viraktas' (Ascetics) as Adrisya Kavi and others or not, he was certainly an ascetic by temperament: he would not have chosen a great 'Virakta' like Allama Prabhu as the hero of his immortal work which though not of the same magnitude as that of *Kumara Vyasa Bharata*, is a classic in its own right. Allama was a senior held in high esteem by him and his other associate Sivasaranas. Allama and Akka were noted for their Vairagya (asceticism). Allama was

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also Jnani and a mystic yogi. All these and other 'saranas' were historical persons. Hirihara's *Prabhudevara Ragale* centres round the passionate love of Allama for Kamalate, his beloved, and his great renunciation after her sudden death. In *Prabhulingalile* Chamarasa has developed an allegorical story round the central character of Allama the motif being the inner conflict between *Moha* ((intense attachment to worldly desire) symbolized by Maya Devi, incarnation of the *tamasa* the dark evil, aspect of Goddess Parvati and *Vairagya*, illustrated by Mahadevi, an incarnation of the *Sattvika*, the good aspect of Parvati. The Kavya ends with the encounter of Allama with Goraksha, Basava and Siddharama, signifying the superiority of *Jnana* and *Vairagya* over *Hatha Yoga Bhakti* and *Karma*, as the means to achieve the supreme end of Life.

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M.S.V.R.

CHAMPU (Hindi) has been scarce in Hindi literature. The *Yashodhara* of Maithilisharan Gupta (20th century) somewhat approximates to this poetic form. In *Yashodhara* it is verse which dominates but a few pieces of prose, that appear in between, do form a part of the main story. The style of *Yashodhara* is certainly different from that of the Sanskrit Champus. While in the Sanskrit Champus prose dominates over verse, in the *Yashodhara* it is the verse that dominates over prose.

Ma.C.

CHAMPU (Kannada). Scholars differ about the origin of the word 'champu'. Some have tried to trace its origin in Sanskrit and some Kannada etymologists aver that it is derived from the Kannada word 'chen', meaning beautiful (chen + pu). Be that as it may, it may be said without fear of contradiction that it is a generic name for poetry consisting of both prose and verse, the former playing a minor role.

But then, even the Vedas consist of prose and verse. They are not Champu Kavyas. Something more is needed to make this admixture of prose and verse a 'Champu Kavya'. It is composed in Sanskrit 'Vrittas', mostly in the six 'Khyata Karnatakam' vrittas of champakamala, utpalamala, Mattebha Vikridita, Shardula Vikridita, Sragdhara and Maha Sradhara. There may be a sprinkling of Kannada verse forms like Tripadi, Akkara etc. and Ragala sparingly. It is an epic consisting of Lamba, Sandhi and Ashwasas. The themes are usually the Ramayana, Mahabharata and Bhagavata stories, or stories employed by followers of various faiths to extol their own faith, or stories of saints and sages. It is not uncommon to see stories of one faith adapted to suit the purposes of other faiths. The predominant Rasas are Shringara, Veera, 'Shanta', the other finding their place according to the requirements of the main Rasas.

A Champu Kavya is supposed to contain Ashtadasha Varnanas'—(eighteen descriptions) invariably. These are descriptions of ocean, mountain, city, marriage of the prince, birth of a son to him, sun rise, seasons, forest aquatic sports, drink, desperation, union, consultation, gamble, travel, war and victory. It starts with an invocation to the 'Ishta Daiva' of the poet, followed by his homage to the earlier poets he likes, the characteristics of his kavya, his genealogy, the main story and finally the beneficence that the reading of his Kavya would bestow on its readers.

As stated earlier, the *Vedas* contain both prose and verse, the *Upanishads, Mahabharata, Bhagavata* and *Vishnu Purana* also contain both; Panchatantras and the Buddhist works *Lalita Vistara* and *Jataka Mala* also contain both. But *Nala Champu* by Irivikrama Bhatta and *Yashastilaka Champu* by Somadeva—both belonging to the 10th century—are considered by some scholars as the earliest Champu Kavyas in Sanskrit.

As against this, Champu Kavya appears to have made its debut much earlier in Kannada. There is evidence to believe that Gunavarma I, the Kannada poet who flourished at the court of King Ereyappa—on whom Ganga King had conferred the title of 'Mahendrantaka', wrote the Champu Kavyas—'Harivamsha' and 'Shudraka'. These are not available to us: but extracts from these—both in verse and prose—have been included in subsequent anthologies and in works of grammars and poetics as illustrations. Since these extracts have come down to us in both prose and verse, Kannada scholars have come to the conclusion that they must have been Champu Kavyas.

The earliest Kannada work available to us is *Kaviraja Marga* (850 A.D.). It is a work on poetics, Such a work is possible only when there are poetical works written prior to it. This work in fact mentions earlier poets like Vimatodaya, Nagarjuna, Gaya Gandhu, Durvinita, Srivijaya, Kaveeshwara, Pandita Chandra, Loka Pal, etc. who composed their works both in prose and verse. What is more important is stanza 27 of its first chapter wherein it has been clearly stated that these Kannada works are consisting of both Gadya and Padya. This, and the interesting fact that the authors of the earliest Champu Kavyas in Sanskrit—*Nala Champu* and *Yashastilaka Champu*—were from Karnataka have encouraged some Kannada scholars to conclude that the Champu Kavya was first born in Kannada and was subsequently adopted by Sanskrit poets.

As stated earlier, Gunavarma I is probably the first

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Kannada poet to compose Champu Kavyas. His patron, King Ereyappa, ruled from 864 to 913 A.D. Hence his two works—*Harivamsha* and *Shudraka*—must have been the products of this period. It is presumed that this poet set the pattern of future Jain poets like Pampa in the sense that the several references to the titles of Ereyappa in the stanzas of *Shudraka* appear to imply the poet's wish to identify his patron with the hero of his epic—a trend which found its consummation in Pampa's work and continued less successfully in the works of some other Jain poets. Some scholars go to the extent of attributing the tradition of writing one secular and one religious Kavya to Gunavarma I on the presumption that *Harivamsha* might have contained the life of Neminatha and *Shudraka* might have been a collection of stories associated with Shudraka.

Ponna (950 A.D.) contends that he is hundred times superior to Asaga in poetic excellence. In his work on prosody—*Chchandanuphasana*—Jayakirti says that Asaga wrote *Kumarasambhava* in Kannada. Probably, Asaga mentioned by Ponna and Jayakirti are one and the same. There is one more Asaga who has written two Puranas in Sanskrit—*Vardhamana Purana* and *Shanti Purana*. Is this Asaga and Asaga of Kannada works one and the same? Scholars are not unanimous on this point.

Mallikarjuna of the 15th century says that his anthology—*Sookti Sudharnava* contains verses of Guna Nandi. The famous grammarian, Kashiraja states that his Shabda-Mani Darpana contains stanzas from Guna Nandis' works. Who is this Guna Nandi? What are his works? When and where did he flourish? Nothing is known.

It is clear from the foregoing paragraphs that Champu Kavyas in Kannada did exist prior to Kaviraj Marga and were in fact composed during the period after Kaviraja Marga and prior to Pampa. It may be summed up that this form of poetry took roots in Kannada first and then spread to Sanskrit. As a result of this, several eminent poets wrote Champu Kavyas of a very high order in subsequent years and have left a rich legacy of Champu literature in Kannada.

Among these, Pampa is the most outstanding. He is not only the father of Champu literature in Kannada, but its type-phenomenon and chief glory also. In him were blended beautifully the blood stream of an ancient Brahmin family with the new aspirations of the faith his forefathers had embraced, Jainism; the divine gift of poetry with profound scholarship which claimed all knowledge as its province, intense emotional response to beauty in nature and life with remarkable restraint in its expression, swordsmanship with penmanship, love for the good things of life with renunciation transcending all earthly pleasures and pains, enormous confidence in his own powers with absolute humility of spirit in the presence of old masters, ripeness with richness, and crowning it all, the ideal with the real.

He flourished as a poet in the court of Arikesari II, a prince of the Chalukya family and a feudatory of the Rashtrakuta monarch, Krishna III. He composed his maiden work, *Adipurana*, in 942 A.D. when he was 39 years old, and a few years later he produced his magnum opus, *Vikramarjuna Vijaya* popularly known as *Pampa Bharata*.

The *Adipurana*, depicting the story of Adinatha or Purudeva, the first of the twenty four Tirthankaras of Jainism, is the Pilgrim's Progress of Jaina hagiology. It is, no doubt, an adaptation of the Sanskrit *Adipurana* of Jinasena II; but Pampa has fashioned altogether a new image out of old gold. In all respects, it is a greater work of art than the original. It was the genius of Pampa which perceived a unifying principle behind the unconnected stories of the ten previous births of the Tirthankara that welded them all into a harmonius whole. The desire for enjoyment loses its intensity from birth to birth and ultimately yields place to infinite and everlasting happiness through self-abnegation. It is the victory of Tyaga over Bhoga of selflessness over selfishness, of desirelessness over desire, and of the tranquillity of the soul over the torments of the mind.

His second work, the *Bharata*, is a work of vaster magnitude. Pampa himself states that he wrote *Adipurana* to propound Jinagama and Bharata to present the proprieties of secular life (laukiks). How we wish he had not made this differentiation! Had he produced a work without this distinction, blending both 'jinagama' and 'laukika' in the same work, he would have been assured an honoured place in the galaxy of world poets. Even now he has his place there.

It is not possible to do full justice to *Pampa Bharata* in this short note. Suffice it to say that Pampa has achieved astonishing success in the difficult task of considering the mighty epic in a sizeable compass without omitting anything of significance and without damaging the over-all plan and structure of the story. In the words of D.L. Narasimhachari, he has converted the jungle of the *Mahabharata* into a park. In doing so, he sometimes compresses a whole episode into a single verse without sacrificing its essence or beauty, expands and elaborates where necessary, takes liberties with the sequence of events in the story and inserts new incidents according to his master plan, and concentrates on essentials and eliminates non-essentials. As he goes on narrating this intersting human drama, scene after scene unrolls itself before our bewildered gaze in swift and slow marches as the occasion demands, and by the time we come to the close of this panorama of *Pampa Bhatata* we are constrained to exclaim with him "Ee Bharatam Loka Pujyam—world venerated is this Bharata".

Pampa's *Udita Marga*, continued to evoke the admiration of succeeding poets and is admired even today. But none of the subsequent poets could go anywhere near

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him except one—Ranna. Ponna (936-969), though known as 'Ubhaya Kavi' Chakravarti—a title conferred on him by his patrons, King Krishna III of the Rashtrakuta dynasty, and despite his boastful claim that he is hundred fold superior to Kalidasa in poetic excellence, is only a Vidvatkavi', not a genius. Two of his extant works are *Jinaksharamale*, Jiaina stotra in 39 kandas, and *Shanti Purana* the story of Shantinatha—the sixteenth Tirthankara and fifth emperor of Jainism. Out of twelve Ashwasas in this Purana, the first nine depict Shantinath's eleven previous births and the last three give us a brief biography of this Tirthankara. Here and there he rises to rare heights in description of great beauty: but he himself falsifies his boast of superiority over Kalidasa by borrowing freely and copiously from Kalidasa's works. His *Shantipurana* is at best an important Jaina purana not a great Kavya.

Thus it was left to Ranna to achieve the closest possible approximation to Pampa. True to the tradition initiated by Pampa, he also wrote a Jain purana and a 'laukika kavya'. These are *Ajit Purana* and *Gada Yuddha* respectively. The former depicts the life of the second Thirthankara—Ajit Swamy. It also contains an interesting account of Attimabbe's life. She was a great philanthrophist of her times. This Purana rises to great heights while dealing with the renunciation of 'Vimala Vahana', the domestic life of 'Sagara' etc. But Ranna's poetic faculities have reached their zenith in his Loukika Kavya, Gada Yudha.

The great classic is an elaboration of the thirteenth chapter of Pampa's *Bharatam*, and aims at the identification of Ranna's patron—Satyashraya—with Bhima. Hence it is Bhima who is coronated at the end of the *Mahabharatha* war—not Yudhishthira. The influence of Bhasa's *Urubhanga*, Bhatta Narayanas *Veni Samhara* and Pampa's *Bharata* on *Gada Yudha* is clear. Ranna has followed Pampa in everything—even in characterization. Whereas Pampa glorified Karna in his *Bharata*, Ranna sublimated the character of Duryodhana in his *Gada Yudha*. He calls him Mahanubhava . The transformation of a villain into a 'Mahanubhava is the surprising achievement of Ranna. Besides, his summation of the earlier story of the Mahabharata in 'Simhavalokana Krama', the dramatic effect given to the whole work, the enormous power displayed in language, diction and style throughout have assured Ranna a place among the immortals of Kannada literature. B.M. Srikanth has recast *Gadayudhha* in the form of a drama with minor changes and Mahakavi Kuvempu has rightly called him Shakti Kavi.

Naga Chandra (1100-1126) is the next great name in Champu literature. His *Mallinath Puran* depicts the life of the nineteenth Thirthankara. with captivating description. This is a popular Jaina purana. But his *Ramachandra Charita Purana*, popularly known as *Pampa Ramayana* is a greater work of art. This is Ramayana with a Jain slant. Ravana has become a Mahapurusha here and joins the select band of other sublimated tragic heroes— Pampa's Karna and Ranna's Duryodhana. Nagachandra's lucid style, understanding of human nature, apt characterization and beauty of language have made him one of the most widely read Champu poets in Kannada.

Naya Sena wrote his *Dharmamrita* in 1112. The language used by him is very close to the spoken word. He has assailed a highly sanskritised Kannada style. A collection of fourteen different stories told in simple language to propagate Jainism, *Dharmamrita* is a unique work.

Nemichandra, who flourished at the court of Ratta King Laxmana at the close of the 12th century and the beginning of the 13th century, continued Pampa Marga by writing a Jain Purana—*Neminath puran*—and a 'laukika kavya'—*Leelavati*. The former is the story of the 22nd Tirthankara and the latter is a romantic Kavya. Both are of a high order.

Janna, one of the great names in Kannada Champu literature, wrote his *Yashodhara Charita* in 1209 and *Anantanath Purana* in 1230. He was Katakopadhyaya (Rajaguru) and Commander of Hoopala Narasimha. Hailing from an illustrious family of poets and Panditas, his is a multi-dimensional personality. His *Yashodhara Charite* is a unique work in Kannada dealing with perverted sex. *Anantanatha purana* is the story of the fourteenth Thirthankara. This, too is an accomplished work of art.

Nagavarma I has given us a beautiful translation of Bana Bhatta's *Kadambari* in Champu form. It is not a literal translation. He has shown enough originality throughout.

Similarly, Durga Sinha (1012-42) has given us a fine translation of Vasubhaga Bhatta's *Panchatantra*. Vasubhaga Bhatta is alive today due to Durga Sinha's translation. Hence this work assumes special significance.

Rudra Bhatta (1180) is the author of *Jagannatha Vijaya*—a scholarly work; Chikkupadhyaya (1691) is the author of eight Champu Kavyas of average standard.

Among the Virashaiva poets who have enriched Champu literature in Kannada, Harihara (1200) and Shadakshara Deva (17th century) are outstanding. Harihara is essentially a Ragale poet, and a great one at that. His only Champu Kavya, *Girija Kalyana* is not Harihara-like. Nevertheless, it is a rare work of art in many respects. Shadakshara Deva's *Rajasekhara Vilas* is one of the most popular Kavyas in Kannada. His *Basavaraj Vijaya* depicts the life of Sri Basaveshwara, the great prophet, social reformer and vachanakara of the 12th century. His *Sabara Sankara Vilas* deals with the fight between Siva in Kirata form and Arjuna. Shadakshara Deva is considered by many as the last of the giants in Kannada Champu literature.

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Mention might be made of Nagavarma II (1042) author of *Vardhamana Purana*, Shantinath (1065) author of *Sukumara Charita*, Karnaparya (1140) author of *Neminatha Purana*, Brahma Shiva (1189) author of *Samya Pariksha*, Andayya (1217) author of Kabbigara Kava—a work using only Kannada and Tadbhava words, and Suranga (15th or 16th century) author of *Trishasti-Puratana Charitam*.

An assessment of the over-all worth of Champu literature in Kannada is outside the purview of this brief survey. Suffice it to say that *Pampa Bharata, Gadayudha, Pampa Ramayana, Yashodhara Charita, Girija Kalyana* and *Dharmamrita* can adorn any literature in the world.

Su.P.

CHAMPU (Maithili) is a kind of elaborate and highly artificial composition in which the same subject is continued through alternations in prose and verse. The *Champu* style of narrative was in vogue in ancient and mediaeval literatures of India and occasionally we come across traces of this kind of mixed composition even in some of the modern literatures, Maithili being one of them. It is still one of the common forms in which the Maithili authors take pride. The Champu Kavya, generally consisting of prose and poetry, is divided into Unnhavas and is devoid of Ukti, Pratyukti and Viskambhaka (prelude). It is a Sravya Kavya with the admixture of prose and poetry with appropriate alankaras and rasas, having different forms such as *Nala-Champu, Bhoja-Champu, Bharata-Champu*, etc. It is wrong to say that the Champus have "neither sinewy strength and efficiency of real prose, nor the weight and power of real poetry: the forms no doubt afford scope for versatility, but the *Champu* written as a rule, has no original voice of its own". Somadeva's, *Yasastilaka Champus* written properly can be compared with any other form of poetry such as Mahakavya, Khanda-Kavya, etc.

A study of the *Champu* Kavyas written in Sanskrit and Maithili leaves no doubt that they are largely influenced by Bhakti movement and their social and political environment. It is interesting to note that while in north India only fortysix champus were written, this form of poetry in fact found favour with the royalties and religious institutions in the south under whose patronage these poets flourished.

The champus have to be valued in the context of their narration, i.e., in terms and degree of their own nature. While the Champus have received greater attention in local languages such as Maithili, Hindi, etc. they have received scanty treatment from the Sanskrit writers.

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U.T.

CHAMPU (Malayalam). As in Sanskrit, in Malayalam also Champu is a literary work in which prose and verse are intermingled but with a difference: while verse is usually in Sanskrit metres, prose is written in varying rhythms adopted from Dravidian folk metres. The earliest Champus in Malayalam are *Unniyachi Charitham, Unnichiruthevi Charitham* and *Unniyati Charitham* which were first brought to light by the Travancore University Manuscripts Library, Trivandrum in 1949, 1954 and 1956 respectively. All these champus represent the early phase of Manipravalam literature. *Unniyachi Charitam*, according to an internal evidence, was written by Thevan Chirikuman (13th cent.) and *Unniyati Charitham*, a work of a later period, was by Damodara Chakyar. *Unni Chiruthevi Charitham* is an anonymous work in which one finds hardly two stanzas written in Sanskrit metre while the remaining portion is written in varying rhythms adopted from the most popular Dravidian metres of the time. Still, this also is called a Champu!

In later periods many 'Champu' works came to be written. Punam Namboodiri's *Ramayanam Champu* is the first and foremost among the works of this period. Though the poet has imbibed a lot from Sanskrit works bearing on the *Ramayana* themes, the work has originality.

Bhasha Naishadha Champu by Mazhamangalam Namboodiri is an outstanding work in which one finds the sweetest form of Manipravala style. Mazhamangalam is believed to have written three other champus: *Kodiyaviraham, Rajaratnavaleeyam* and *Banayudham*. 'Bhakti' (devotion) is the predominent sentiment in the works of Neelakanta Kavi. His works, *Narayaneeyam, Chelloornadhodayam* and *Thenkailanadhodayam* are based on legends pertaining to the origin of the temples at Trippunithura, Perinchellur and Thrisivaperoor (Trichur) respectively. He also wrote a Sanskrit Champu, *Ashtamiprabandham*, about the famous Shiva temple at Vaikom. It is believed that Chakyars made use of the texts of these champus for their stage-performance and that they are believed to have interpolated many stanzas from Sanskrit classics in these works. Kunchan Nambiar, the exponent of 'Thullalppattu', is very much indebted to the authors of these champus, especially Punam Namboodiri, for the humorous and colourful style of narration.

There was an attempt by the neo-classical poets to revive this literary form during the early period of the twentieth century. Ravivarma Koil Thampuran wrote *Usha Kalyanam* Champu and Ulloor Parameswara Iyer and Sirdar K.M. Panicker followed Thampuran by writing *Sujathodvaham* and *Hyder Naicken* respectively. The

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only novelty of the last two champus is that their theme is not 'puranic' but are based on the history of India.

T.G.R.P.

CHAMPU (Marathi). There is only one work of this type in Marathi i.e. *Subhadraswayamvar Champu* (1768) of Niranjan Madhav. This is a Swayamvar Kavya describing the marriage between Arjun and Subhadra. This is the work on the line of Panchmahakavyas in Sanskrit literature having Churnikas in between written in prose. It has seven Sargas in different metres. Its treatment resembles Pandit Kavyas in Marathi literature.

Bh.K.

CHAMPU (Oriya). Following the Sanskrit tradition a good number of Sanskrit scholars of Orissa belonging to the 18th and 19th centuries composed champus on various themes. Names of poets like Chakrapani Pattanaik, author of *Gundicha Champu* and Bhagaban Bramha, author of *Mrigaya Champu* may be mentioned in this context. *Gundicha Champu* and *Chandan Jatra Champu* describe the Car festival and Chandan festival of Lord Jagannath at Puri. Subsequently, a few champus were written in Sanskrit and appended with thirty four Oriya songs of Oriya alphebetic sequence, pertaining to the context of the Sanskrit portion.

The practice of appending Oriya lyrics to Sanskrit champus were perhaps introduced in Oriya literature after the composition of *Kishore Chandrananda Champu* of Kabisurya Baladev Ratha (1789-1845). This particular champu is a work in Sanskrit, having in its appendix thirty four Oriya lyrics written in alphabetic sequence, the first letter of each line beginning with one consonant. Those lyrics written in a stylized language in the sequence of a long dialogue earned great popular acclaim in Orissa. The Oriya readers did not show much interest in the Sanskrit champu. On the other hand they accepted the lyrics or chaupadis which were composed in the sequence of each letter of Oriya consonants as the real champu. As a result, many Oriya poets who came after Kabisurya Baladev became tempted to append Oriya lyrics to their own Sanskrit champus. Thus in the post-Kabisurya period many poets composing the thirty four Oriya songs in the alphabetic sequence named the whole bunch as champu. Names of *Brindabanchandra Champu* of Govind Raiguru (1861-1902), *Jeeban Champu* (1888) of Damodar Pattanaik, *Jatiya Champu* (1908) of Shyambandhu Das, *Premlahari* (1904) of Harihar Misra, *Mohanananda Champu* (1927) of Nityananda, *Kishori Vilash Champu* (1933) of Nabakishore Mahanto, *Brahmajnana Champu* and *Mahima Vajan Champu* of Ananta Chandra may be mentioned in this context.

In this connection it may also be mentioned that Kabisurya's songs in the *Kishore Chandrananda Champu* depict the age-old story of love between Radha and Krishna and their happy union through the clever mediation of Lalita. The poet's power as manifested in the witty and dramatized dialogues of these lyrics is unparalleled in the whole of Oriya lyrical literature. Damodar Pattanaik's *Jeeban Champu* is a collection of thirty-four devotional lyrics. They depict the value of renunciation along with advice to the sinners who have gone on wrong paths. In respect of theme and language Shyambandhu's *Jatiya Champu* shows the author's originality as it deals with social and political problems in simple language highlighting the ideals of Vandemataram movement.

Hence any bunch of poems, thirty four in number according to the order of Oriya consonants, and wrongly regarded as champu, gained wide currency. But basically they are only collection of lyrics as they depict the subjective feelings and emotions of the poet. But during the period under discussion a few champus were also composed in Oriya which rightly followed the Sanskrit pattern of champu, a composite composition of both poetry and stylized prose. From this point of view, *Brindaban Chandra Binod* (1894) of Mahendra Singha Samanta (1878-1927) may be regarded as the first Oriya champu that followed the Sanskrit model. The author has named it as *Prakrit-Natya Prabandha* and has followed the Sanskrit Kavya convention such as invocation, Nandi and the introduction of Sutradhara (Stage manager) in the beginning and has written this portion in Sanskrit. The rest of the work has been written in Oriya in the form of champu. The work consists of thirty four poems in the form of dialogues between Radha, Krishna, Lalita and Madhumangala and each lyric is prefixed with Oriya passages which maintain the thematic sequence. The prose passages are highly alliterative and are written in the churnika style of Sanskrit. The composition is divided into three Acts, but the Acts are not further divided into scenes. As this Oriya composition does not conform to other features of dramatic form, and comprises both prose and poetry, it has been appropriately classified as champu. Though the thirty four lyrics of this work follow the formal pattern of Kabisurya's champu, it does not demonstrate any influence of Kabisurya on its language and theme.

The next champu worth mentioning is *Chataka Chandrashala Champu*, written by Laxmikanta Mohapatra (1889-1953). This, in fact, is a parody of Kabisurya's champu mentioned above. This champu contains both prose and poetry and humorously depicts the love between an educated modern youngman and a woman.

In the later times Gopinath Singh Deo, under the pseudonym, Nirdhuma Dhumaketu Mistry composed a champu in Oriya having both poetry and churnika (prose) in imitation of Sanskrit champu. His *Samanta Sambahana Champu* (1936) humorously depicts the socio-political condition through the poetic dialogues between a Samanta

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(master) and his servant. At places it is an excellent parody of Kabisurya's champu. The significance of this work lies in the Oriya shlokas composed in imitation of Sanskrit metrical pattern, and in a few churnikas and humorous songs. *Panchajanya* by Nityananda Mohapatra (1953), a work combining prose and poetry, dealing with the theme of patriotism, can also be regarded as a champu written during the post-Independence period.

Oriya lyrics known as champus can be thematically classified into four classes, such as devotional, social, humorous and mythological, mainly depicting the love of Radha and Krishna. But at the same time it may be pointed out that champu as a form of poetry could not gain popularity in the ever-changing arena of modern literature.

J.B.M.

CHAMPU (Sanskrit). "Gadyapadyamayam Kavyam Champurityabhidhiyate." (Sahityadarpana of Vishvanatha Kaviraja, "Gadyapadyamayi Kachichchampurityabhidhiyate." (*Kavyadarsha* of Dandin. That is, "Champu is a kind of mixed literature of prose and poetry together."

This is a new kind of attempt, necessitating an equal skill in prose and poetry compositions on the part of the author. But according to some, this craze for novelty has resulted only in a kind of elaborate and highly artificial composition, in which the same subject is continued through alterations in prose and verse. Whatever that may be, there is no doubt that Champu literature has come to occupy an important place in Sanskrit literature.

In Sanskrit specimens are not rare where verses have been purposely mingled with prose for serving this or that specific end.

But the novelty of the Champu literature lies in the fact that here verses have been brought forward, not for a limited and particular purpose, but simply for their own sake; simply because the authors wanted to have compositions, where verse and prose would have the same subject described in a random and haphazard way, alternately and indifferently in verse or prose. However that may be, there is no doubt that the rise of Champu literature was necessitated by the exigencies of the then prevalent situation.

Although Dandin mentions Champu as a form of Sanskrit literature (in his *Kavyadarsha*. I. 3I), and although he is supposed to have flourished not later than 7th/8th century A.D., the oldest known extant Champu is *Nalachampu* or *Damayantikatha* of Trivikramabhatta (915). Regarding its composition, it has been said here that Trivikramabhatta's father, Devaditya, a great scholar and a court-poet was absent from the station when an outsider rival arrived there to challenge him. To save his father's honour Trivikramabhatta himself ventured to compose a Champu, called *Nalachampu* with the very kind help of Sarasvati or the Goddess of learning; but he could not finish the same as his father returned soon, and so it was not necessary for him to continue.

The *Nalachampu* or *Damayantikatha*, as the name implies, is concerned with the full account of the enchanting love-episode between King Nala and Damayanti. But, that expectation is not at all fulfilled, when we find that in the seven Uchchhvasas or chapters, only a very small part of the magnificent story has been referred to. The rest is an irritating and meaningless kind of poetic and rhetorical outpourings. In fact, he openly follows the complex style of quite a few prose-writers of earlier days—to some extent of Subandhu and Banabhatta, well-known authors of *Vasavadatta*, and *Kadambari* and *Harshacharita* respectively.

But inspite of all these, his excellence as a poet of high merit has been recognised unstintingly by anthologists of fame; and all the verses, quoted in *Sharangadharapaddhati* of Sharangadhara, *Padyavali* of Rupa Gosvamin are traceable in the *Nalachampu*.

In the *Nalachampu*, we find that the last stanza in each chapter has the word Haracharanasaroja. Here, the advice given to Nala by the minister Shalankayana is like that given by Shukanasa to Chandrapida in Banabhatta's *Kadambari*.

Trivikramabhatta is the author of Nausari inscription of the Rashtrakuta king Indra III (915 A.D.). He is also credited with another Champu, entitled *Madalasachampu*.

Another Champu of fame is *Yashastilakachampu* of Digambara Jaina Somaprabhasuri (959 A.D.)

These two earlier Champus may very well be taken as good specimens of this type of Sanskrit literature. There is, however, a host of late Champus which do not seem to have improved the standard or added to the glory of Champu literature in Sanskrit. Mention may be made to just a few of the more well-known ones:-

Jivandharachampu of Harichandra is another Jain Champu of fame, on the life of the Jaina saint Jivandhara in eleven lambakas. This work is based on the *Uttarapurana* of Gunabhadra, completed about 850 A.D. He is probably identical with Digambara Jaina Harichandra who composed the *Dharmasharmabhyudaya* in twenty-one cantos; although this has not been definitely proved. He is a good imitator of Magha and Vakpati.

The Hindu authors of later Champus, composed their works on the basis of Epics and Puranas. Of these, perhaps the most well-known Champu is *Ramayanachampu* ascribed to Bhoja and Lakshmanabhatta.

Similarly, Anantabhatta's *Bharatachampu*, too, is quite well known.

Of the *Bhagavatachampus*, three, that is, those by Chidambara in three stavakas, Ramabhadra and Rajanatha are perhaps the most well-known.

There is also a large number of Champus, based on the Puranas. Of these, *Nrisimhachampu* of Keshavabhat-

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ta, son of Narayana, in six stavakas, *Daivajnasurya* in five Uchchhvasas and *Samkarshana* in four Uchchhvasas are all based on the well-known episode of Prahlada and Nrisimha Deva or the Man-Lion incarnation of Vishnu.

Bhagavatachampu of Abhinavakalidasa, dealing with the story of *Bhagavata* in six chapters, was composed in 1050. There were a number of poets who held this title and so the exact name of the author is not known.

Another Champu of about the same period is *Udaya Sundarikatha* of Soddhala, a Kayastha of Lata, who flourished in the 10th century A.D. under the patronage of King Mummuniraja of Konkan. This work consists of six Uchchhvasas and describes the marriage of Udaya sundari, a princess of the Nagas and Malayavahana, a king of Pratishthana. The first chapter is autobiographical and the style is quite attractive. The writer took the *Harshacharita* of Banahatta as his model, and following him, he gives a full account of his own lineage, as well as about earlier poets. Regarding Bana, he says feelingly– "On seeing the sharp spear of Bana in his *Harshacharita* who would not lose all delight in the aims of poetry?"

Another Champu writer is Someshvara Deva (1240), who composed *Surathotsava*. His *Kirtikaumudi* is written in the Champu style. It gives an account of the life of Vastupala, the minister of Viradhavala.

Mitramishra (1620), the author of *Viramitrodaya* composed *Anandakandachampu* on the early life of Shri Krishna.

Chidambara (1600), the author of *Raghavapandaviyayadaviya* composed *Bhagavatachampu* on the story of *Bhagavata*.

Parijataharanachampu of Shesha Krishna, in five chapters, is based on the well-known Purana legends regarding Shri Krishna's divine deeds, such as bringing of the Parijata flower from the Heaven, etc. The author flourished in the second half of the 16th century A.D.

Nilakanthavijayachampu of the South Indian author Nilakantha Dikshita was composed in 1637. It is based on the well-known mythological account of the churning of the ocean (Samudra-manthana) by gods.

Nilakantha Dikshita (1650) composed *Nilakanthavijayachampu* in five chapters. This is one of the wonderful feats of Shiva. This work clearly reveals the author's great mastery over vakrokti, and his special skill in revealing the different modes of sentiments.

Rajachudamani Dikshita (1600) composed another *Bharatachampu*.

Chakra Kavi (1650) who composed *Draupadiparinayachampu*. Venkatadhvarin (1650) is the author of four Champus, viz., *Vishvagunadarsha*, *Varadabhyudaya*, *Uttarachampu* and *Shrinivasachampu*.

The *Vishvagunadarsha* gives a vivid and realistic portrait of both the good and bad sides of life. The defects and derelictions of the then society, especially of the Tamil land, are clearly brought out here in vivid colours; and he spares none from his criticism. His skill in using alliteration off and on is very well brought out here.

His *Varadabhyudaya* is a work composed in praise of the greatness, glory and grandeurs of God at Kanchi. It is also called *Hastigirichampu*. His *Uttarachampu* is based on the story of Uttarakanda of *Ramayana*. His *Shrinivasachampu* in ten chapters sings the glory of the deity in Tirumalai near Tirupati.

Amongst the above four Champus, the first one, viz. *Vishvagunadarshachampu* is very popular and well-known in the Tamil land. Here, he conceived the novel idea of enriching Champu literature by including in it social criticism and satire. Thus, here two Gandharvas, Vishvavasu and Krishna take a bird's eye view of different countries from their aerial car, former praising their good qualities, the later criticizing their bad ones.

Venkatadhavarin, son of Raghunatha and Sitamba, of Atreyagotra of Coojevaram, was almost equal to Nilakantha Dikshita in his literary activities and was a voluminous writer of fame. He also composed *Yadavaraghaviya* as a supplement to Bhoja's *Ramayanachampu*.

Baneshvara composed his *Chitrachampu* as a quasi-historical kavya, on the life of King Chitrasena of Burdwan family who died in 1744. So, this work might have been composed during the later half of the 18th century A.D.

Krishna Kavi composed *Mandaramardanachampu*. The date is unknown. This Champu is rhetorically important, as it is a good treatise on rhetoric and prosody, with elaborate definitions and illustrations. It contains good examples of different metres and the poetics.

The Champu literature seems to have been specially popular in Southern India, as some of the examples will show.

Samarapumgava Dikshita, son of Venkatesha and Anantamma of Vadhulagotra, composed *Yatraprabandha* or *Tirthayatraprabandha* towards the third quarter of the 16th century A.D. in nine Ashvasas, describing his pilgrimage to the holy shrines of Southern India, with his elder brother. It contains a large number of verses; and also attractive descriptions of six seasons, sunrise, sunset, erotic sports and the like.

The *Tattvagunadarshachampu* of Annayarya adopts the pattern of Venkatadhvarin's *Vishvagunadarsha* and dwells on the comparative merits and demerits of Shaivism and Vaishnavism.

Vidvanmodataranginichampu of Ramachandra Chiranjiva Bhattacharya, a comparatively modern work, contains expositions and discussions of the different doctrines and faiths of different schools and sects by their respective followers; and in this way, brings out their real essences.

Svahasudhakarachampu of Narayana was composed in the 17th century A.D. It dwells on the love of Agni's wife Svaha and the Moon in an idyllic manner.

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Champus have been composed on very worldy subjects, like local legends, common festivals, well-known local personalities, local deities and the like.

Vedantacharyavijayachampu of Kavitarkika Simha Vedantacharya dwells on the life of the South India teacher Vedantadeshika, how he entered into argumentation with Advaita Vedantists and came out victorious, etc.

Like Jaina writers, Vaishnava writers too, have used the Champus for religious propaganda, i.e., propagation of the Krishna cult and Krishna legends.

Muktacharitrachampu of Raghunatha Dasa, a disciple of Shri Chaitanya, is a beautiful tale, showing as to how Krishna demonstrated that pearls could be grown as crops, by sowing and watering them with milk. But the real object of the Champu is to prove that Shri Krishna's love for Radha is far superior to his love for his wife Satyabhama.

Gopalachampu of Jiva Gosvamin, nephew of Rupa Gosvamin, elaborately and extensively describes the early childhood and youth of Shri Krishna in a very emotional style, after the *Harivamsha* and *Shrimadbhagavata*. This huge work describes the entire career of Shri Krishna, specially in accordance with the Bengal school of Vaishnavism, and may be called *Sidhantagrantha* or a manual of the same order.

Anandavrindavanachampu of Paramananda Dasa Sena Kavikarnapura is of the same theme and deals with the early life of Shri Krishna at Vrindavana only.

The only known woman Champu writer is Tirumalamba, who composed *Varadambikaparinayachampu*, a highly artificial historical Champu, describing the romance and wedding of Varadambika with her own husband or lover Achyutaraya who became king of Vijayanagara at about 1530.

This brief account of the Champu literature is enough to show its very extensive and variegated nature, as well as its universal appeal to public sentiments, in spite of its not being held in very high esteem by literary critics. According to most critics, combining prose and poetry in Champu has not succeeded, mainly because of a want of a proper sense of proportion on the part of the writers themselves. And the whole Champu literature in Sanskrit is a telling illustration of the same.

Yashastilakachampu is one of the two comparatively ancient Champus. It was composed by Digambara Jaina Somaprabha or Somadeva Suri, and is an elaborate work in eight Ashvasas, composed in 959 in the reign of the Rashtrakuta king Krishna, under the patronage of his feudatory, a son of Chalukya Arikesarin III. Like other Jainas, he composed the work for showing all the way to mukti or salvation by means of the Jaina faith. That is why, we find here that the last three sections of the Champu are devoted to propounding the main principles of Jainism for the layman. It is based on the legend of Yashodhara, king of Avanti, the cunning devices of his wife, his death, repeated rebirths and final conversion into the Jaina faith, leading to mukti or salvation. A large part of the work is devoted to narrating the experience of the hero in different births, and at long last, he resolves to get rid of this samsarachakra or seemingly endless cycle of births and re-births and the consequent sorrows and sufferings by accepting and following the fundamental tenets and teachings of Jainism. This didactic motive and philosophical leaning run clearly through the entire work, making it not only really a work of art, but also a Jaina manual of great value, e.g., the eternal question of ahimsa or non-violence and love towards not only fellow beings, but towards all including lower animals, is discussed here, and the king establishes the great truth that killing of animals in sacrifices is entirely wrong and sinful. The hero is shown here not only as a moralist, a philosopher and philanthropist, but also as an absolute politician, as proved through his learned discussions on political subjects with his ministers. All these go to show the author's deep scholarship, side by side with his great poetical skill as a writer of both magnificent prose and soul-stirring poetry, both descriptive and sentimental. According to some critics, however, Somadeva's underlying ethical and philosophical motive hampers his literary efforts as a real author to whom a Kavya is an end in itself, a work of art, pure and simple; and not a means to an end, viz., propagation and popularisation of a particular creed or a system of thought. The plot of the *Yashastilakachampu* is quite attractive and briefly as follows:

In the prosperous Yodheya country, there was a beautiful city, called Rajapura, ruled by Maridatta, given wholly to sensual pleasures and worldly cravings for selfish ends. For securing the same, he, on the advice of his family priest, decided to offer to the family Goddess Chandimari-Devata, a pair of all living beings, including human. He is ready to sacrifice, when there appears before him an ascetic pair, a young boy and a young girl who are twins. Their sudden appearance there is explained by the author like this:- An ascetic, Sudatta by name, has just then arrived at the outskirts of the city, and he roams about for choosing an abode. He first sees a beautiful city garden, but thinks it too sensuous for him, as gardens are ordinarily associated with secret love-episodes and the like. Then, he sees a burning place, but thinks that too, much too repulsive. So, finally, he chooses a small hill as his fittest abode. Now, his disciples include two young persons, the children of Maridatta's own sister. The wise sage Sudatta sends them to the king, because he is fully confident that the royal guard will accost them at the gate and take them to the king for sacrifice. But the king receives them very affably and questions them regarding their life-histories. Accordingly, in Ashvasa II, the boy, gifted like his twin sister, with the rare power of knowing his own past lives, tells the king a very interesting tale, which is as follows:-

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There was a king at Ujjain, called Yashoratha and his wife Chandramati bore him a son, named Yashodhara. The elderly king soon makes him the king and retires from public life for contemplation. King Yashodhara proves himself to be a very able monarch–also a good politician and an administrator of high repute. His discourses with one of his ministers on difficult political problems amply prove his ability. Here, it is emphasised that special precautions are to be taken to avoid the choosing of a bad minister, as well as the casting aside of faithful servants. However, in this way, the king seems to be very happy in his regal duties, as well as scholarly pursuits, like the reading of the *Vedas*, etc. But once he discovers at night that the Queen, his very dearest wife leaves him for an illicit love affair. Greatly enraged, the king at first wants to kill her, but is refrained from this heinous act by the fear of public scandal. Then, he is advised by his mother, who suspects the truth by thus seeing him given to ascetic way of life, to perform a sacrifice where all kinds of animals would be sacrificed to the family deity. As Jaina faith strictly forbids Himsa of any kind whatsoever, the pious king vehemently protests against this; a long discussion follows, in which the king points out that offering to the dead is absurd and that the crows alone are the recipients of the offerings thus made, and also that the idea of offering water as purifier is wholly absurd. In this connection, the learned king adduces a long array of evidences from the sayings of almost all the great poets, down to Rajashekhara. Wearied by this long and sharp argumentations, the Queen-Mother finally is content to have a cock of flour for sacrifice. But the wicked wife sees her chance and mixes poison with the flour and thus slays her husband, the king and mother-in-law, the Queen-Mother (Ashvasa III). In Ashvasa IV, the fate of the king, his mother and his wife is narrated. The wicked wife repeats her misdeeds in each birth. But the king and his mother at long last repent for their past crimes, are reborn as the twin children of Yashomati and the sister of Maridatta. On hearing this strange tale, King Maridatta approaches the Jaina saint Sudatta, takes instructions from him regarding Jaina faith and teachings and is, at the end, converted into the Jaina faith with all his subjects.

Somadeva here follows the pattern of Banabhatta's well-known prose kavya *Kadambari* and includes often tales within tales with the usual cumbrous result. But his poetry is of quite a high order; and in the introductory verses, he takes pains tó mention Bharavi, Bhavabhuti, Bhartrihari, Gunadhya, Bhasa, Kalidasa, Bana, Mayura, Narayana, Magha, and Rajashekhara together.

Another major Champu work is the *Ramayanachampu* ascribed to Bhoja and Lakshmanbhatta. It is the colophons in the printed text which refer to the author as Vidarbharaja, without mentioning any names. According to Indian traditions, Bhoja of Dhara in Malva is the author of the work. Vidarbha and Malva were two different places and the kings of these two places must have been different. From the evidences now available, it is not possible to explain the epithet Vidharbharaja, as applied to Bhoja. On the strength of this tradition, the date of the work may be taken to be the first half of the 11th century A.D, since King Bhoja ruled during 1005-1054. Bhoja composed the Champu up to the end of the Sundarakanda of *Ramayana* and the Yuddhakanda was composed later on by Lakshmana, son of Gangadhara and Gangambika. This Champu is written in the Vaidarbhi style - where equal stress is laid on the inner thought and outer expression. According to some manuscripts, there was a seventh Uttarakanda by Venkataraja.

Anantabhatta's quite well-known work *Bharatachampu* has been quoted by Narayanabhatta (1602). So he must have flourished in about 1500.

Champu literature in Sanskrit is, undoubtedly, quite a heart-captivating one, in spite of its inherent defects from the strictly technical or rhetorical point of view. In Sanskrit it has come to stay and delight all with its grandeur, narration of undaunted courage and eternal human desire for adventure.

So, the eulogy of the Champu literature in Sanskrit as the lovely combination of vocal and instrumental music (Bhoja's *Champuramayana*, Balakanda) and of grapes and honey (Venkatadhvarin's *Vishvagunadarsha*) is fully justified.

Ro.C.

CHAMPU (Telugu). In early Telugu literature there were no complete poetic or complete prose works. *Panditaradhya Charitra* and *Harischandropakhyanam*, written in couplets could be considered complete poetic works besides Thikkana's *Nirvachanottara Ramayana* (Uttara Ramayana without Prose). *Siddheswara Charitra* and *Pratapa Charitra* by Ekanuranadha and *Simhagiri Vachanam* by Krishnamacharya were prose works of later times.

Telugu literature starting with Nannaya's *Bharatam* mostly comes under the category of Champu. Some critics feel that Nannaya and others wanted to prove that they were equally facile both in prose and poetry unlike lesser writers who were adept in one of the two. And they chose the champu form. Others think that poetry, usually recited, had some 'prose plateau' where the reader could rest for a while, like in a landing in staircase. Still others are of the opinion that one poet used poetry to convey something spirited and emotional and used prose to cover drab areas.

Nannaya started his epic *Bharatam* with a Sanskrit shloka and immediately took up prose and only later came to poetry, whereas Thikkana started his epic work with poetry and then came down to prose. The ancient works in south Indian literatures were mostly Champus. Thus the

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neighbouring literatures too might have influenced Telugu literature. Apart from rhetorical definition, a poetic work is widely known as Champu Kavya and a prose work as Gadya Kavya. As Nannaya's *Bharatham* is known to be a poetic work, Thikkana had to describe his *Uttara Ramayana*, as Nirvachana, that is, 'proseless.' This cue was taken by his successors.

Pillalamani Pina Veerana, while translating *Jaimini Bharatam* from Sanskrit into Telugu said he would do it in Champu style. Other characteristics of a Champu Kavya coincide with the characteristics of mahakavya or a great epic.

J.V.S.

CHANAKYA (Maithili), the only poetical work of a Maithili poet, Dinanath Pathak (B .idhu), posthumously published (1965). *Chanakya* has been edited by Chandranath Misra 'Amar'. The book deserves special mention, as an attempt in new direction of narrative poetry in Maithili. Free from the adaptation of sacred texts, its subject-matter has been derived from a glorious chapter of Indian history. Unfettered and independent from religious obsession, with almost entirely secular outlook and inspired by pure human interest, the book presents a remarkable innovation besides the intrinsic qualities it bears. Chanakya, the hero of the poem, who is a great historical figure, a patriot and statesman, full of fire and feeling, with his simple living and high thinking, with sincerity and devotion manages to crown Chandragupta as the first emperor of the great Mauryan empire. The plot of this Mahakavya is well known. It begins with the advent of Chanakya, leading till then the life of an Acharya, a preceptor, on the political scene of the country. as an upright leader of the masses, taking up the cause to incite his countrymen against the impending danger of external invasion by the Greek Emperor, Alexander the great, who was just at the door. In the process, Chanakya cautions Mahananda, the ruler of Magadha, who indulged in lust and luxury, but he takes it otherwise and insults him. Being provoked, Chanakya takes a vow to overthrow the Nanda dynasty. Alexander the great, sensing the resolute determination of the people to face any chanllenge, is deterred from proceeding further and turns back. Then Chanakya organises popular upheaval against the misrule of Mahananda who is ultimately overthrown and assassinated. Chandragupta, a brave and trusted disciple of Chanakya is crowned the king of Magadha. Thus discharging his duties, Chanakya takes leave for Mithila, his homeland, to live in peace and write a book on Arthashastra, for the proper functioning of the states.

In *Chanakya*, the tenets of Mahakavya have not been rigidly followed. Still some of the general traits are well maintained i.e. sargabandh, having several cantos, the hero Chanakya is a well known-historical person, the plot is popular and full of descriptions, rather than a strictly definable genre, it manifests the epic spirit, in the scale, the scope and the profound human importance of the subject. The very conception of *Chanakya* is marked by grandeur and sagacity. The whole poem is replete with patriotic fervour. The portrayal of a true leader (1st canto) is remarkable. In historical perspective the poem reflects the existing political condition of the country. It has much more contemporary relevance in it. The poet has conceived Chankya as a mass leader who knew how to rouse the enthusiam of the people in times of national crisis.

The lucidity of language, organic unity which is achieved by images and symbols which come in profusion, deft masetry over rhythm and diction, frank and forceful verbal vigour, powerful and effective style have, doubtlessly, made this poem a great achievement.

S.J.

CHAND KA MUNH TEDHA HAI (Hindi) was the first volume of the late Gajanan Madhav Muktibodh's poems, published posthumously. The selection of the poems was made by the late poet's friend Shrikant Verma and the preface 'Ek Vilakshan Pratibha' (A rare genius) was written by another poet (and a close friend) Shamsher Bahadur Singh. The first edition of the book was released on the 15th August, 1964. The selection of the poems and their order was finalised in consultation with the poet, just a little before his death.

The twenty eight poems included in the volume consist of some of Muktibodh's best known poems like 'Andhere Mein', 'Brahm Rakshas', 'Chand ka Munh Tedha Hai', and 'Chambal ki Ghati Mein'. Most of these are long narrative poems, which create strange mythical worlds that teether on the verge of insanity and yet a careful craftsmanship is discernible. Shamsher Bahadur Singh, in his preface to the volume, compares them to vast mural paintings in which each shape is interwoven carefully with the other to create a picture of awesome proportions.

The poems in the volume have a hard crystalline brilliance. Muktibodh, like 'Nirala' before him, felt the rot that had set in the smug and self-seeking middle class he was a member of and in poems, like 'Bhul-Galati' and 'Shunya' and 'Brahm Rakshas', reveal it acutely through a fantasy so carefully controlled, and developed, that the ghostly protagonist of the poem, the Brahm Rakshas, sitting in an ancient well and chanting mantras and quoting western scholars in a mad outburst, becomes a startlingly real symbol of the decadence of our own intellectual tradition, and an intellectual's tormented search for the truth.

In poems like 'Chand ka Munh Tedha Hai', the

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romantic dichotomy between emotion and reason disappears entirely. The greatness of poems like this lies in the fact that the poet's personal sufferings are continually being diffused and disinfected by a very genuine hostility to all 'cults'' of suffering. The steadily flickering, somewhat saturnine, humour of his verse is never unaware of the supreme irony of human life.

At his best, as in 'Brahm Rakshas' or 'Andhere Mein', Muktibodh is a dramatic poet. In his long poems in the volume, he does not present just themes or generalisations, but rather an entire world of fantasy at the centre of which is the poet—not as artist, but as a consciousness. And it is thus that the crisis in the life of the poet can be seen as national and cultural as well, and the poem can retain both its rhetoric and its lyricism.

In the critical writings, the Marxist bias of Muktiboth comes out strongly, but it is a mark of his greatness that in his creative writing, he maintains, by a supreme effort of will, an open and questioning attitude to his rational self, and so poems like 'Andhere Mein', which strain beyond the poet's own beliefs and convictions, become truly a creative piece of writing.

M.P.

CHANDALIKA (Bengali) is a play and dance-drama by Rabindranath Tagore. As a short play, it has two scenes with three characters–Prakriti, Ma and Ananda. The dance-drama *Chandalika* consists of three scenes, with some additional roles of Daiwala (curd-seller), Churiwala (bangle-seller) and Rajbarir anuchar (a messenger of the King's house), besides the three characters already mentioned. The play was written in 1933; after five years, in 1938 Tagore converted the play into a dance-drama with the same title.

The story of *Chandalika* is taken from *Shardulkarnavadan* incorporated in *The Sanskrit Buddhist Literature of Nepal*, edited by Rajendralal Mitra. However, Tagore has modified both the theme and the story in his play. While in Tagore's play, purity of human love is the central theme, it is also free from any religious creed whatsoever. Tagore believes that true love is something beyond the physical passion.

In the first scene of the play, we find that Prakriti and her mother are talking together; mother comes to know that her daughter has fallen in love with Ananda, a disciple of Lord Buddha. She warns her daughter saying that being untouchable, she should not have loved him. But Prakriti, now a changed woman, bows down at the altar of Ananda, begging forgiveness and dies. With Ananda blessing the departed soul, the play ends.

Rabindranath developed this play into a dance drama with the same story, except for the conclusion. In the dance-drama, Prakriti reawakens with the blessings of Ananda at the end. In the dance-drama, of course, the sting of untouchability has been depicted with vividness introducing the characters of the village girls, Daiwala a Churiwala, as well as through the inner conflict and mental struggle of Prakriti. Mother's exercise of witchcraft is also very attractive and a vital part of drama.

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Pr.

CHANDARWAKAR PUSHKAR PRABHASHANK PUSHPAJANYA (Gujarati; b. 1922) is a research scho in folk-lore, journalist, novelist, writer of one-act pl and stories.

He was born at Chandarwa in Ahmedabad distr He passed Matriculation in 1939. He had been underground worker for freedom right since 1942. passed his B.A. examination from Gujarat Colle Ahmedabad in 1944 and M.A. examination from P Graduate Centre of Gujarat Vidyasabha in 1946, tak Gujarati as his principal subject, at both the examinatio

In 1947 he had joined H.L. College, Ahmedabad Lecturer in Gujarati, and later on joined B.D. Ma Arts College, Ahmedabad, in 1956. He worked Principal, Rajni Parekh Arts College, Khambhat, fr 1960 to 1963, and as a Professor in Madhwani Colle Porbandar, upto 1965. Thereafter, he worked in Un College as Principal during the year 1966, and also Dhrangadhra College upto 1969 as a Professor of Guja ti. After this, he worked as a Reader in Saurash University, Rajkot upto 1976, where he was associa with the Department of Folk-lore and Charani Literatu From 1976, he has been working as a Professor and H Director of Lokayatan, an institute in Chandarwa.

His contribution to the field of Folk-Culture Folk-lore is significant. His critical books are: *Dhool Dhefa, Dharti Fore-Fore, Rasamrit* and *Lokrang, Va ane Vadvai, Lokamrit*. His approach towards literatu clear from a number of his articles, such as 'Gujara Nathna Adharbeejo', 'Harmirji Gohil', 'Loktatt Adhyayan', etc. It has been his chief object of study to how ancient culture and Indian values of life are reflec in a composition, and how a composition assumes exquisite form of art. *Lokvarta* dealing with the form Folk-Tale is one of his remarkable books.

It contains a good number of articles on a comp tive study of Indian narrative literature, motif-orie study, etc. *Padhar, Ek Adhyayan* is yet another volum its own kind, dealing with Padhar tribes. For the first ti the culture and literature of this tribe have been brou to light by wide and extensive research work.

Angad-Vishti and *Kundaliya Jasraj Hardholanira* two model studies of Charani Literature edited by

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With the publication of these works which are representatives of a great tradition of Charani literature, both Gujarati and Rajasthani literatures have come closer.

His other edited works of Folk-lore and Folk-songs are *Khetarno Khedu* (1958), *Okhamandalni Lok-Kathao*, *Sompya Tujne Shish*, *Sonani Zaal*, *Navo Halko Chander Ugye Chalvun* (1964), *Vage Rudi Vansali*, *Olya Kanthana Ame Pankhida*. He collects the data in a systematic, scientific manner, and then gives his own findings and observations. For example, the subjectwise classification of 'Navo Halko', and the Folk-Songs of various regions in *Olya Kanthana Ame Pankhida* prove to be extremely useful to scholars of this subject because of this systematic study. It is largely owing to these publications that copious new literature has been made available.

Among his novels which exceed the number of fifteen, worth mentioning are *Rankna Ratan* (1946), *Liluda Lejo*, *Bavdana Vale* (1954), *Manvino Malo* (1955), *Dharti Bhar She Zilshe ?* Vol. 1, 2 (1964), *Gir Amari Chhe*, *Bhavni Kamani* (3rd edn., 1976), *Rank Haiyana* (1976), etc. Chandarwakar is evidently a realist, a regional novelist, who vividly depicts the real experiences of simple rustic life and its social activity. These novels, dealing with the customs and conventions, manners and morals of rustic tribes like Padhar, Koli, etc., directly point out the good-will of the writer towards simple village folk, which may also be one of the reasons of their popularity.

His career as a dramatist mainly rests upon a bunch of One-Act plays, such as *Piyarno Padoshi* (1947), *Yagna* (1952), *Mahina Olare* (1956), and *Sahkarman* as also his editing of One-Act plays having no heroine, *Rang-Leela* (1957). All of them candidly reflect his art as a dramatist. His dexterity in dialogue and conflict marks some of his excellent One-Act plays. His preface, running into 77 pages, given at the beginning of *Rang-Leela* bears ample testimony to his studious outlook and zeal.

His short stories are collected in various volumes such as *Bandhni* (1954), *Anterdeep* and *Shukanvanti* (1956). His short stories generally depict provincial atmosphere, and are centred around some of the most common human problems.

B.J.

CHANDBARDAI (Hindi; 1168-1192). The life history of Chandbardai is shrouded in mystery. Most probably he was born in Lahore (now in Pakistan) in the 12th century and for many years served as a court-poet of Prithviraj Chauhan, the famous king of Delhi. It is assumed that both the king and the poet were born, and died on the same day, though this statement seems to be incredible. His father's name was Venarava or Mallarava. He, himself, had ten sons. He composed an epic entitled *Prithviraj-Raso*, which on his instructions was completed posthumously by his son Jallana, but there is no historicity attached to this legend. Buhler is of the opinion that any poet of this name did not exist at all at the court of Prithviraj. Even the inscriptions of the time of the king do not mention the poet's name.

Four recensions are now available of the work *Prithviraj-Raso*: (i) a large one (containing 13 to 17 thousands verses); (ii) a medium one (9 to 12 thousand verses); (iii) a short one (2400 verses); and (iv) the shortest one (containing only 1300 verses). It is difficult to ascertain which of the four is authentic. In almost all of them we find mention of events that occurred not only many centuries before the birth of Prithviraj, but also many centuries after his death. Moreover, many of the events mentioned do not tally with the inscriptions. In fact this epic, originally written by Chandbardai, has been interpolated by the bards and minstrels for centuries, in the language in vogue from time to time. As a whole its language is known as 'Dingal'–a variety of Brajabhasha profusely mixed with Rajasthani language. We come across numberless words of other languages like Sanskrit, Apabhramsha, Arabic, Persian and Khari-boli. It, thus, has not much importance from the historical point of view, yet it presents fine pieces of poetry specially steeped in heroism and eroticism for the following obvious reasons. The hero of this epic–Prithviraj, a brave and sensuous king that he was, had to fight battles against other native kings to forcibly acquire their beautiful daughters and after his glorious victories was eventually married to the princesses. Such incidents gave a vast scope to the poets to deal with the heroic and erotic sentiments. He presented vivid and graphic descriptions of the army marching towards the battle-field on land and war-tuned drum-beats of the battle itself, the clinking and rattling sounds of the swords and other weapons, the neighing of the horses, the horrid and fierce sounds of the dying soldiers, and then the joyous noise of his victorious army, the trot of the galloping horses carrying away Prithviraj Chauhan along with his new find—the charming princess–on its back and behind them the futile chase of the handful of faithful and militant soldiers of the defeated king and in the end meeting of the two newly weds enjoying all sorts of erotic pleasures.

The marriages with Icchani, Sashivrata and Sanyogita are considered to be the best episodes in this respect. His battles with the Muslim king Mohammad Ghori present heroic scenes of confrontation of vast magnitude of the two armies in the last of which Prithviraj ultimately died a hero's death.

This epic consisting of 69 cantos is composed in about 70 different metres in an elegant diction and picturesque style expressing vigour and virility, full of alliterations, similes and metaphors and is considered to be the first major epic in Hindi, and, therefore, its author the first major poet of Hindi literature.

Sa.C.

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CHANDI CHARITRA (Hindi): *Dasham Granth* is the collection of the works of the Dasham (tenth) Guru–Guru Gobind Singh. Three of the 13 works relate to Chandi, the mother of the universe, who assumes different forms to perform different duties towards the creation. One of the three books is in Punjabi and the other two are in Hindi (Braja Bhasha). *Chandi Charitra Ukti Vilas* is considered to be more important and Chandi Charitra is said to be the 'second'. In general reference Chandi Charitra signifies the *Chandi Charitra Ukti Vilas.*

The story of Chandi is related in *Markandeya Puran* (Sanskrit) in the form of 'Durga Saptashati' (700 verses about Durga). As a part of the *Dasham Granth, Chandi Charitra* is available only in Gurumukhi script, but it has also been published independently in the Devanagari script. It is divided into 8 chapters (unlike in Sanskrit which has 13 chapters). The goddess performed 3 important deeds to help her devotees. The first was the slaying of the demons–Madhu and Kaitabha. As a part of the second deed, the second chapter describes the slaying of another demon–Mahishasur. The death of Dhumra nayan, Chand Mund, and Rakta Bij is described in the following chapters. The sixth and the seventh chapters are most important as they narrate her most important deed–her fight with the most powerful demons–Shumbha and Nishumbha.

It is evident that the dominant sentiment of *Chandi Charitra* is devotion (Bhakti). Tulsidas had written *Ramcharitamanas* to propagate 'Ram Bhakti', and Guru Gobind Singh wrote *Chandi Charitra* to awaken in the people devotion to the mother Chandi. As a bhakti Kavya of the later medieval period *Chandi Charitra* has no parallel. The Bhakti of Guru Gobind Singh is the devotion of a soldier. He worshipped to get himself charged to act. Devotion is the wire which connects the devotee with the Mother and which conducts her powers to him. Charged with the spirit the book bubbles with the heroic sentiment—Vira rasa. While Bhushan Lal Sudan, etc, revived the Raso-tradition of Vira rasa, Gobind Singh developed his style on the foundation of Bhakti.

Guru Gobind Singh is a master in the matter of descriptions. At every step we realise that it is the manifestation of the poet's own experience. His descriptions are fascinating on account of their originality. His language is chaste, metres correct and according to the environment, narrative fresh and impressive. As a saint, as a soldier, as a poet, and above all as a person Guru Gobind Singh is a legend of his times and *Chandi Charitra* is his best work. This small book combines the mundane with the divine, 'Vira Rasa' with 'Bhakti Rasa', and poetic art with didactic candidness.

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O.P.

CHANDI DI VAR (Punjabi) is a composition of Guru Gobind Singh included in the *Dasam Granth.* It is almost the only work he wrote in Punjabi. For its subject, Guru Gobind Singh has chosen a mythological story from *Markandeya Purana* in which Devtas (gods) having been defeated by Daityas (the demons) seek the shelter of Durga, the symbol of power and energy according to the Hindu belief. She helps them with all her force; the demons are defeated and Indra regains his lost paradise.

Chandi is another name of Bhagavati but the actual title, as given in the *Dasam Granth* is *Var Sri Bhagavati Ji Ki.* The philosophy behind this composition can be interpreted as a hint to the Indian people that the oppressive Mughal rule can be subverted only by the power of the sword. The word Bhagavati has been interpreted to mean 'sword'. In a fight between virtue and evil, virtue always wins in the end. Some people have misconstrued that Guru Gobind Singh was a worshipper of the goddess Durga or Chandi. It is a heroic poem of excellence with resounding word pictures, appropriate imagery and onomatopoeic diction.

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K.S.K.

CHANDIDAS (Bengali; 15th Century) represents the culminating point of Bhakti lyricism only comparable to Surdas (1478-1563) in its grandeur, depth and simplicity. Owing to the mythical aura associated with his name, it has not yet been possible for literary historians to establish his identity in concrete terms of biographical details. Judging by the varied character of the poetry contained in between one thousand and twelve hundred lyrics attributed to him, critics are of opinion that there have been at least three poets bearing the same name, although with different epithets.

The first one of these is Badu Chandidas, who wrote *Sri Krishna Kirtan.* He existed in the pre-Chaitanya era and wrote dramatic poetry about Krishna, drawing largely on Jayadeva's *Gitagovinda.* Sri Krishna Kirtan is a ballad elaborately dealing with the Radha-Krishna episode based on a rural theme. The story is sub-divided into 11 chapters, some incomplete due to non-availability or wear and tear of pages of the only manuscript discovered so far. The theme harps again and again on the forbidden love between a village maid and her wooing mate: Radha and Krishna have indeed been depicted as such therein. The

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book has been condemned, at some conservative quarters, for its obscenity.

At once crops up the controversy as to the identity of the Chandidas relished by Chaitanya. Badu Chandidas, in all probability, preceded Chaitanya; yet devout Vaishnavas would not agree to his getting absorbed in a story so 'crude' and 'immoral'. Some scholars, of late, have been able to establish with some amount of conviction that out of quite a number of 'Padakarta' Chandidasas, one might have flourished before Chaitanya, and it was he who had impressed Chaitanya with a series of splendorous verses.

Taking all these points into consideration, it may be logically surmised that Badu Chandidas and a 'Padakarta' Chandidas also belonged to the pre-Chaitanya era, that is, to the 15th century.

The second is known as Dvija (literally, twice–born). His contemporaneity with Chaitanya can be legitimately derived from the internal evidence of his poetry. Actually, it is this poet whose emotive and devotional poetry moved Chaitanya; yet it also appeals to readers widely, irrespective of their secular or sectarian dispositions. The post-Chaitanya Chandidas is termed Dina (literally, humble). Elements of Sahajiya and Vaishnavism are discernible in what he, or his successor also termed Chandidas, wrote. The latest poetry by this author (or authors) is singulary esoteric and devoid of lyricism.

The first might have flourished in the village of Chaitanya in the district of Bankura, and the other might be associated with Ketugram in Burdwan, and Nanur and Kirnahar in Birbhum. Apart from the question of plagiarism and interpolation, there cannot be any doubt as to the poetical integrity of Badu and Dvija Chandidas. And yet the name of Chandidas which is often mentioned without any epithet has for posterity the stature of one who is the doyen of Vaishnava poets. Chaitanya's inclination towards his poetry rests on the unique blend of personal and depersonalised strains of the latter's poetry. It reveals the poetic personality of a lyricist who expressed the emotions he experienced in a direct way which is at the same time subtle and replete with metaphors not culled from any rhetorical source or exercise. Hence his universality has an authentic ring about it. His touchstone lines like 'Chale nil sari ningadi ningadi paran sahite mor' (the blue sari passes by taking my life with it) may compare with Herrick's 'when in silk my Julia goes/then, (methinks), how swiftly flows/liquifaction of her clothes'. A second look reveals that Chandidas universalizes his experiences without naming or localizing his idol. Similarly, countless couplets such as 'ghar Kainu bahir, bahir Kainu ghar/bujhite narinu ami tomar antar' (I turned the home inside out, and still I could not grasp what is inside you, my friend) have become a part of the Bengali psyche and its poetic heritage. The untarnished intensity of this poetry has helped much towards the moulding of the Bengali (Gauriya) school of Vaishnavism.

Apart from all that has been said above, manuscript evidence has been discovered about another post-Chaitanya Chandidas, possibly belonging to the 17th century. He, identified as Dina Chandidas, had written volumes of verses almost of no consequence.

Of the number of other Chandidasas one Tarani, or more aptly, Taruniraman Chandidas is credited with the writing of the Sahajiya Padas; and the Rami legend is also associated with him. According to that, Chandidas, the Brahmin poet, achieved his success, both in his poetic activities and also in his religious pursuits, through the graceful association of the washer-woman Rami, with whom the poet had been involved in a forbidden yet deep and intimate love affair. They are said to have been united by the ties of 'sahajiya sadhana'. This also may be an episode of not earlier than the 17th century.

The name of Chandidas in itself has been an exhilarating experience for the reader of Bengali literature with so many abiding verses of so varied interests. The problem of identification has added to the thrilling experience, particularly for the scholars of literary history.

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A.D.

CHANDILYAN (Tamil; b. 1910). Well-versed in English, Sanskrit and Tamil, he makes his living by writing. His real name is S. Bhasyam. According to Kamil Veith Zvelebil Chandilyan is the fourth most popular Tamil writer. At any point of time, one of the high-circulation Tamil journals will serialize his novels. Currently, *Kumudam* is serializing his *Vijaya Mahadevi*, a novel set in ancient Kalinga. Most of his novels are long with vivid descriptions of places and persons, and are on some well-known historical personages in Tamil history. *Kadal pura* is about Kulottunga I, Chola King, 1070-1178, and is in 3 vols 1967; *Yavana rani* is about a princess from Greece and is in 2 vols. *Raja Tilakam* is about Narasimhavarman II, Pallava King, 690-715; *Pallava tilakam* is about Dantivarman, 779-830, Pallava King; *Jala dipam* (1973, 3 vols); *Raja muttirai* is on Jatavarman Sundara Pandya I, 1251-1268, and is in 2 vols. Chandilyan has written Cenpakat tottam (Garden of a sweet-smelling flower) *Puratcip pen* (Progressive girl, 1958) *Raniyin Kanavu* (The Queen's dream, 1963) short stories, two books of criticism, the first on Tiruppavai, Vaishnavite hymn by Andal, and the second, *Kamban kanta penkal* (Women characters in Kamba Ramayanam, 9th century Tamil epic on Rama, 1979) and an autobiography entitled *Porattangal* (My struggles, 1978). Chandilyan writes for films too. He has his detractors also. The historical romance,

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projected by him chiefly as didactic literature, degenerated into many pseudo-historical novels, naive and immature, tales of escape and make-believe. Typical of this kind of writing of Chandilyan may be seeen in his long, pseudohistorical fantasies in hard cover couched in a style with long, involved sentences.

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V.K.S.

CHANDIMANGALA-KAVYA (Bengali). Like all other Mangala Kavyas of mediaeval Bengali literature, the Chandimangala-Kavya also represents a cult behind it, - the cult of Chandi. The goddess Chandi is an admixture of various deities: the folk - deity, the deity of non - Aryan origin, and the mythic deities of Durga and Chandi of Brahmanic cult. It is round about the 10th century A.D. that the goddesses Durga and Chandi merged into one.

The Chandimangala-Kavya has two different tales: the first is the tale of Kalaketu, the huntsman; and the second, the tale of Dhanapati and Shrimanta, the merchants. Like all other Mangala-Kavyas, the present tales have several parts: the 'Deva'-part, the 'Akshetika' (a huntsman) part and the 'Vanika' (a merchant) part. In the Deva part, the conjugal life of Lord Hara and his divine consort Parvati, has been depicted. The goddess Parvati with a view to find herself worshipped on the earth, uttered a curse against Nilambara, the son of Indra and his wife Chhaya. They were born as Kalaketu and Phullara respectively in the family of a huntsman. The goddess Chandi took kindly to Kalaketu, and through her grace Kalaketu founded the city of Gujarata, and became a king there. Here appears the notorious character Bhandu Dutta, who was insulted in the estate of Kalaketu, and then as a retaliative measure he joined the party of the king of Kalinga state; a severe battle was fought between Kalaketu and the king of Kalinga. Kalaketu won the battle ultimately, and the villain Bhandu was punished. Kalaketu and Phullara rose to heaven, fulfilling all the wishes of the goddess Chandi.

The tale of Dhanapati (and of Shrimanta, his son) is a longer one and naturally its continuity has been broken in many places. Unlike the tale of Kalaketu the huntsman, it tells the story of a merchant of higher social status. It is from this episode, that one is tempted to conclude that the goddess had established herself in the life and lore of a primitive society at first and thereafter she made her way into the higher social status, the merchants being the elites at that time. Khullana, Dhanapati's second wife, was also a cursed lady, a resident of the heaven; Ratnamala was her former name. Dhanapati (= a rich man) was a Shaivite, and had no faith in the goddess Chandi. He went on a sea-voyage with his argosy, met a great disaster in the Kalidaha (the lake of Kali) because of the anger of Chandi. It is through the activities of Srimanta, his son, and Khullana, his second wife, who appeased the goddess Chandi, that Dhanapati found a happy life at last.

Like all other Mangala-Kavyas, the tale of the Chandimangala also follows a traditional line in the works of all the poets. Manika Datta, who has been supposed to be a poet of pre-Chaitanya era, has also been accepted as the pioneerpoet of the Chandikavya. Most probably Datta hailed from Maldah (a district in North Bengal). Next comes Dwija Madhava, in all probability a resident of West Bengal, but he composed his poem in Chittagong (now in Bangladesh), because most of his manuscripts have been found there, some of which have also been published. He composed his poem most probably sometime between 1578 and 1580. The most striking feature of his narrative is the killing of Mangala the demon by the goddess Chandi. The tale is an abridged one and the manner is that of a Vrata-tale.

Mukundarama Chakrabarti, the most celebrated poet of the Chandi-trend, is also the central figure of the whole of mediaeval Bengali literature. Chakrabarti won the title 'Kavikankana' (bangle of all poets) by showing his poetic ability and talent of high order. From authentic manuscripts we come to know that the poet's forefathers were the residents of a village Damunya, in the district of Burdwan. Being persecuted by a political ruler, the poet had to leave his hearth and home in about 1544. He took refuge in the court of Bankura Raya, a Brahmin king in the district of Midnapore, and was appointed private tutor of the Prince Raghunatha; the poet composed his poem in about 1590-91, during the reign of Raghunatha.

Mukundarama has added new dimensions to the old and traditional tale through his subtle power of observations, rare capability to understand the whole human life, sense of pleasant humour, deployment of dramatic incidents, and above all, through his characterisation.

Other minor poets of the Chandi-mangala are: Valarama Kavikankana, Dwija Janardana, Dwija Ramadeva, Dwija Harirama, Muktarama Sena, Ramananda Yati, Jayanarayana Dewa. Dwija Ramadeva's work (1650) has been published by the University of Calcutta.

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N.B.

CHANDRAGOMIN (or Chandra; Sanskrit), was an inhabitant of Eastern India. He flourished around 5th century A.D. As a follower of some Mahayana Buddhistic sect, he admired and emulated the altruistic ideal of a

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Bodhisattva. He was held in high esteem by his contemporaries.

Chandragomin's works, both authentic and apocryphal, may be classed conveniently under three categories, viz., (i) vyakarana, (ii) kavya and (iii) sadhana (including healing magic). All these works are found in their Tibetan translation in the Bstan-Hgyur. Under the first category come the (a) *Chandravyakaranasutra*, (b) *Vimshatyupasargavritti*, (c) *Varnasutra*, (d) *Adhikarasamgraha*, (e) *Unadi* and (f) *Chandravyakaranavarnasutravritti*. All these have already been edited and published by Bruno Liebich of Breslau University (Leipzig, 1902 and 1918). Chandragomin's Vyakarana with his svopajnavritti (auto-commentary) has also been edited later on by Kshitishchandra Chatterji (Poona, 1953 and 1961). Chandragomin's Sanskrit Grammar is a full-fledged system modelled on Panini's. An authoritative grammarian of his times, Chandragomin discovered from a mountain in South India a single manuscript of Patanjali's *Mahabhashya* on Panini's *Ashtadhyayi* and revived at the bidding of King Abhimanyu of Kashmir the tradition of study and teaching of the *Mahabhashya* which became extinct due to the hostile criticism of the adversary scholars like Baiji, Saubhava and Haryaksha (Bhartrihari's *Vakyapadiya*, 2/487-489 and Kalhana's *Rajatarangini*, 1/176). In his grammar Chandragomin has followed Katyayana's Varttikas and Patanjali's *Mahabhashya* in most cases. Chandragomin's views have been referred to by the later grammarians.

Under the second category come the (a) *Shishyalekhadharmakavya*, a literary epistle from a Guru to his disciple dealing with Buddhistic teachings (after the fashion of Nagarjuna's *Suhrillekha* written to a friend), (b) *Lokanandanataka*, a drama delighting the public, extant only in the Tibetan translation (ed. with a German retranslation by M.Hahn, Wiesbaden, 1974) and (c) *Aryavalokiteshvarastotra* and some other stotras.

Lastly, under the third category come the (a) *Simhanadasadhana*, (b) *Ashtashatasadhana*, (c) *Kushthachikitsopaya*, and (d) *Jvararakshavidhi*, etc.

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B.B.

CHANDRAGUPTA (Bengali) is a historical drama by Dwijendralal Roy published in 1911. *Chandragupta* is written against the backdrop of the distant past of Indian history. It centres round an account of extermination of the Nanda regime by Chandragupta at the behest of and in collusion with Chanakya (or Kautilya) who was humiliated by Nanda. The drama carried an anecdote loosely grafted to the main theme. Chandragupta, disgraced by Nanda, received training under Selukas in the Greek camp near the Indus. Subsequently, after ascendancy to the throne, he decided to wipe out the Greeks from India. Treaty of peace by Selukas, and matrimony between Chandragupta and Helen, daughter of Selukas brought the two streams of events together rather artificially.

In depicting Chanakya's character the dramatist was guided by the Machiavellian doctrine. The Brahmin, left alone and cynical by turn of fate took a vow of exterminating Nanda through fraud, force and cruelty. Chandragupta's aspiration of expelling the invaders also tends to echo Machiavellian theory of uniting Italy.

D.L. Roy might have been influenced by the *Mudrarakshasa*, a Sanskrit drama and its translated version of Jyotirindranath Tagore (1901). Inspite of Roy's admission in the preface that he had meagre information from history, he appears to have developed the main events and characters from history, extant texts and puranic traditions. Fidelity to facts however is not a basic feature of literary work. Roy introduced minor events and characters of imaginary import. Sparks of flame from the boiling heart of Chanakya have been depicted vividly. The founder of the Maurya dynasty is completely eclipsed by his counsellor.

The work by all means has the flavour of a historical drama. Roy strikes a note of decadence of the Brahmanic traditions and ideals, and the hero of the drama sounds a note of emergence of Buddhism which would usher in a new social order (Act 5/2). D.L. Roy, a poet as he was, not only displayed lyrical exuberance in dialogue but also gave vent to a feeling of humanistic ideology in all his historical plays.

Su. B.

CHANDRAGUPTA VIDYALANKAR (Hindi; b. 1906, d. 1982) was a story writer, playwright, essayist and journalist of repute. Chandragupta was born in the district Muzaffargarh (now in Pakistan). Vidyalankar sometimes betrays his over-consciousness for his style, which robs his stories of human touch. He, however, opts to create a romantic atmosphere in his stories.

As a Playwright, he was more successful in one-act plays. His undue elaboration of human emotions and feelings and his refinement and delicacy are impediments to the success of full-length dramas. Although his poetic emotionality creates the melo-dramatic element in the plays, yet his gracefulness, warmth of intense feelings, power of harmonising ideas and images are of considerable merit. As a journalist, Chandragupta has successfully edited the monthly journal *Ajkal* (Hindi) for a number of years.

His works: Collection of stories–*Vapasi* (Return, 1954); *Chandrakala* (Lunar Crescent).

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Collection of One-act plays–*Cosmopolitan Club* (1945).

Complete dramas–*Ashok* (1934). *Dev aur Manav*–(God and Man, 1956) and *Nyay ki Rat* (Night of Justice, 1958).

S.D.M.

CHANDRAKANTA (Hindi). Devakinandan Khatri entered the field of Hindi novel with a bang, with his maiden effort, viz. *Chandrakanta* (1888) which attracted the attention of a large readership itching for entertainment and the impact of this work on the popular mind was so astoundingly obvious when thousands and thousands of men started learning Hindi in order to be able to read *Chandrakanta* at first hand. Its lure has not abated with the change of taste of the average Hindi reader as a result of the publication of numerous, mature, socially relevant and purposeful novels. Even today it has a lrage number of fans which is evidenced by the fact that it has so far gone into about fifty editions.

Chandrakanta introduced a new type of novels based on miraculousness (tilasma) and cunning and devoted exclusively to entertainment. Divested of the diffusion caused by miraculous performances long-winding intrigues and thrilling adventures, *Chandrakanta* is, in essence, a love story between the prince of Navgarh Virendra Singh and princess Chandrakanta of Vijaygarh. Their love affair is mutually responsive. The third side of the triangle is constituted by Krur Singh, Vijaygarh Dewan's son, who also loves the princess and seeks the help of the king of Chunargarh, Shivdutt Singh, to see his wily dream materialized. As his ill luck would have it, king Shivdutt Singh himself feels infatuated by Chandrakanta just by the superlative praises he hears about her charm and beauty from Krur Singh. The many-aided confrontation continues on its labyrinthine course, matching intrigue for intrigue, adventure for adventure and wiliness for wiliness till Virendra Singh's love reaches a triumphal conclusion with active help from his trusted 'Aiyars' Jit Singh and Tej Singh who succeed in resurrecting not only the princess from the clutches of Shivdutt Singh but also secure a huge treasure found buried in the den where she was interned.

The attraction of Devakinandan Khatri's plot structure and improvisation lies in the slick manner in which he joins and links together the various episodes of the novel, leaving no loose ends in suspense inspite of their diffused numerousness and in his ability to constantly maintain the curiousity and inquisitiveness of his reader as to the next turn of events. This forms the basic strength of the novel. The language used is simple, fluent and intelligibile.

Devakinandan Khatri was a force to reckon with in the earliest phase of the development of Hindi novel. The credit for creating readership for a neglected and even condemned genre of novel undoubtedly goes to this man who was a genius in his own way. His wide popularity compelled even Ramachandra Shukla to hail him as 'the first original novelist whose novels created a stir amongst the people at large'.

Ma.C.

CHANDRAKANTA SANTATI (Hindi) is a popular novel by Devakinandan Khatri. It was first published in 1896 in 24 parts. The tradition of 'Tilasmi' (miraculous; tiliasmanic) and 'Airyari' (wiliness) novels in Hindi originated with *Chandrakanta* and *Chandrakanta Santati*. It gained extraordinary popularity among the readers, so much so that people learnt Hindi in order to be able to read and enjoy the novel. Khatri transported the reader into a magical world so that, for a while, he forgot the hard realities of life. Inspite of the fact that it is not a literary novel of high quality, it is unique in its entertainment aspect. It is the story of two sons of Chandrakanta - Indrajit Singh and Anand Singh. That's why it has been named *Chandrakanta Santati*. The foundation of the novel is based on free, uninhibited imagination. The novel depicts the romances of princes and youthful gaiety of princesses and has no place for the struggles of the common man and for social realities. Khatri has kept himself far away from the question of the true and false and has created an extremely interesting world of wonder and curiosity. He does not aim at the wealth of emotions or profound characterization. The threads of the story keep on a pattern of intricate interweaving of incidents that emerge out of nothingness and are not bound by the normal casual relationship.

K.P.

CHANDRASAKHI (Rajasthani; b. 1643, d. 1733) originally known as Chandra, was the third son of Gopikanta, a descendant of the famous saint-poet Harirama Vyasa. He was a sanadhya Brahmana born in Dacha. In the prime of his life he served as a 'Thanedar' (Incharge of a Police or Customs station) at Motha near Dacha (Bundel Khand). He had a devotional bent of mind which inspired him to leave the job and all the worldly affairs, including his own family to settle at Vrindavan. He was initiated in the Radhavallabha faith by Balakrishna Swami, where after he started composing devotional songs, he appended the name of his guru (Balakrishna) along with his own, to every concluding foot of his verses, as a mark of respect. His name was now changed from Chandra to Chandrasakhi, while his elder brother Vijaya was initiated as Vijayasakhi. He travelled far and wide and also visited Rajasthan and Malwa. He propagated the 'Rasa' form of dance and music during these tours and composed a large

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number of Bhajans and folk songs which gained popularity. He built a large sized 'kunja' at Vrindavan which came to be known as 'Chandrasakhi ki kunja'. Compelled by the circumstances, he had to move to Dacha at the fag end of his life and died at that place at the age of 90. He had a number of disciples of whom one 'Rasikasakhi' was the most prominent. The fast growing number of his line of disciples gained him an important place in the Vaishnavite Akhadas. One such Ani-Akhada of Chandrasakhi tradition is located at Nima-ka-thana (Sikar-Rajasthan).

The Bhajans of Chandrasakhi are so popular in Rajasthan that it is well-nigh impossible to deny that they are composed by a non-Rajasthani poet. Verses and songs already known by the name of other saint poets are also available in his name. His compositions were preserved in the oral tradition of the common people. Manohar Sharma of Bissau, an eminent scholar of folk literature, has published about 320 songs in his name. The Bhajans are available in various kinds of publication sold at footpaths and fairs, which speak of their immense popularity. The ladies in households sing them as 'Harajasa' (a synonym of 'Bhajan') in the early mornings while doing household chores.

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Raw.S.

CHANDRASEKHARAN NAIR VAIKOM (Malayalam b. 1930) is a native of Vaikom. He has a creditable record of journalistic experience spread over decades. His started his career as a sub-editor of the *Malayala Manorama.* Later he founded the *Janayugam* weekly and worked as its editor for a few years. The dailies *Keralam* and *Pouraprabha* are the two other periodicals that were benefited by his editorial services. *Kumkumam,* and *Chitra Karthika,* both weeklies, also made use of his experience. At present he is associated with *Kumari,* another weekly of wide circulation.

His works include drama, novels, travelogues, literary studies and caricatures. He is a prolific writer and has written several scripts for Malayalam films. His drama *Jatugriham* won the state Sahitya Akademi Award. The *Doctor, Kuttavum Sikshayam, Tanneerpanthal* and *Aalohari* are some of his other dramas and *Miss Mayavati, Gotradaham, Nakhangal, Madhavikutty,* etc. are some of his wellknown novels.

Three of the above works have been filmed. He was the Chairman of the Kerala Sangita Nataka Akademi.

K.S.N.

CHANDRASINHA (Rajasthani; b. first decade of the 20th century) is considered to be the first creative poet of the modern period. His book, *Badali* (The Cloud) was first published in 1941 from Bikaner (Rajasthan). The book was widely appreciated equally by the traditional bards as well as the modern writers. The Nagari Pracharini Sabha, Varanasi (U.P.) honoured the poet by the 'Ratnakar Puraskar' and 'Baldevdas Padak' (Medal). The book has proved extremely popular, so much so that its fifth edition was published in 1968 which also has gone out of print. It is still to be surpassed by any other book of its calibre and stature. Though written in the traditional 'Duha' metre, it excels all others in rich poetic descriptions of the rainy season in the desert villages. His second book of nature poetry is *Lu* (the hotwind of summer), was published in 1968 for the second time, the first one had been published at Jaipur in 1956. Critics are generally of the opinion that this description of the summer in the desert land is far superior in poetic excellence to that of his earlier creation, *Badal.* In the style of 'Mukari' said to have been written by Amir Khusrau in the 14th century, Chandrasinha also published his *Kaha Mukarani* (denying what is said by others). The book contains seventy independent stanzas. The book has seen more than one edition but there is no indication of the year of publication. According to the author, the first edition was, however, published at Bikaner before 1941. *Balasada* (the child's speech) - Jaipur, 1968 is a collection of his miscellaneous writings, such as, mini stories, lyrics, lullabies, didactic couplets and poetic prose. He has maintained a flair for translations and has given three such books, *Dilip* (Kalidasa's *Raghuvansh's* cantos I to III), *Kalajai ri Kora* (core of the heart, selected slokas of *Gatha Saptashati* of Hala) and *Chitrangada* Tagores's play of the same name). Amongst them the first two were published in 1962 and 1968 respectively by the author himself from Jaipur, while *Chitrangada* was published by the Rajasthan Sahitya Academy from Udaipur in 1961. His translations were appreciated by eminment scholars. The poet's minute observations of natural phenomena have found poetic expression in his books. His long and close association with village-life and all its surroundings has inculcated in him a natural and deep understanding of the life of the people, the animal world and the entire creation of all animate and inanimate objects. That is why his sympathies with them can be seen reflected in his works. The seasonal circle of the desert land of Rajasthan together with all its peculiarities, can also be better treated by his powerful pen.

Raw. S

CHANDRAYANA (Rajasthani) is a metre of four 'Padas' of twenty one 'Matra' each. Bhanu Kavi prescribes two slabs of eleven and ten 'matra' in each pada, ending with

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'Jagana' and 'Ragana', respectively. Adha Kisana, in his *Raghuvarajasha Prakasha* (1824) has imposed no such restrictions, which of course are there, and just prescribes three portions of six 'matras' each having a short and long 'matra' at the end of the pada. Ratnashekhar Suri (14th century) in his *Chandahakosh*, however, differs by defining it as a metre having the first part of the 'Duha' (13 matra) in the beginning followed by another of seven 'matras', thus making a total of twenty matras in each 'Pada'. This definition does not stand supported by others.

The metre has been widely used by the medieval poets, along with others, in their bigger works. There are very rare instances of its being used exclusively. Mention may be made of a few important ones, such as, *Bhagat Bhav ra Chandrayana* (210 in all) by Sodhi Nathi (1673), *Chandrayana* by Vajinda (17th century), Haridasa (17th century) and Mathen Amichanda (18th century). But this lapse on the part of authors has been all well compensated by many others who have used the metre in their longer poems. Ratan Virbhan in his *Rajarupaka* (18th century, Khidiya Jagga in his *Rav Ratan Mahesh Adasotri Vachanika* (17th century), Keshavdasa Gadana in his *Gajaguna Pupaka Bandha* (17th century), Kavia Karanidhana in his *Surajprakash* (18th century, Jodhpur), and many more of them have done so. The last line of the verse of this metre of ten contains the word 'Parihari'.

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Raw.S.

CHANDROTSAVAM (Malayalam) is a narrative poem belonging to the early Manipravala school of poetry. It was composed during the later half of the 15th century. Little is known about the author. He must have been a gifted poet belonging to the north of Kerala, presumably from the upper stratum of society. The complete text of the work was published for the first time in *Kavanodayam* in 1900.

Chandrotsavam consisting of five parts, exhibits all the qualities of a narrative poem. It has a well-knit story, told in an organised form. The main theme of the work is the organisation of Chandrotsavam, or the festival of the moon by the Devadasi, Medinichandrika. After propitiating the Gods Shiva, Parvati, and Kama and eulogising Sanskrit poets such as Vyasa, Valmiki and Kalidasa at the outset, the poet introduces the theme in an indirect way, through the words of a Gandharva. On the heights of the Marakataparvata, the Gandharva and the Kinnara girl meet and while they are in the pleasure of romantic love, the girl is attracted by a strange fragrance. Thinking that the fragrance is coming from a wonderful flower she entreats her lover to go and fetch it for her. The Gandharva goes in search of the flower, guided by the strange fragrance in the air. He at last arrives at Chittilappalli and finds several celestial chariots going down to the earth at that particular place. He too goes down and solves the mystery of the strange fragrance. The source is not a flower as imagined by his sweetheart; it comes from a big pastille worshipped at the festival of the moon by Medinichandrika. The Gandharva is captivated by the wonderful story of the Medinichandrika. Unable to come away from Chittilapalli before six days,naturally he has to justify his long absence to his sweet heart and thus in the words of the Gandharva, the poet narrated the story of Medinichandrika.

Medinichandrika was born to Mati, a famed Devadasi of Chittilappalli. Mati, like Urvashi, ruled over the vast empire of Kama, but she had one desire: she did severe penance to win the Gods and Kama ultimately blessed her granting her the coveted boon. Kama also told her that her daughter would be the incarnation of Chandrika, the consort of the moon-god. The child was born and she grew up to be a charming damsel. In course of time she too carried on the family tradition. Once the moon-god appeared before her and told her that she was none other than his consort Chandrika, destined to live on earth for a hundred 'human' years. He also directed her to conduct the moon festival. Accordingly Medinichandrika began preparations for the celebrations. A palatial new building, Srimangalam was built. A conference of courtesans was organised to seek their co-operation for the festival. Varakapalli Nambuthiri was appointed as the chief priest and under his supervision the festival got on its way. Set amidst the splendour of the autumn season, the festival attracted people from far and near, belonging to the different strata of society. Raja Kantan Kota was the patron; but the pride of place at the festival naturally went to devadasis who came from several reputed centres such as Odanadu, Kantiyoor Niranam and Matilakam. Many of them came in palanquins accompanied by poets, singing their glories in charming lyrics. Seated on a raised platform, studded with moon-gems and gold, and surrounded on all sides by jewelled lamps, Medinichandrika wearing a saffron silken scarf over her shoulders and adorning her fair breasts with a single pearl necklece, shone as bright and beautiful as the very incarnation of the presiding deity of the festival. Four eventful days passed by and on the fifth and final day Medinichandrika arrived in a royal procession with all the splendour due to a queen and the throbbing crowd on both sides of the route gave her a magnificent ovation. The moon-god accompanied by Kama, his consorts and the retinue of stars, finally arrived to bestow his blessings on Medinichandrika. He declared that she would live as the golden lamp of the god of love and her fame would spread to the ends of the earth. Thus the glorious festival of the moon came to a close.

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Chandrotsavam occupies a significant place in early Malayalam poetry. Felicitous descriptions and colourful imagery combined with a simple transparent style give the work an abiding charm. The narration is lively, characters are delineated with precision and the festival atmosphere is captured in all its glory. The work also mirrors, to a certain extent, the decadence and the moral ways of living practised by the men and women of those days.

K.R.N.

CHANNABASAVA (Kannada b. 143, d. 1168), occupies a very important place among the *Vachanakaras* of the 12th century. He was the son of Basaveshvara's sister Akkangamma. A lot of controversy has loomed over his birth and his father. Old works dealing with Channabasava are also not unanimous on these issues. The epics and puranas describe him as an incarnation, as one not born of a woman, or as one born by virtue of the blessed food (prasada). Singiraja (1500 A.D.) has in *singirajapurana* stated that one Shivaswamy was his father.

Basavanna was Channabasava's master and mentor, guide and philosopher. Channabasava's *vachanas* themselves bear testimony to this. Actually he stood by Basavanna, and was mainly responsible for the culmination of all his works into reality.

Channabasava's personality was rather exemplary. Elderly ones, contemporaries and juniors have all uniformly praised him for his astounding scholarship which he had attained even in his young age. With his deep knowledge of Virashaiyism he was even titled *Atmajanani* (knowner of self) and 'Satsthalachakravarti' (The monarch of the six stages of devotion). His became an authentic voice by virtue of his deep knowledge and experience of the eight masks, the five principles and devotion to Shiva etc.,

Channabasava's role in the assembly of Virashaiva saints and the followers of that religion namely, the *Anubhavamandapa*–was unique. If fact the *Anubhavamandapa*, which was the very embodiment of the divine vision of Basavanna, proved to be the foundation of the philosophy and principles of the new religion and society. Much of its credit goes to him. Many, including the chairman of the *Anubhavamandapa* namely Allamaprabhu are full of praise for him:

> What if one is younger or older? Does knowledge differentiate between the young and the old when the primeval force and the one without the beginning were not there, the multitude of the universes had not even taken their shape as yet, you were the only one enlightened, and great to be found in the Phallus, oh, Channabasavanna.

These words have come forth from no less a person than Allamaprabhu, who was virtually renunciation incarnate.

Channabasava's was a multifaceted personality. He in fact succeeded Allamaprabhu to adorn the Chairmanship of the *Anubhavamanapa*. It goes to his credit that he carried out both the duties of the *Mahamane* (arrangements regarding boarding, etc. of the Virashaiva saints) and the *Anubhavamadapa* (forum of religious activities and spiritual discussions) perfectly well. Every one has showered the deepest affection in surnaming him 'the little commander'. Among the Shunyasampadanes, we have one exclusively devoted to Channabasava. In addition to a few works in Telugu and Sanskrit, several works in Kannada have him as the theme.

After the revolution of Kalyana, a huge band of the Virashaiva saranas migrated to Ulive. Ulive has a temple erected in his name. Even to this day, an annual fare is held in his name at this place.

There is no unanimity with regard to his place of birth, and his union with the lord. Some of the epics and inscriptions declare that he lived only for about 24 years.

Channa Basava is one of the best *Vacanakaras* in Kanada. His signature is 'Kudala Channasangamadeva'. 1503 of his vachanas have come to light. Some of his compositions are very lengthy. Though some of his *vachanas* revel only in religious processes and practices, quite a few of his *vachanas* do carry a literary flavour. To cite a few:

"Knowledge means knowing; action means doing; one should not commit adultery with another woman—this is knowledge; conducting one's self according to this dictum is action. If one does not behave so, o! then it is ignorance, mal-acquisition, oh lord Kudala Channasangamadeva".

"How can one become a true worshipper of the Phallus, if one is not devoid of desire and anger, and only revels in the eightfold worship and sixteen observances to please the diety?

"So does this being hanker after land, wealth, and women and one's own nearer and dearer ones, As does a sparrow which takes it for granted that it is its own house while it belongs to some-body else'.

In addition to the *vachanas*, Channabasava has contributed several other works bearing the titles *Karanahasige*, *Misrarpana*, *Hiriya Mantragopya*, *Padamantragopya* and *Sakilada Vachanagalu*. Some other works like *Rudrabharata*, *Meghacakra*, *Bhuchakra*, *Janapada Sakila*, *Kalajnana* etc., are also ascribed to him. But their authorship is open to doubt.

Channabasava has attained a venerable place in the history of Virashiva literature by his *vacanas* and the scriptural works. Though young in age, his acquision of astounding scriptural and religious knowledge lend him to

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be adored as an ideal by the young and old alike.

M.Ba.

CHANTU MENON. (Malayalam; b. 1847 d. 1900) was born as a member of the Oyyarathu house. His early education had interruptions. He moved about with his father who was a Tahsildar and was frequently transferred from place to place. When his father died, he had not completed his education. However, before long he passed the uncovenanted Civil Service Examination and accepted a job as sixth clerk in the Small Court at Tellicherry. Later he became a Sub-judge, in which capacity he retired. He was awarded the title of Rao Bahadur by the British Government.

Indulekha is Menon's first and great contribution to Malayalam literature and its continued popularity is something unique.

Menon's second novel is *Sarada*, which gets its name from the heroine. It is an incomplete work. The author published the first eight chapters of the novel in August 1882 with plans to publish the rest before the end of the year. However, he was able to write only three more chapters, which formed part of the book when his son-in-law republished it in 1904.

In *Sarada*, Chantu Menon throws light on an aspect of the joint Nair family different from that projected in the other novel. It is its inclination to litigation. The novel itself opens with the storm-clouds of such a litigation. There is the return of a man who had years before eloped with a lady from an aristocratic Nair family. Now he is back to claim his daughter's rights in the family. Sarada is the daughter. When her rights are rejected, litigation becomes inevitable. As the novel is incomplete, it is the unforgettable picture of litigation-minded families and of the vakils, court agents and others who make capital out of such a situation that hold the attention of the reader.

Perhaps, as some critics have pointed out, Chantu Menon's powers as a novelist are more in evidence in this unfinished work from the pages of which there emerge such indelible figures as the unscrupulous Vaithipattar and the court agent who takes amusing liberties in his use of English legal terms.

Two novelists, C. Antappayi (1863-1936) and Payyampallil Gopala Pillai, have completed *Sarada* but the results are distinctly inferior in quality.

Chantu was a genial personality. His humour is one of the reasons for the popularity of his novels. He was gracious and kindly in picturing human beings. But in his approach to social problems he was serious. The need for reforms in the customs and laws of the major communities in Kerala was badly felt even in the 19th century. The feudal aristorcarcy was crumbling owing to its own contradictions. Suri Nambuthiri symbolises the decadence that had crept into the land-holding Nambuthiri community. The aristocratic Nair families insisted on Nambuthiri alliances for their women. There was also a lesser world of parasites, hangers-on and the sychopants - a shrewd set who fattened themselves on the foibles of the rich. It is such a real world that Chantu Menon has presented with artistic perfection and imaginative insight.

His fame as a novelist has stood the test of time. He is respected as a father-figure in the world of novels.

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K.R.P.

CHAPEKAR, NARAYAN GOVIND (Marathi; b. 1869) was a research scholar and writer on sociological themes in Marathi. Chapekar was born at Bombay. He was educated at various places such as Badlapur, Revadanda and Bombay. He passed his B.A. in 1891 and L.L.B. in 1895. He was a teacher for sometime and practised law for a while. He was appointed as a District Judge in which capacity he worked at various places in Maharashtra. His career as a Chief Judge of erstwhile Aundh State was very much appreciated. He retired in 1940. His writings brought him the reputation as a social thinker of considerable importance. He was executive president of the 'Maharashtra Sahitya Parishad', a pioneer literary institution of Poona for ten years (1927-37). He was also the editor of *Maharashtra Sahitya Patrika* during this time. He was instrumental in bringing the Sahitya Parishad from Bombay to Poona. He was elected President of the 'All India Marathi Literary Conference' held at Baroda in 1934.

Chapekar started his literary career immediately after his college days. He edited Bana's *Harshacharita* (1893). As a student of History he was fascinated by the French revolution and a biography of *Edmund Burke* (1897) was its outcome; his next book *Paisa* traces monetary dealings as the means of exchange from ancient times. He wanted to write a biography of Dadabhoy Naoroji, on the lines of the biography of Johnson, but Dadabhoy did not respond to his proposal.

Chapekar wrote extensively after his retirement. His motto was 'I write to learn something from society and not to teach or advise'. *Gacchivaril Gappa* (Talks on the terrace, 1926) provoked a Satyashodhak leader, D.S. Javalkar so much that he filed a suit against him for defamation. Chapekar was acquited by the magistrate of Kalyan. *Aamacha Gav: Badlapur* (1933) is his *magnum opus*, which gives copious and minute details of the village life of Badlapur about 45 miles from Bombay. This volume contains 500 closely printed pages replete with

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information about the village life which will serve as a model to understand any village in India. He refused to write this book in English out of his love for Marathi *Rajahkana* (grains of dust, 1943) deals with the social behaviours of our countrymen. His extensive research on social and religious matter is reflected in the *Vaidik Nibandha* (1929). *Tarpana* (1948) is another such book dealing with Hindu religious rituals. *Peshavaichya Savlit* (1937) is a book of patient research about the economic and social aspects of Maharashtra during the Peshva regime (1707 to 1818). *Chittapavan* (1938) traces the history of the Brahmins known as Konkanasths (to which Ranade, Tilak, Gokhale belonged) of Maharashtra. *Himalayat* (1941) is a book of travels that he undertook in Himalayan regions. *Jivankatha* (1943) is his autobiography, *Nivadak Lekh* (selected articles, 1932) in two parts is a collection of articles on social and economic matters, and *Sahitya–Samikshan* (1935) is a collection of his articles of book-reviews. *Chapekar* (1940) traces the history of the Brahmins belonging to this family.

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Bh.K.

CHAPPAYA (Rajasthani) is a metrical form based on 'matra' metre and is a combined form of two separate metres 'Rola' and 'Ullala'. Out of its six 'padas', the first four, of twenty four 'matras' each with 'Uati' on eleventh and thirteenth, are of 'Rola' and the rest two of twenty-six or twenty-eight 'matras' each with 'Uati' on fifteenth and eleventh are of 'ullala'. Thus, the total number of 'matra' in the entire metre of six 'padas', is sometimes $24+24+24+24+26+26=148$, while at others 152, there being a difference of two 'matras' in the 'ullala' at times. The long and the short 'matra' sequence in the arrangement of the metre results in seventy one varieties. This exhaustive definition has been provided by Bhanu Kavi in his *Chanda Prabhakar* (1926) and Adha Kisana (*Raghuvarajas Prakasa*, 19th century) has supplied us with all the seventy one names and has also explained in detail the technical procedure to find out the serial number of the 'chappaya', as enumerated by him. It is also called a 'matra'–dandaka' metre, being the mixture of two separate ones. Adha Kisana has carried the discussion further and provided another twentytwo forms of this metre with illustrations, as described by the famed prosodist Nagaraja .

The metre has found special favour with the bards who have used it in their panegyric and eulogistic poetry. This is also known as 'Kavitta' though the latter has been described as a separate and prominent metre varying from 31 to 33 letters, extensively used by medieval poets.

The longest poem, composed entirely in 'Chappaya' is the 'Chappaya Satasai' by Nanurama Samskarta. Among the earlier prominent writings, mention may be made of 'Kirtaka Bawami' by Adha Durasa (17th century), 'Kavitta' (Chappaya) by Mayana Bhatts. (16th century) and 'Kairtts' by Alu-ji-Kavia. As a matter of fact the Rajasthani poets have used 'Chappaya' and called it 'Kavitta' in almost all cases. The anthologies known as *Prabandha Kosa Prabhandha Chintamani* and *Puratana Prabandha Sangraha*, along with *Prabhavaka charita* contain a good–number of 'Kavitta' (Chappaya) written during the 13 to 15th centuries.

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Raw. S.

CHARAIRONGBA (Manipuri; b. 1672, d. 1709). was the king of Manipur from 1697 to 1709. His reign saw perceptible change of Manipuri society from the original beliefs and customs into those of the Hindus. There was a marked development in architecture and also worship of idols was introduced. There was a flowering of Manipuri literature during his reign. He was well versed in archaic Manipuri language. He was specially credited with the composition of a long poetic work called *Leirol* giving description of the varieties of the beautiful flowers, mainly orchid in Manipuri.

Manuscripts of the work were found with Pandit Madhop Singh, Thangjam Deva Singh, Pandit Chandra Singh, R.K. Sanahal Singh and N. Khelchandra Singh.

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C.M.S.

CHARAJA (Rajasthani) is probably derived from the Sanskrit word 'Charya' which means performance of religious rites and practices, worthy of wandering ascetics, such as meditation, penance, etc. (Sabdartha Chintamani-Sukhananda Nath, Agra, 1864). The Prakrita lexicons mentions 'conduct' and 'religious rituals' as some of its meanings under the word 'Chariya.' Hindi dictionaries also give similar meanings 'conduct', regulated actions–and add one more. 'Sewa'-service is another meaning added by *Hindi Sabdasagar* Pt. III. 'Charya', according to Rajasthani lexicons stands for prayer to the goddess sung in musical modes. It is of two types. The prayer composed as a call for rescue from ailments and difficulties is styled

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as 'Chadau' or 'Chodau,' while the other sung in eulogical terms by the devotee is called 'Sighau'. In the Buddhist philosophy of the 'Mahayana' branch, 'Charya' indicates the whole range of practices observed to help, the ultimate goal. In the 'Vajrayana' branch, however, 'Charya' denotes 'Tantrika' performances when some 'padas' were sung which came to be known as 'Charya pada'. These 'padas' form an important part of the literature of Vajrayani Siddhas, along with the 'Dohas', both collectively known as 'Siddha Sahitya'. Some fifty odd 'Charyapada' or 'Charyagiti,' were traced out in Nepal and Tibet. Rahul Sankrityayana has published Hindi transliteration of some 'Charyagitis' from 'Bhota' language. These 'Charyagitis', however, are purely philosophic and no emotional expressions in the way of a prayer are to be seen. The discovery of these charayapadas, however, has led to claims and counter claims about their being the origin of some of the East Indian languages. Though the name might suggest some connection between to two, there is realy none. In fact some scholars even think that the charyagitas might have been the original of many of the modern Indian languages. But charja in Rajasthani has nothing to do with the mystical or linguistic aspects of the charyapadas.

The process by which the 'Charyagiti' sung by the Buddha Siddhas came to be associated with the Rajasthani Charaja sung by the 'Charanas' in praise of their own goddesses, is yet to be investigated. The number of Charajas composed by the Charanas, Rawalas, Rajputas, etc. is unlimited. No major attempt has so far been made to collect them. The Charanas had their own goddesses, women of their own caste who were treated as incarnations of the mother goddess and believed to have possessed supernatural powers. Some of the modern age are still living The. 'Charyas' are sung at their places, while performing routine religious rites in the attached temples. These temples are mostly of the deity-Karani, whose main seat is at Deshnok (Bikaner). The Charajas have, probably been inspired by the prayers available in the sacred texts of the Hindus. A Charaja by Rawal Sangrama (19th) mentions various names of historical Charana women treated as manifestations of the mother goddess. It is on the pattern of Sahasranama (thousand names) of Sanskrit literature. The Rawalas who have often composed Charajas are patronised by the Charanas, and act as priests at these temples A collection of poems in praise of the goddess has been published by Gulaba Bai of Jaipur, under the title *Sakti Suyasa* which contains Charajas also. Almost every Charni poet has composed some Charajas.

Raw.S.

CHARAKA (Sanskrit; 1st century A.D.) is one of the two ancient authorities in Ayurveda (Indian Medical Science), the other being Sushruta. He was, very probably, the court physician of King Kanishka whose queen he is said to have helped out of a critical condition. His treatise *Charakasamhita* is the most fundamental, comprehensive and standard work of Ayurveda. In 8 sections (120 chapters) it deals with a variety of medical topics. The sections are called I. Shlokasthana (dealing with miscellaneous topics like origin and tradition of Ayurveda, medical herbs and their properties, diet, senses and elements, ideal physician, longevity, fat, perspiration, medical instrument, diseases and symptoms, swelling, defects of constitution, fasting, etc., blood, soul, six tastes, foods and beverages, vital organs, heart, and so on); II. Nidanasthana (symptoms of 8 major fatal diseases–Fever, Plethora, Leprosy, Consumption, Mania, Epilepsy, Spleen Enlargement, Urinary diseases); III. Vimanasthana (six tastes, digestion, diagnosis, modes of studying medicine, professional etiquette, general pathology); IV. Sharirasthana (anatomy and embryology); V. Indriyasthana (mortology, i.e. colours, smells, tastes, feelings, dreams, omens and all sorts of symptoms and signs prognosticating death); VI. Chikitsasthana (special therapy, i.e. treatment of diseases like Fever, Plethora, etc., Piles, Dysentry, Pallor, Hiccough, Catarrh, Diarrhoea, Vomitting, Erysipelas, Poisoning diseases of the three cavities of head, heart and belly, of generating organs, Paralysis, Flatulency, Gout, etc.); VII. Kalpasthana (general therapy description of properties and classification of some 600 medicines); VIII. Siddhisthana (general therapy, administering medicines by syringes, tubes, etc., restrictions of the uses of emetics, purgatives, enemas, treatment of internal injuries). The work is written in prose. The chapters are generally in the form of lectures by the master sage Punarvasu Atreya in answer to the topic-setting questions of pupil Agnivesha. The format confirms the tradition recorded by Charaka himself: sage Bharadvaja learnt this science enunciated by Lord Brahma from Lord Indra and taught it to compassionate sages who passed it on. Eventually, sage Atreya taught the science to his six pupils–Agnivesha, Bhela, Jatukarna, etc., each of whom composed a medical treatise. Agnivesha's *Tantra* was known to many ancient commentators. Charaka either revised it or based his work on it. Charaka's work, in its turn, was thoroughly revised by Dridhabala (9th century AD), son of Kapilabala, of Kashmir, who claims to have also added 17 chapters in Sections VI and the entire last two Sections, i.e. 41 chapters or about one third of the entire work.

Charaka commanded such a great reverence that he was considered to be an incarnation of Shesha Naga, and identified with Patanjali. His work deals mainly with medicine, while that of Sushruta treats of surgery. The two together provide the groundwork of Ayurveda. But

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Charaka is better of the two in accuracy of description, in classification of diseases and in general plan of treatment.

R.N.

CHARANA LITERATURE (Rajasthani) The Charana is a caste or panegyrist bards traditionally engaged in the keeping of genealogies, maintaining of historical and family records and last but not the least, in composing of poems serving as eulogies, timely warnings and censures for their patrons and benefactors. The caste has been blessed with a number of outstanding poets, historians, faithful courtiers and scholars in different walks of life. Traces of Charana poetry are available right from the 10th century. A countless number of Gitas, Duhas, composite works, historical writings, and a variety of other metrical and prose compositions are attributed to them. There has been a constant flow of their writings during the last over six centuries.

The Charanas talk of their mythical origin in company with the 'Gandharvas' and 'Yakshas'. It seems, however that they immigrated from the Middle East, somewhere above the 'Gandhara' (Kandhara) and settled in the Sindha and gradually bifurcated themselves in two branches of which one went straight to the 'Kachha' (Gujarat) and the other advanced towards the desert states of Rajasthan. Since then they are known as 'Kachelsland Maru'. They are 'Sakta' and non-vegetarians like the Rajputs. They have their own dieties who necessarily hail from their own fold. Dozens of such deities are known to have existed who have influenced the course of Rajput history. Karani, who is worshipped at Deshnoka (Bikaner) is the most revered one to them at present.

The literature of the Charanas mainly consists of Dingala Gitas, Duhas and other metrical writings. They have been well versed historians as well. Suryamall, Bamkidasa, Dayaladasa and Syamaladasa are the giants in the field. As poets they mainly composed heroic poems, and secondly those of devotion to gods, and rarely of erotic nature and other kinds. This literature has proved very inspiring to the Rajaputs who fought until death for the honour of their land, religion, women-folk and the oppressed ones. They were honoured by the ruling chiefs by the gift of fiefs, valuable presents and above all by a show of personal respect which heightened their position in the society.

It is true to say that this literature mostly abounds in superficial treatment of the subject and bombastic verbosity of the superlative degree, derived from the age-old traditions of epic and classical literature. Still, there are poets who have shunned the stereotyped motifs and shown originality of thought and style both. Naturally, such instances are always rare even in the great literatures of the world. Moreover, this dogmatic approach was also followed by other contemporary poets, such as the Bhatas, Dhadhis, Sewakas and others including those from the Jain religious fold. But for these limitations it was very much a living and forceful literature, and that was why it played a very important and significant role in shaping and moulding the destiny of this desert land and its heroes.

Raw.S.

CHARANA, REVATADANA KALPITA (Rajasthani; b. 1923). is more known as a popular stage poet. Some of his poems, for example 'Barakha Binani' (the rain-bride) have proved superhits and many a young poet has tried to imitate his style of expression and recitation. An active member of the socialist party and an advocate by profession, Revatadana has naturally injected his specialist convictions in his poems. His publications are as follows: 1. *Cheta Manakha* (poems), *Nehruji nai Olabo* (poems) and *Dharati ra gita* (songs). His poems are primarily concerned with the peasantry. They are also anti-feudal and anti-capitalist. Though coming from a traditional family of bards (Charanas), who have been closely connected with the ruling class of the Rajputas, and have been virtually patronised by them, Revatadana has vehemently opposed them. This change of attitude is perhaps due to the change in the social pattern corresponding to the political change in the Government and of course to the poet's own education. He believes in revolution and talks of bloodshed by the peasants. The background of such poems also reflects the feudal tradition of Rajasthan. Some of his poems are purely romantic and are in sharp contrast to his care for the underfed and downtrodden rural masses. His book *Cheta Manakha* (wake up, O'man) was first published in 1957, at Jodhpur and second time at Borunda in 1968.

Raw.S.

CHARAN SINGH (Dogri; b. 1941, d.1969) was a Dogri poet. Born into a soldiering Dogra Rajput family, he developed a love for literature while he was still a student in the college at Jammu. He started writing poetry in Dogri, his mother tongue, around 1960. By 1963, he had written sufficient number of poems to publish a thin collection called *Jot* which was published in 1964. This was a selection of 29 poems made by himself out of his compositions till then. He got the second prize of the J & K Academy for this book. He worked as a school teacher from 1963 to 1966 but his progressive views and radical behaviour lost him his job. He passed his Intermediate examination in 1966 and Joined the J & K Academy office

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as a senior literary assistant for Dogri. Then he passed his B. A. degree examination and Dogri proficiency examinations. On the night of 22–23 June 1969, he died of electrocution. The great promise that he had shown in the poems of *Jot* and some other poems published in journals and read at Kavi Sammelans was cut short pre-maturely. J & K Academy of Art, Culture and Languages brought out a volume on him posthumously in 1975, called *Kalamkar Charan Singh* edited by Ramnath Shastri. It contains 80 poems and ghazals of his. While he was working in the Academy office, he edited two compilations of Dogri folksongs and a volume on the elder Dogri poet Raghunath Singh Samyal titled *Kavita Ratna*. Besides being a poet, he was also a good and serious prose writer, as shown in his only short story 'Kalpana', his essay on poet Lakhu and the few pages of his personal diary which is remarkable for its self-revelation and excellent prose style.

Charan Singh is considered a significant poet in Dogri because he set new trends. He popularised what is called the poetry of personal intimate expression and experimented with form, using blank verse and free verse according to the requirements of the themes. Although the canvas of his poetry was narrow hopes and frustrations of adolescence, childhood memories and anxieties of daily existence and feeling of helplessness in the face of inevitability of death, the depth of his emotional experience and the genuine honest experssion of this experience command attention. His sensitiveness to nature enables him to weave fresh and charming images in his poems.

Ram.S.

CHARAN SINGH (Punjabi; b. 1891,d. 1935) was a Punjabi poet, novelist, essayist and journalist. His father Suba Singh was a deeply religious man whose personality made strong impact on Charan Singh. Hazara Singh Giani introduced young Charan Singh into the domain of litera ture. After matriculation, in about 1906 Charan Singh joined the staff of *Khalsa Samachar* weekly and came under the influence of Bhai Vir Singh. Like Dhani Ram 'Chatrik'. In 1907 he published his maiden work, a novel, entitled *Sham Sundar*. Then he joined the staff of another paper *Bir* and after some time became its Chief Editor. In 1911, he started a new Punjabi daily named *Shahid*. He served for some time in the princely states of Nabha and Patiala. Here he came in contact with eminent litterateurs like Bhai Kahn Singh and Giani Gian Singh. In 1922, he started his short-lived paper *Jathedar*. His real worth as journalist revealed itself in *Mauji*, a weekly started by him in 1926. He also started a short-lived monthly magazine named *Hans*. In 1931, he became the president of the newly established Central Punjabi Sabha.

He will also be remembered for his humrous writings both in poetry and fiction. His collections of poetry include *Badshahian* (Kingdoms), *Beparwahian*, *Shehanshahian* (Empires), Arehi Kingre (Celestial Firnges), *Rajsi Hulare* (Political Swins), and *Ishq-Mushk* (Love and lust). His humorous short stories are contained in his collection entitled *Hasde Hanjoo*. His novels include *Sham Sundari*, *Chanchal Murti*, *Daler Kaur* (two parts); *Ranjit Kaur* and *Do Vohtian* (Two wives). His humorous essays present a novel character named Baba Waryama in the style of Sir Roger de Coverley of Addison and Steele. Through his multi-sided contribution his bent of mind as a religious and social reformer becomes apparent. There are about two dozen other minor works to his credit including works of translation, fiction, ethics and other such topics. Besides pennames of 'Shahid', and 'Charan', he also used 'Suthra' after the popular poet of the same name, who flourished in the time of the sixth Sikh Guru and composed humorous verses.

S.S.K.

CHARANDAS (Rajasthani; b. 1703, d. 1782) was a medieval Sadhak, Yogi, Bhakta poet, and founder of Suka or Charandasi sect. His domestic name was Ranjitlal. By caste he was a Dhusar; whether Brahmin (Bhargava) or Vaisya, is not firmly known. His father's name was Muralidhar and mother's Kunjodevi. After the death of his father, when he was seven years old, his mother brought him to her father's home at Delhi. He was a life-long celibate. According to him, his Guru (preceptor) was Sukadev, the mythological narrator of *Srimad Bhagvata Purana*. Sukadev is said to have appeared before him, first at the age of five and then at nineteen at Sukatae alias Sukratal (Muzaffarnagar, U.P.) and initiated him by preaching Srikrishna Mantra. The only moral conclusion we can draw from these episodes is that he deemed Sukadev as his supreme preceptor. Thereafter, upto the age of 33, he performed the Yoga -practice at Delhi. Although he visited Vrindavan and other places yet he made Delhi his permanent abode. He started a 'Vaishnavaite sect known as 'Suka' or 'Charandasi', and named it after his Guru and himself in 1753. He is reported to have been held in high esteem by Mughal Emperor-Muhammad Shah, Aalamgir II, Shah Aalam and the rulers of Jaipur-Sawai Ishwarisinha, Pratpsinha, and even by Nadirshah who invaded India.

He treated every being as a form of God, and made no distinction of caste, creed, sex or position. He accepted and followed *Srimad Bhagvat Purana* in his entirety. In accordance with the receipient's abilitiy and competence, he preached knowledge, meditation, Yoga and devotion, but his main emphasis was more on 'Navadha-Bhakti' (Devotion of Nine kinds) and in that too on 'Niskam-Prema Bhakti.' The above coupled with narration of 'Lilas' (Divine deeds) of Srikrishna form the main theme

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of his poems. He believed in incarnation. For him devotion is superior to Yoga; no method is successful without it. The Supreme being is indefinable '(anirvachaniya), but attempt is made to define it as both definable and indefinable (Sagun and Nirgun) both. In fact the conception of God does belong to both but runs beyond them also. Almighty's abode (Dham), Name (Nam), form (Rupa) and deeds (Lila) are eternal. Universe is the manifestation of God. He emphasized purity and virtuousness of actions.

The following are his works: *Brajacharita Amariok Akhand Dham Varnan, Dharmajahaj, Gyanswaroday, Astang jog, Panchopanishad, Yogsandehsagar, Brhmagyanasagar, Bhaktisagar, Sabadvarnan* (310 padas, to be sung in different musical tunes). Miscellaneous stray 'padas,' 'Kavitta', etc. Jagaran Mahatmaya' and Narrative poems having suffix 'lila' –Sridhar Brahmin, Makhan Chori Mataki, Dan, Kali Nathan, Chir Haran, Chauban, Anurag, Raas, Hori, Gopivirah, Samyog, Beni-gunthan, Kurukshetra and Nasket.

Several editions of his poems have been published from different places under the title *Bhakti Sagar* (Jaipur-Lucknow), but there is still need for a critical edition. A manuscript dated 1780 said to have been scribed by Satyavadi Ram, a disciple of Ramrup and signed by Charandas, is available (Jaipur).

Of his many disciples, Ramrup and Jagjit have narrated his life in verse during his own time. Some other writers of this tradition are-Akhairam Das, Manmohan Das, Saras Madhuri Sharan and others. Sahajo Bai, Daya Bai and Nupa Bai alias Biba Das were notable saint poetesses. His poems are in mixed language, i.e. Rajasthani, 'Khari Boli' and 'Braja.'

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Hi.M.

CHARCHARI (Rajasthani) is a 'Varnika' metre consisting of four pada of eighteen Varnas each. The 'Yati' should be at the eighth and subsequent tenth varna. Giving this definition, Bhanu Kavi (1926) has also called it 'Vibudhapriya'. While prakrit *Paingalam* (14th Century) and *Raghuvarajasaprakasa* (19th Century), agree with the above definition, the *Swayambhu chandah* (10th Century) defines it as a 'matra' metre with 'yati' on the fourteenth and subsequent twenty second. Rajasekhara, the author of *chandah Sekhara* (11th Century) gives yet another definition. Krishna Batta (18th Century) in his *Vrittamiktavali,* has however, supported the earlier one. It was originally a twenty six 'matra' metre, but its association with the dance of the same name, has brought about changes and hence this diference.

It is found frequently used in Kalidasa's *Vikramorurvashi.* As it was a metre to be sung in accompaniment with a Tala instrument, the 'matra' naturally varied from time to time. Though it was originally a 'matra' metre, it was gradually taken to be a 'varna' one having five 'ganas'.

It was rather a common name for all metres which were later on limited to this very from by the Bhatta poets.

It is one of the earliest classical metres handed down by the Apabhramsha tradition and has been a favourite one to the Jaina poets. Some of the earliest 'Charchari' writings are '*Kalaswarupa Kusala*' and '*Upadesha Rasamaya*' by Jinadatta Suri (11th Century), '*Jinaprabodha Suri charchari*'(13th Century), by Somamuritikavi and '*Jinachandra suri charchari*' (13th Century) by Hemabhushana Mani.

Though the metre gradually lost support of the Prabandha Kavya there is a co-ordination in it of the poets, and though it became rather obsolete by its absence in standard works of the language, it gained considerable ground in the folk literature where it existed in the name of 'Chanchar', a dance-cum-play-cum-song, till recently. The 'Brajabhasa' poets have described Krishna variously in this form.

Raw. S.

CHARITA (Maithili) is a long poem on the life and deeds of some eminent heroes or persons of eminence. Late in the nineteenth century some such Charitas were written. The form, however, did not flourish long and is extinct today.

J.M.

CHARITA KAVYA (Rajasthani) is a kind or form of 'Prabandha Kavya'. There is a co-ordination in it of the characteristics of 'Prabandha Kavya', 'Katha-Kavya' and puranic stories. The style of 'Charita Kavya' is of three types–Puranic, Historical and Romantic. *Jambhasara* by Sahabarama Rahada, is a 'Charita Kavya' of the puranic style which describes in details the life and deeds of Jambhoji, *Guna Jodhayana* by Gadanapasaita is a work of the historical style describing the heroic deeds of Rav Jodha of Marwad, *Madhavanala Kamakandala Chaupai* by Kusalalabha is a 'Charita–Kavya' of the romantic style which mainly describes the life and deeds of Madhava. There is a slight difference between 'Katha Kavya' and 'Charita Kavya'. In the 'Charita Kavya' emphasis is laid upon the life and deeds of an individual, while in 'Katha Kavya' the element of story is predominant. In the 'Katha Kavya' there is an independent importance of the story which has sequence of its own, while in the 'Charita Kavya' the story or stories are mainly used only to depict the life of the hero. The

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Apabharamsa writers, perhaps observed no difference between a 'Katha-Kavya' and a 'Charita-Kavya' but the same is found in the 'Kavyas' written in Rajasthan, for example, *Katha Chittoda ki* by Kesoji Godara is a Katha-Kavya which also mentions in part the life of Jambhoji alongwith the main story, while in Katha Autara Pata though it is titled as 'katha', is a 'Charita-Kavya' by Vilhoji. The child-life of Jambhoji has been described through the medium of several incidents. From the structural point of view the 'Charita Kavyas' are of two kinds–first, those which are concerned with a special period of the life of the hero, as the above one mentioned by Vilhoji, and such others composed by him; and secondly, those which deal with the entire life of the hero, such as, *Katha Autara Pata* and *Katha Parasidha* by Surajanaji which contain the account of the whole life of Jambhoji. Quantitatively, the works dealing with the whole life are both small and big. The two works referred to above of Surajanaji are smaller in comparison with *Jambhasara* of Sahabarama which is a sufficiently big one. Some of the common traits of Rajasthani 'Charita Kavyas may appear to be those of a biography. But there is a palpable difference between the two as well. The treatment in a charit kavya is more imaginative and the purpose is to build up a hero through the narration. Though in the process many of the biographical traits also get revealed, yet it will be wrong to call it a biography as we understand it today. The following are the general characteristics of a charit kavya.

1. The style is biographical which is more narrative than descriptive; 2. The references to the virtues, deeds and magnitude of the hero are particularly highlighted. 3. Such references also contain the idealistic, superhuman and at times supernatural aspects of the life of the hero. 4. The construction is interlinked from the beginning to the end, like that of the ancient stories. 5. The language used is easy and the style simple and pretty attractive for the folk psyche. 6. It is mainly aimed at depicting the noble character of the hero, inspiring the spirit of mass welfare and prompting the readers to do right deeds. 7. It is mainly composed in Duha and 'Chaupai' metres.

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Hi. M.

CHARITRAHIN (Bengali) is a novel by Saratchandra Chatterji, first published in 1917, as a book. Four years before this, a part of it was published in a magazine named *Yamuna*. The publication of this novel created an alarming sensation among the members of the Bengali literary public. The theme of *Charitrahin* (The immoral man) is the unsocial and forbidden love and author's scathing criticism of social prejudices and snobbery and his revaluation of the relations between the sexes. The story centres mainly around two women and two male characters namely Savitri, Kiranmoyee, Satish and Upendra. Savitri, widowed at an early age, has gone through severe hardships in life and is at the time of the story a housemaid in a mess (private lodging). Here Savitri and Satish, a boarder of the mess fall in love with each other. This episode creates a scandal among all Satish's acquaintances, and he leaves the mess. Kiranmoyee is an extremely beautiful woman and also a very remarkable personality. She is very well read and can discuss the nuances of Sanskrit texts. She defies social conventions and laughs at popular beliefs. Upendra is a distant cousin of Satish, and a close friend of Kiranmoyee's husband. He is a chaste and ideal man. Kiranmoyee's is attracted by Upendra's nobleness, and soon after she becomes a widow, she declares to him her love. When Upendra repudiates her love, she decides to avenge herself by hurting him in one of his tenderest spots. She weaves a diabolical plot to seduce Dibakar, who is Upendra's ward and almost like his son. When she succeeds, she discovers that she has found neither satisfaction nor peace. Upendra loses his faithful wife Surabala, and falls seriously ill himself. He, however, realises Savitri's greatness of character, and gives her shelter as his sister. Savitri suffers, as she watches Satish's growing affection for Sarojini. She brings back Dibakar and Kiranmoyee from Arakan. But Kiranmoyee becomes raving mad and Upendra succumbs to his illness. The plot construction, characterisation and diction of Charitrahin vary remarkably from the beginning to the later part of the book. This is probably because of the long interval of time between the author's first writing of the book and later re-writing of it for publishing. The story of Satish and Savitri gets prominence at the beginning of the novel, while in the latter half the author gives all his attention to Kiranmoyee, neglecting Savitri, almost cruelly. A review of Kiranmoyee's character raises doubt about its consistency and naturalness. It is difficult to believe that such extremely different characteristics can be harmonized in one person. We do not find an easy flow of the narrative which is a characteristic of most of Saratchandra's works. The slow moving incidents at the beginning of the novel run too fast at the end. Nevertheless, *Charitrahin* is one of Saratchandra's best novels from the point of view of both intellectual strength and imaginative daring.

In the title itself Saratchandra has ridiculed our conventional moral codes. Satish is supposed to be a man of easy morals, after whom the novel has been named. But it appears to the reader that the strength and directness of his character touch the heart deeper than the abstract and lifeless idealism of Upendra. The episode of love between Savitri, a poor maid-servant low caste and Satish, a rich

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Brahmin boy raised a great uproar in the contemporary society; it shows the author's rebellion against social tradition. *Charitrahin* is a novel in which we find the range and depth of Saratchanda's experience. It offers us a large cross-section of Bengali Society. On the one hand we meet Surabala, the embodiment of an almost devotionally faithful Hindu wife, Sarojini the romantic heroine, and Upendra and the guardian of institution and tradition and on the other, we meet Savitri, who has been exploited by the society. Saratchandra sees the futility and the waste and his deepest sympathies are stirred but he suggests no solution or remedy. On the other hand an element of conservatism is noticeable in his delineation of this character. Savitri must live a loveless and frustrated life, and she also reveals a regard for the tradition that has little or no value. Kiranmoyee is modern almost with a vengeance, with no regard for religion, or tradition. In the portrayal of Kiranmoyee's character, the author's purpose of unveiling the innate hypocrisy of social customs becomes more prominent, resulting in propaganda. On the whole we can say, *Charitrahin* is a true representative of Saratchandra's genius. It expresses the social awareness by describing with acute observation and detailed analysis the sorrows and sufferings of the oppressed and the descredited in the society. Inspite of the defects in plot construction and characterisation, Saratchandra has remained the most popular writer that Bengal has ever known. And the presence of a profound social consciousness has made *Charitrahin* one of the best novels written in Bengali. *Charitrahin* has been translated into English and many Indian languages.

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Ja.C.

CHARITTAR UPAKHAYAN (Punjabi) is a major portion of the *(Dasam Granth* 1696). The authenticity of its authorship is a controversial issue. Majority of the scholars uphold the view that a portion of *Dasam Granth* was written by Guru Gobind Singh–the tenth and the last Guru of the Sikhs–and the remaining portions were composed by his fifty two court poets. The Granth was compiled by Bhai Mani Singh in 1734

For the timely warning of his followers these tales depicting the wiles of women, were included. Their total number is 403 (tale No. 325 being missing and the first being a 'Devi Mangal'). Virtue guarded only by ignorance is never secure. All these stories are used as illustrations for the strange situation created in the first tale. The King Chittar Singh issues orders to get his son killed for molesting his queen–his step mother–but his minister being sure of the innocence of the prince, tries to convince the king of the treachery of the queen by narrating these tales.

All these tales can be divided into four categories, (a) Sex-tales (b) love tales (c) heroic tales and (d) general tales. The first category has the largest number of tales being the main topic.

The second type of love tales also comprise historical romances of Punjab such as Hir Ranjha, Mirza Sahiban, Sohni Mahiwal and alien lovers Yusaf Zulekha.

The heroic tales are of the third category, as the heroic deeds are performed in battles fought in defence of love. The fourth category of general tales is for providing variety and general relief to the reader.

In fact these stories were borrowed from various aviailable sources, but they have been retold with certain modifications.

Their significance lies in their craft–a new pattern of story-telling. The framing story sets the ball rolling and the remaining stories are narrated as illustrations but these maintain an independent character and do not run in cycles as was the previous practice in our oriental works of stories. Moreover, the stress is always on the narrative aspect of the story and its singleness of purpose.

Charittar Upakhayan is a milestone in the evolution of modern Punjabi short story as it represents the end of a tradition and the beginning of a new era.

S.S.U.

CHARUDATTA (Sanskrit). a play in four Acts, is found in the cycle of Bhasa plays. There are reasons to assume that it belongs to the Bhasa group. The unusual prologue suggesting the pre-classical or the old purvaranga mode of introducing a dramatic performance; the similarity of its main theme to that in Bhasa's *Avimaraka;* scene of night-burglary and the nocturnal adventure of *Avimaraka* and the tutelary deities invoked in this context; the atmosphere of night and the descriptive verse found in *Charudatta, Avimaraka* and *Balacharita;* motive of rain and storm, sleep scene; similarity of dramatic technique, including 'zonal division' of stage for playing simultaneous scenes, etc., are special features of Bhasa's writing.

The story of *Charudatta* is one of the love between the impoverished Brahmin merchant Charudatta and the professional ganika Vasantasena. Both are in love with each other; but Charudatta is very reticent and Vasantasena, though ready to take the intitiative, is handicapped by the stigma of her profession. Charudatta's poverty, a consequence of his noble generosity, and the social low status of Vasantasena are obvious difficulties in the fulfilment of this love. The king's brother-in-law Shakara also wants Vasantasena for himself and is openly using threatening language against Charudatta who stands in his way.

The astounding similarity of *Charudatta* to the first four Acts of *Mrichchhakatika* in point of story, events,

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characters (except two names: Sajjalaka for Sharvilaka, Brahmani for Dhuta), dialogue and verses, raises a ticklish problem of the mutual relation of the two plays. Devadhar thinks that *Charudatta* is an abridged version of *Mrichchhakatika* made especially for turning out 'a pleasing comedy' by omitting violent scenes like the law-suit and the conflict. But this is not convincing. *Charudatta*, as it stands, is not free from the element of violence. *Charudatta* has 55 verses for 143 in the corresponding portion of *Mrichchhakatika;* but 11 verses are altogether new, and they are not 'songs' as supposed. Further, the verses common to the two plays lack smoothness and polish in *Charudatta* as compared to the verses in *Mrichchhakatika*. It is no use assuming, for convenience, that the writer who prepared the abridged version as *Charudatta* was a poor artist. On the contrary, the difference in poetic styles could be better explained on the assumption that *Mrichchhakatika* is a later and a better version of the Charudatta story.

There are obvious signs in *Charudatta* of its incompleteness. Vasantasena and Charudatta have met only once (Act 1). Their love may be obvious to others; but they have yet to confess to each other; and for this another meeting is necessary. As the fourth Act closes, Vasantasena is preparing to go out to meet Charudatta; the fulfilment of love is only awaited. Besides, the other motives in the play, like those of Samvahaka, turning a monk, denial of the opportunity to him to serve Vasantasena and repay her obligation, Shakara's threat of physical violence to Charudatta and vengeance on Vasantasena for refusing his offer, Vasantasena's intention of approaching Charudatta as an 'abhisarika', demand a development. The implication is *Charudatta* must extend beyond four Acts.

Rhetoricians quote from *Charudatta*. Vamana quotes two verses from Charudatta it and one from *Mrichchhakatika*. Sagaranandin quotes a verse which obviously has the context of the trial scene but is not found in *Mrichchhakatika*. It is likely that the lost *Daridracharudatta* in literary allusions may be the full version of *Charudatta*.

It is more reasonable to suppose that *Charudatta* is an incomplete play and that it is the earlier story which finds a better expanded form in *Mrichchhakatika*.

G.K.B.

CHARYAPADA (Bengali) are the only extant specimens of the earliest stage of any modern language belonging to the Indo-Aryan family of languages. Charyapadas were found in a manuscript discovered by Haraprasad Shastri in the Nepal Darbar Library and were published by him in 1916 under the title *Hajar Bachharer Purana Bangla Bhasay Rachita Bauddha Gan O Doha* (Buddhist songs and verses written in Bengali thousand years ago). The edition of Shastri contained four books, *Charyacharya Vinishchaya*, *Doha-Kosha* of Saroja Vajra and *Doha-kosha* of Kanhapada and *Dakarnava*. Shastri thought that all the four books were written in old Bengali but he later realised that all but *Charyacharya Vinishchaya* were written in the Apabhramsha, the last stage of the Prakrit languages. Few years later Sunitikumar Chatterji put forward strong evidence mostly based on morphological features of the language of the text claiming that the text of the *Charyacharya Vinishchaya* was written in Bengali. Scholars, however, are not unanimous on the point. It has been claimed by scholars of Oriya, Assamese and Maithili as part of their linguistic and literary history.

The manuscript discovered by Shastri neither contains any date nor the title of the work. Shastri called it *Charyacharya Vinishchaya* (though according to some scholars it should be *Charyashcharya Vinishchaya*) on the evidence of Sanskrit commentary on the poems which the manuscript contains. These poems, however, are popularly known as *Charyapada* or *Charyagiti*.

The word *Charya* is the name of a particular type of song. *Sangita Ratnakara* of Sarngadeva mentions that a class of religious songs with specific metrical and musical features are known as *Charyagiti*. This word means "practice" and is a part of the religious terminology of the Sahajiyas, a sect of late Buddhism. The poems in the manuscript are songs also, as the names of ragas and talas have been indicated on the top of each verse in the manuscript. These songs were composed by the Siddhacharyas primarily for the benefit of the members of the sect.

It is difficult to ascertain the date of the composition of these songs. However, in all probability they were composed between the tenth and the twelfth century. The manuscript discovered by Shastri is a collection of Charya songs written over two centuries ago with commentaries on them in Sanskrit by Munidatta. The name of the commentator does not occur in the manuscript but is known from a Tibetan translation of the songs as well as of their Sanskrit commentaries. The *Charyapada* manuscript contains forty-seven songs, one of which is not complete. These forty-seven songs are compositions of more than twenty different poets, most important of whom are Kanhapada, Bhusukupada, Sarahapada and Luipada. Most of the songs are short consisting of ten lines, though some of them are a little longer. Every song has a 'bhanita' (colophon) which contains the name of its author.

The diction in which the Charya songs were written is known as Sandhyabhasha. This is a particular style prevalent among the religious sects in many parts of India. It is a kind of code language current among the esoteric sects which cannot be fully comprehended by the layman not familiar with the doctrines of a given sect and with the technical jargons employed by them. The writers of these songs were known as Siddhacharya (i.e. masters who have attained the spiritual goal). They wrote these songs for a

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limited audience interested in the mystic practice and the doctrines of Sahaja. Some of the songs are indeed written in the language of allegory and riddle and some are infested with technical words, but some of them are quite simple and straight-forward. The metaphors and images employed in the songs are derived from everyday life and familiar situations and experience. Although the inner meaning of the songs is obscure and abstruse to the common reader, at the surface level there is a vividness and realism in most of them. References are quite frequent to the normal activities of the common people such as the plying of a tiny boat, building a bridge on the river, chess-playing, marriage ceremonies, musical performances, boat-journey and of course, love making. The chief theological concept in these songs is that of Sahaja which is a state where duality is dissolved. S.B. Dasgupta has given an elaborate account of the Sahajiya doctrines in his *Obscure Religious Cults of Bengal* (1941) and shown very clearly that the Charya songs have evolved out of various Buddhist doctrines and of Tantric and Yogic practices. The chief value of the songs, however, is linguistic, they being the only extant recorded evidence of the early stages of the New Indo-Aryan languages, though they are not altogether devoid of literary value.

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S.D.

CHARYAPADA (Maithili) or 'Charyapada Vinishchaya' of Siddhas was composed during the period between 8th century 11th century. It is considered to be the oldest specimen of literature in Maithili. Harprasad Shastri discovered the text in Nepal in 1907. On the grounds of its thoughts, sentiments, language, grammar, phonetics and wordings it appears to be a composition in Maithili, for it contains the true picture of the social, cultural and political life of that time. This also contains the description of agriculture and particularly the importance of family, marriage and local ways, etc. This book also tried to explain the philosophical truth and religious obligations in the language of the common men. It is also very important so far as 'kavya tattva' is concerned. It deals also with the sex in its so many padas which are melodious in tone. Its symbolic language is also known as 'sandhyabhasha', a language which is musical and somewhat obscure to the modern reader.

B.

CHARYAPADA (Oriya). The origin of the Oriya literature can be traced to *Bauddha Gan O Doha,* otherwise known as *Charyapada* written by the Buddhist Siddhas. The verses written by Kanhu Pa, Lui Pa and other Siddhas have been claimed to be the earliest specimens of Oriya literature.

Mystic experiences as well as Buddhist religious principles and practices are allegorically expressed through these dohas or songs. Naturally for a common reader it becomes difficult to grasp the inner meaning of these poems. The apparent meaning would rather be misleading because the dohas outwardly appear to talk about this ordinary day-to-day material world. But it is the inner philosophical meaning which really matters in them along with the suggestions of deep religious experience and profound spiritual realisation. The language being close to Prakrit is not always very clear to the modern reader.

It is naturally presumed that these songs were written during the period when Buddhism as a religion was dominating India and the Prakrit-Apabhramsha language was the main vehicle of expression. For the first time an anthology of such songs was discovered from Nepal in 1907, by Haraprasad Shastri. A portion of this anthology known as *Charyacharya Binishchaya* or *Ashcharya Charyachaya* is called *Charyapada.* It contains fifty songs of twenty three poets that reflect the principle of Bajrajana school or Tantric procedure of the Buddhist kind.

According to Karunakar Kar, who had edited *Ashcharya Charyachaya* in Oriya, Orissa was the land of origin of the Bajrajana school of Buddishm which for the first time introduced the worship of Female Principle in Buddhism. This resulted in the worship of goddesses, like Matri Dakini and the practice of Kaya Sadhana. From available evidence it has been ascertained that the great Buddhist saints and scholars like Indrabhuti, Laxminkara and Padmasambhava were born in Orissa. In the lyrics of the *Charyapada* the ideas and the experience of Kaya Sadhana and worship of Shakti (Female Principle) introduced by the Adi Siddhas, found poetic expression. These were in fact the first manifestations of literary activities in Prakrit and Apabhramsha.

The language of these songs is of mixed type exhibiting the form of Prakrit-Apabhramsha current in the eastern region of India at that time. Hence it is presumed that its authors also belonged to this area and flourished between the 8th and 11th century. Among these poets a few were also resident of the land now named as Orissa, and propagated their religion there. Subsequently we also get the references related to these poets in the religious literature of Orissa. The impact of the thought and styles of these songs on Oriya lyrics of the early phase of Oriya literature is quite evident in the devotional songs of the celebrated group of five saint-poets of the 16th century, popularly known as Panchasakha poets.

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According to Pandit Suryanarayana Das, the literary historian, the Buddhist saint-poets like Sarah Pad, Birupa Pad, Kanhu Pad, Bhisuku Pad (Shanti Dev) belonged to Orissa which was then known as the Uddian Peetha in the contemporary Buddhist literature. Some of them attained perfection through Sadhana (religious practice) in different Tantric centres of Orissa and went abroad for propagating the faith. According to Rahul Sankritayana's account, Lui Pa, Dari Pa and Kambal Pa were the inhabitants of Orissa. Ragnyee, the birth place of Saraha, has been identified as modern Ranipur (Jharial) in the district of Bolangir in western Orissa. This was an ancient Tantric centre of historical importance and contained many Buddhist monuments. Bhisuku or Shanti Dev, it has been ascertained, was born in Jaher, in today's Keonjhar district in Orissa. Saher or Sambar known as the place of meditatopm of Indrabhuti, Lakshminkara and Padmasambhaba has been identified as the geographical zone of modern Bolangir and Sambalpur districits of Orissa. The centre of religious activities of Lui Pa was Mayurbhanj, a district in Orissa. A village named after him is still to be seen there and the worship of Lui Pa is performed in this area.

In the social tradition of Orissa the memory of a few poets of Charyas may be traced. The names of Hadi Pa, Kanhu Pa, Tanti Pa, Chouranginath, Gorakhanath, Maschendranath or Lui Pa are well-known among the saints of Natha sect in Orissa. Hadi Pa and Kanhu Pa have been mentioned in *Govinda-chandra tika* of Yashovanta Das of the 14th century. We find clear references to Gorakhanath in the *Mahabharata* of Sarala Das (15th century) and in *Shunya Samhita* of Achyutananda Das (16th century). A sacred place devoted to Gorakhanath is to be found in Cuttack district in Orissa.

The metres or Ragas such as Guzari, Patta Manjari, Kamod, Baradi, Ramakri (Ramakeri), Dhanasi (Dhanashri), Desakha, Malashri, Bhairavi, etc. used in the Charyas have also been widely used in the poems of the ancient and medieval poets of Orissa. Of course, in Oriya poetry the patterns of the said Ragas are different.

When we consider the linguistic aspects in respect of vocabulary, inflection, pronoun, verbal form, vocation and syntax of the Charya songs they appear to be quite close to the modern Oriya language. According to Suryanarayan Das, one hundred and twenty five words in total, including nouns, adjectives, pronouns and verbs, are found in the Charya songs, which are basically Oriya words. Thus the Charyapada poems, or at least a number of them are considered by scholars as providing some of the earliest specimens of Oriya literature both in its use of language as well as in the direction of the content.

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J.B.M.

CHASMADITH GAWAHA (Rajasthani) is a collection of 16 short stories written by Mool Chand 'Pranesh' of Bikaner. The Sahitya Akademi, gave the award on this work in 1982. Earlier to its publication in 1980 by the Rajasthani Bhasha Sahitya Sangam (Academy), Bikaner, the author had published one such collection under the title *Ukalata Antara Sila Sansa* (1973). All the stories of his award winning book carry a strictly rural perspective. The problems raised by the author are also more concerned with those who live in villages. Some of them are adulteration in food articles, curse of unplanned child-births, lack of medical facilities, dearth of employment, vice of dowry, rumour-mongerings, superstitions, rape and murder in a government hospital, bride-burning by the mother-in-law, corruption in elections, woman's revenge on her lover, mis-matched marriages, miracle of sex, corrupt police officals, true spirit of a Rajputa, etc.

In his introductory statement in the book the author speaks of his personal knowledge of the facts contained in the stories. A number of these problems are still faced by the rural masses. It is but natural for an author to talk of the society around him, sympathise with them in their sorrows and work for their welfare, 'Pranesh' has been very much alive to this fundamental principle of literary creation. Though none of the problems is new to us, nevertheless, they demand active attention of all right-thinking people, and certainly of the litterateurs. The use of language, phraseology, maxims and sayings is suitable to the characters, and the style of expression and that of the dialogues is perfectly normal and natural. At places he has used original Sanskrit words for want of better synonyms in the common parlance.

The overall structural compactness and weaving of the plots and events conform to artistic standards. Still, there is much to be achieved in the craft of story telling and in fathoming the depths of the inner self as a motivating factor for physical actions.

Raw.S.

CHATHUKKUTTY MANNADIAR, CHAMPATHIL (Malayalam; b. 1857, d. 1907) was a scholar and a translator of Sanskrit plays. His literary work spanned the last decades of the 19th century and the early decades of the twentieth. He was a lawyer by profession and had most of his practice in Trichur in the former Cochin State.

Mannadiar has few works to his credit. His fame rests mostly on his translation (1882) of Bhavabhuti's Sanskrit drama *Uttararamacharitam* into Malayalam. Critics have gone to the extent of opining that the translation excels the original. His other works are translations of *Janakipar-*

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inayam (The Marriage of Janaki, 2nd edition, 1901) and *Halasyamahatmyam* a play, as a Kilippattu of the Sanskrit work of the same name.

K.R.P.

CHATTERJEE, BANKIMCHANDRA (Bengali; b. 1838, d. 1894) is acknowledged to be one of the greatest novelists in Bengali literature. He was the third son of Jadavchandra Chatterji, who was a Deputy Collector. His three brothers, Shyamacharan, Sanjibchandra and Purnachandra were all highly educated and connected with literary activities.

Bankimchandra had his early education in his village primary school and later on, he was admitted into the Hooghly College and studied there for seven years. He proved his proficiency as a student by winning many prizes in his college career. While studying in the college he began writing poems and prose pieces in *Sambad Prabhakar*, a periodical edited by Ishwarchandra Gupta. From Hooghly College he took a transfer to Presidency College for studying law. In 1858 he appeared in the B.A. examination from that college and stood first by obtaining the highest marks in the aggregate. He and his classmate Jadunath Basu were the first graduates of the Calcutta University.

After his graduation Bankimchandra was appointed Deputy Magistrate and Collector, Jessore. While in service he passed the B.L. examination with credit in 1869. For long thirty three years he was in service and was posted in different places of Bengal where he gathered valuable experience of the land and the people. While posted in Jessore he came in contact with Dinabandhu Mitra, the foremost dramatist of the time and both were intimate friends in no time. His first wife died in 1859 and he married for the second time Rajlakshmi Devi who was a life-long partner to her husband.

The first noteworthy contribution of Bankimchandra was a serial novel in English named *Rajmohan's Wife* in the *Indian Field*, edited by Kisorychand Mitra. But he was not satisfied with his writings in English and switched over to his mother tongue and wrote his epoch-making first historical romance named *Durgeshnandini* (1865). His second romance *Kapalkundala* (1866) deals with the mysteries of the mind of a woman brought up in the midst of virgin nature far away from human society. Bankimchandra stormed the literary field by his sweep of imagination, vastness of vision, master craftsmanship and superb power of characterisation. His third work *Mrinalini* (1869) bears first traces of his patriotism. When he was posted at Berhampore he contributed English articles on religion, philosophy, history and literature to various contemporary journals.

The second phase of his literary career began at Berhampore with the publication of the monthly journal *Bangadarshan* (1872) under his editorship, around which a galaxy of literary talents assembled enriching the paper with their valuable contributions. As the editor of *Bangadarshan* Bankimchandra took upon himself the dual task of writing his original stories and novels and preventing the trash writings of his petty contemporaries by his ruthless criticism. *Bishbriksha* (1873) is the first social novel dealing with the widow problem. *Indira* (1873) and *Jugalanguriya* (1874) are stories though having subject matters proper to novels. So also is *Radharani*. *Chandrashekhar* (1875) based on a historical theme is mainly a tragedy of two lives passionately in love with each other but torn asunder by fate and social morality. *Rajani* (1877) inspired by *The Last Days of Pompeii* of Lord Lytton is a blend of a romance and a novel–the main plot is a romance with a happy ending but the sub-plot is based on the tragedy of unrequited love. *Krishnakanter Will* (1878), perhaps the most realistic of his social novels, is based on socially inhibited love of a widow and its grim tragedy. His best humorous work is *Kamalakanter Daptar* (1875), later enlarged as *Kamalakanta* (1885); a collection of satirical essays named *Lokrahasya* (1874) and the scientific essays collected in *Bijnanrahasya* were all first published in *Bangadarshan*.

The last phase of his literary career is marked by his approach to a synthesis of religion and nationalism. *Rajsimha* (1882) is perhaps the only true historical novel. *Anandamath* (1884) is a soul-stirring novel where Bankimchandra has presented the Vandemataram song. The plot is based on the Sannyasi rebellion that erupted in North Bengal in 1773. Chatterjee gives it an interesting politico-religious twist. *Devi Chaudhurani* (1884) is a glorious testimony to the valour and prowess of unfettered womanhood and *Sitaram* (1887) is a tragedy of unbridled passsion. Bankimchandra wrote many famous essays during this period. *Vividha Prabandha* (1887) is a collection of essays on various subjects. *Krishna Charitra* (1886) is a scholarly study of the historicity of the life of the Lord Sri Krishna and *Dharmatattva* (1888) is an exposition of Bankimchandra's concept of religion.

The last years of Bankimchandra were spent in Calcutta. He purchased a house in central Calcutta which became a meeting place of the leading litterateurs of his time. He was nominated a member of the Calcutta University Senate, associated with academic bodies and edited text books and Selections.

Bankimchandra is really the father of the Bengali novel besides being also a forerunner in the field of literary criticism and intellectual exploration. Before him there were stories and sketches, but it was only he who introduced the modern novel on the western model and developed this art to perfection. He wrote romances based on the past history, showed perfect mastery over the structure of plot which unfolded the quick course of events to an inexorable finish engulfing a lot of people who were

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involved in life's problems, who fought, suffered and proceeded towards the inevitable end. His characters are strong, brave and relentless; they wage dauntless war against the external adversaries but are subject to an intense inward stuggle. Their greatness and their fall arouse our awe and wonder. Their tragedy has something almost like the tragedy of Shakespearean characters. Though a novelist par excellence he had the genius of a dramatist and a poet. Like a dramatist he created dramatic situations, tense and exciting and made the characters always acting, moving, fighting and suffering. Like a poet he soared high on the wings of imagination and portrayed nature's beauty in full splendour and glory. He painted human beauty in all its exquisite details like an absorbed artist. His literary style is inimitable with rich vocabulary, colourful description, exquisite images and enthralling music.

Bankimchandra did not believe in art for art's sake. As a true artist, he showed the bright side as well as the dark side of human nature; the good and the evil interested him equally, but he was essentially an upholder of social morality. In his later novels he preached the religious ideals of the *Gita* and held aloft the banner of staunch nationalism. He had a fine sense of refined humour but he was at his best in going deep into the tragic aspects of life. In the last phase of his literary activity he was more of a critic than a creative writer. In the later years he devoted his attention to the study of religion and philosophy. He had his own idea about religion. To him the best religion was humanitarianism.

Bankimchandra's novels were dramatised and produced on the stage with phenomenal success. Almost all his novels have been translated into the major Indian languages and also into English, German and other foreign languages.

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Aj.G.

CHATTERJEE, BIRENDRA (Bengali; b. 1920) studied in Calcutta but did not complete graduation. He earned his reputation as a translator. A believer in revolutionary socialism, he was in gaol (1967) for his political ideology. He has been writing poems since 1940 and has published about 30 books and booklets of original poems and translation. Some of his better known works are *Ranur Janya, Lakhindar, Jatak, Amar Raja Howar Spardha, Visa Officer Samme, Rastay Hente Jai,* and *Mahaprithivir Kavita* (translated work), etc. He was awarded Rabindra Puraskar in 1982.

Birendra has his own way of looking at things; it is sarcastic, melancholy and angry. Impatient and frustrated, he is too conscious of the socio-political malady to lose himself in conventional romanticism but at the same time a spirit of broad humanism never fails him. He appears to have received inspiration from his elders like Bishnu Dey and Samar Sen but has evolved his own style of unconventional use of words and imagery with a slant towards subdued lyricism.

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B.D.

CHATTERJEE, HARINDRANATH (English; b. 1898), the younger brother of the noted Indo-English poet, Sarojini Naidu, and husband of Kamaladevi Chattopadhyaya, the noted freedom fighter and social worker, Harindranath has been interested in diverse fields including poetry, drama, films, music and painting, and was a member of the Rajya Sabha for some time. Far more prolific than his better known sister, Harindranath has, during a poetic career spread over more than half a century, published numerous volumes of verse including *The Feast of Youth* (1918), *The Magic Tree* (1922), *Blood of Stones* (1944), *Spring in Winter* (1955) and *Virgins and Vineyards* (1967). Essentially a romantic lyricist, his occasional attempts at the long poem and the sonnet sequence have not perhaps been very successful. His themes are the staple of all romantic poetry—nostalgia, melancholy, passion for beauty, the changing moods of love, idealism and humanitarian compassion (which in his later verse takes on Marxian overtones). Full of direct echoes from the British romantics, his verse, unlike that of his sister, seems to find an individual voice only occasionally. Less of a singer than his sister, he is however capable of greater trenchancy of expression and can also surprise us with a sudden flash of wit. His later verse is more bare, and shows an increasing capacity for abstract thought.

Among Harindranath's equally numerous play are *Abu Hassan* (1918, a light fantasy), brief verse plays dealing with the lives of saints like Tukaram and Pundalik (1977) etc., short prose plays expressive of socialistic sympathies like *The Window* and *The Sentry's Lantern Kannappan* or *The Hunter of Kalahasti*, a lyric play and *Siddhartha–Man of Peace*, a rather long play on the Buddha's life in prose and verse. While the verse plays are mostly dramatic poetry rather than poetic drama proper, the prose plays are marked by a somewhat single symbolism and tend towards propaganda, though

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they have their moments of dramatic tension. His *Life and Myself* (1948) is a delightful, though partial autobiography.

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M.K.N.

CHATTERJEE, KAMAKSHIPRASAD (Bengali; b. 1917, d. 1976) was a well known writer in modern Bengali prose and poetry as well as juvenile literature. Kamakshiprasad came from a highly educated and established family of Calcutta. Ramananda Chattopadhyaya–the famous editor of the *Prabasi* and *Modern Review*, two prestigious journals of early 20th century–belonged to the same family. Kamakshiprasad graduated from Presidency College, Calcutta with English honours in 1937, obtaining the Bankimchandra Gold Medal for having stood first in Bengali. He passed M.A. in English in 1939.

Kamakshiprasad showed literary tendencies since childhood. His first poem was published when he was twelve years of age; and he stood first in a story-writing competition in 1935. He joined the *Kavita* group of poets, centred round the famous poetry-journal *Kavita* edited by Buddhadev Basu and was an established writer by 1937.

Eminent persons in the fields of art and literature, such as Buddhadev Basu, Amiya Chakrabarty, Abu Sayeed Ayub, Bishnu De, Sudhindranath Dutta, Samar Sen, Subhash Mukhopadhyaya, Jamini Ray and Lindsay Emerson met regularly at his house. Kamakshiprasad joined the Railways in 1940 and left it in 1943 to join the Press Syndicate. He was India's delegate to the P.E.N. Conference in Venice in 1949 and delivered a talk on modern poetry. This gave him an opportunity to visit different European countries. He joined Damodar Valley Corporation as the Public Relations Officer in 1952. He had a keen interest in photography from an early age and made a documentary film on the activities of D.V.C. in 1954. He was then selected by the Government of India and Soviet Union as a translator and went to Moscow in 1956. After returning from the USSR in 1960 he worked for Indian Satistical Institute as a Publication Director for three years and for the rest of his life took only to writing and translating.

Kamakshiprasad's poems reveal a social consciousness and an optimistic view of life. His language is lucid but equally capable of expressing the twists of the complicated modern life. Of his various prose-writings, he is specially known for children's literature. His books of verses are *Shabari* (The Night, 1937); *Mainak* (1940); *Shibir* (The Camp, 1942); *Sonar Kapat* (The Golden Door, 1942); *Rajdhanir Tandra* (The Dozing of the Capital, 1943); *Eka* (Alone, 1948) and *Mayalu Sinri* (The Magic Stairs, 1966). *Chhatubabur Chhata* (The Umbrella of Chhatubabu, 1943); *Ghanashyamer Ghora* (The Horse of Ghanashyam, *Chhotader Shreshtha Ga lpa* (Best Stories for Children, 1955) and *Buri Pinpra* (The Aged Ant, posthumously published in 1977) are written for Children. Some of his other books are *Shmashane Basanta* (The Spring in the Graveyard, 1938), *Kanamachhi* (The Blind Fly, 1944), *Paruldi* (The Sister Parul, 1944), *Purbaranga. Jaal* (The Net), and *Shwet Chakra* (The White Circle), are detective novels. *Mahatma* (The Great Man, 1948) is a collection of biographies and *Haldi Jharna* (The Yellow Fountain, 1964) is an essay-collection. Some of his translated books are *Emiler Goyenda Kahini* (The Detective Story of Emil, 1969), *Alokstambha Rakshi* (The Lighthouse-keeper), *Amader Samaykar Nayak* (The Hero of our Times) and *Kennedy* (1969). He also edited some periodicals like *Kishor* (The Teenagers), *Rangmashal* (The Coloured Torch), *Sanket* (The Suggestions), etc.

Kamakshiprasad was awarded the Ananda Puraskar by the Anandabazar Group of Publications in 1965 and Sudhirchandra Puraskar for juvenile literature by *Mouchak*–a periodical for children in 1971.

Su.C.

CHATTERJEE, NRIPENDRAKRISHNA (Bengali; b. 1902, d. 1963) was originally a resident of Joynagar, in the District of 24 Parganas, West Bengal. His father, Atulkrishna Chatterjee, the Headmaster of Santipur Girls' School was a man of literary taste. His influence on his second son was great. Chatterjee had a strong aesthetic sense, at the age of twenty one through Nazrul Islam and Pabitra Gangopadhyay he came in contact with *Kallol*, a famous literary monthly journal. He was a regular writer of *Kallol* and within a short time he with other Kallolians proclaimed that a new era had dawned in Bengali literature. He was a widely read man on the different branches of foreign literature and tried to infuse new and refreshing ideas into Bengali literature. 'Kahini', 'Rush Sahitya O Tarun Bangali', 'Vanaspatir Mrityu', Bangla Sahityer Katha', 'Noguchi', 'Thomas Hardy', 'Shelley', 'Jyotirindranath', 'Nritya Kare Nataraj' etc. were some of his articles published in *Kallol*.

He was an able translator and played an important role in translating into Bengali some of the best books of the world. He wrote articles on religion, history and science. He thought seriously for children and wrote *Chhotoder Ramayana*, *Chhotoder Mahabharata* and the encyclopaedic book *Viswakosha* in 14 volumes for them.

He was the editor of *Galpabharati* for a few years. He was connected with Akasvani Centre, Calcutta for a long time, and was the founder of its Vidyarthi Mandal and Palli Mangal Asar.

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He was also associated with Bengali film-world and was the director of several films and wrote the screen play of many famous stories and novels for this purpose. *Garmil, Harano Sur, Chaoa Paoa, Nilachale Mahaprabhu*, Rani Rasmoni and almost all of Saratchandra's books were adapted by him for the cinema. His original books are few but translated books are many. *Mahiyasi Mahila, San Yat Sen, Satabdir Surya, Natun Yuger Natun Manus*, are his original works. *Ma* (Gorki), *Shakespearer Comedy, Shakespearer Tragedy*, Mulkraj Anand's *Kuli, Duti Pata Ekti Kunri, H.G. Wellser Galpa, Gitagobinda* are some of his translations.

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Du.M.

CHATTERJEE, RAMANANDA (Bengali; b. 1865, d. 1943) was an eminent Bengali journalist. A distinguished student in schools in Bankura and colleges in Calcutta, he graduated with honours in English. Refusing state scholarship for studying abroad, he took up honorary teaching in City College and took M.A. from Calcutta University. He was absorbed on the teaching staff of City College in 1890, became Principal, Kayastha College, Allahabad in 1895. He left the college in 1906 and Allahabad in 1908 and came back to Calcutta and took up journalism in full vigour. Chatterjee got attracted to Brahmoism through his contacts with teachers in schools and colleges and took interest in physical exercises. He was a keen observer of national politics since his college days.

Chatterjee dabbled in journalism in early life. During school days, he got his letters published in weekly *Sanjibani* magazine. While he was an honorary lecturer in City College, he became an honorary assistant editor of *Indian Messenger*, the Brahmo weekly mouthpiece, edited by Herambachandra Maitra. At the same time, he contributed editorial notes to *Indian Mirror*. He began writing also for the weekly Bengali Magazine, *Sanjibani*, edited by Krishnakumar Mitra (1889-90). He started writing for *Dharmabandhu*, a monthly edited by Sasibhusan Basu and later became its editor (1890) for one year. He took up the editorship of *Dasi* (1892-1896), the monthly mouthpiece of Dasasram, a secular institution established that year to help destitutes. At Allahabad Chatterjee took up editing the English monthly, *Kayastha Samachar* (July 1899–June 1900), later converted into *Hindustan Review* under the editorship of Sachhidananda.

The first major monthly magazine in Bengali edited by him at Allahabad was *Pradip* (1897–1901). *Prabasi* which appeared in April, 1901 was the leading monthly Bengali magazine which he edited till his death. The first issue had to be reprinted immediately after its publication because of its popularity. *Modern Review*, the English monthly magazine, appeared in January 1907, which also he edited till death. *Modern Review* and its editor got noticed in *Review of Reviews* edited by W.T. Stead (January 1909).

The intellectual seriousness, editorial sobriety, literary taste, passionate involvement with national politics were the high watermarks of magazines edited by him. He was the first to print in magazines paintings in colour which was considered to be a major factor to bring Abanindranath Tagore into limelight, with the help of Sister Nivedita. He also earned the distinction of timely publication of his magazines and paying honoraria to writers. *Prabasi* used to carry the scientific articles with sketches by Jagadishchandra Basu. The first novel published in it was Tagore's masterpiece, *Gora* (1908). Jogeshchandra Ray Vidyanidhi initiated reforms of Bengali script through *Prabasi* (1909). Tagore started the English translation of *Gitanjali* in *Modern Review*.

He attended Indian National Congress, Calcutta (1886) and continued to be its ardent follower and commentator throughout his life. He initiated educational reforms at Allahabad University. Along with Madanmohan Malaviya, he took part in social reforms at Allahabad, where he conducted orphanage, championed temperance, and served the plague-stricken people. He participated in the Swadesi Movement in Bengal (1905). He viewed with sympathy the terrorist activities and became suspect in the eyes of the Government. Chatterjee contributed to and edited three volumes of *Towards Home-Rule* (1917-18). He was invited by the League of Nations (1926) to observe its activities, but he travelled on his own all over Europe. He was arrested and convicted (1929) for publishing *India in Bondage, Her Right to Freedom*, by J.T. Sunderlal. He presided over All-India Hindu Mahasabha session at Surat (1929), and the first Congress Nationalist Conference at Bombay (1934).

Ni.G.

CHATTERJEE, SANJIBCHANDRA (Bengali; b. 1834, d. 1889) was the elder brother of Bankimchandra Chatterjee, the famous Bengali novelist. Sanjibchandra started his education in Midnapur, where his father was a Deputy Collector. Later he took admission in Hooghly College, but could not complete his studies. He then started working as a clerk in the Commissioner's office of Burdwan. It was here that he started his literary career by writing a book in English entitled *Bengali Ryots–Their rights and liabilities* in 1864. The book was highly appreciated by the public as also by some Englishmen holding government posts. It is said that the Lieutenant Governor was so impressed with it, that he offered Sanjibchandra, the post of Deputy Magistrate which he

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accepted. In course of his duties Sanjibchandra was posted in Palamou. Polamou, then, was a wild hilly place near Hazaribag, inhabitated only by the kol-tribe. Sanjib Chandra could not stay there for long, but experience thus gained has been recorded in a small travelogue called *Palamou* (1880-1882). It is divided into six chapters which is written in the style of personal essay, with the element of short story fused into them. This book has been described by many as one of the most delightful books on travels in Bengali. Sanjibchandra today is known only as the writer of this book, though he has many other books to his credit. Sanjibchandra describes the scenic beauty of hills and forests, and narrates the religious and social ceremonies of the kol-tribe in detail, in a lucid and humorous language. In 1874, Sanjibchandra started a Bengali monthly *Bhramar*; he used to write almost the entire magazine himself. From 1877 to 1882 Sanjibchandra edited the most famous literary magazine of the 19th century Bengal, *Bangadarsan*. *Rameshwarer Adrishta* (the destiny of Rameshwar) which was first published in *Bharmar* and as a book in 1877 could be aptly described as one of the precursors of short story in Bengali. In 1887, by collecting materials from old records kept in the court, he wrote a book *Jal Pratap Chand* (false Pratap Chand) based on true court proceedings. His interest in science is reflected in his long essay *Jaibiktattva* which deals with genetics.

FURTHER WORKS: Jatra Samalochana (1875), Kanthamala (1877), Satkar (1881), Balyabibaha (1882), Madhavilata (1885).

Ja.C.

CHATTERJEE, SARATCHANDRA (Bengali; b. 1876, d. 1938) is one of the most eminent Bengali novelists whose popularity continues unabated not only among Bengali readers, but also among those in other parts of India through the numerous translations of his books available in various Indian languages. Born in a poor Brahmin family, he had his initial schooling at the Hooghly Branch School at Debanandapur. His father, Motilal, later moved to Bhagalpur, a district town in Bihar, where Motilal's father-in-law was living. From here, Saratchandra passed the Entrance examination in 1894, and joined the T.N. Jubilee College. But he could not continue his education because of financial difficulties. He then chose the life of a wanderer, drifting from one place to another, moving around with strange people–an experience which shaped the situations and characters in his short stories and novels which he had started writing at an early age.

After a stint as an employee in the Boneliraj Estate, Saratchandra left home at the age of 24 and roamed around as a sannyasin for sometime. During his wanderings, he reached Muzaffarpur in Bihar, where a local zamindar, Mahadev Sahu, took him under his patronage after having heard about his reputation as a musician. Saratchandra left Muzaffarpur on hearing about his father's death. He came to Calcutta to take up a translator's job, which he gave up after six months. In 1903, he sailed for Burma, where he spent thirteen years moving from one odd job to another to finally end up as a clerk in the office of the Accountant General in Rangoon. In the meantime he married Santi Devi. But the wife and their only child died in Burma when a plague swept the country. Saratchandra later came to Calcutta, met a daughter of a poor Brahmin lady called Hiranmoyi Devi, took her back to Burma and she became his second wife.

In the course of all these travels and adventures, Saratchandra kept on writing, drawing relentlessly on the breadth and variety of his experiences of the various segments of society, particularly of those of the 'lower depths'. A short story called 'Mandir' (Temple) was one of his earliest writings to be published. Submitted in the name of Surendranath Gangopadhyaya (his maternal uncle), it received the Kuntalin prize (instituted by an enterprising Bengali businessman Hemendramohan Bose). Later in 1907, the Bengali literary magazine *Bharati* published his *Baradidi* (Elder Sister)–an impressively restrained account of a quiet romance between a private tutor and the widowed elder sister of his pupil, the manuscript of which was left behind by Saratchandra in Bhagalpur before his departure for Burma, and was recovered by an old friend of his. Its publication immediately made him famous and gained him plaudits from critics.

From 1912 onwards (when he was still living in Burma), Saratchandra's short stories and novels started coming out in well-known Bengali magazines like *Yamuna, Bharatvarsha, Bangabani, Narayan, Basumati* and *Bichitra*. In 1913, he resigned his job in Burma and returned to Calcutta to devote himself entirely to writing. Here, a life-long association was built up with the publishing firm, Gurudas Chatterjee and Sons, which brought out most of his novels and collections of short stories. Of the fifty odd works of fiction that he wrote during his life time, the four volumes of *Srikanta* could be regarded as an autiobiographical novel that spans a vast period of colourful events beginning from the hero's adventures in the boat journeys across the Ganges and his encounters with out-of-the-way characters during his early youth, through his days in Burma and travels with his old sweetheart Rajlakshmi in different parts of India, and finally to the hero's return to the Bengali countryside. One of his most widely translated (into Indian languages) novels is *Devadas* (published in June, 1917 which is a tale of the son of a Bengali zamindar in love with a village girl of a poor family. After an unhappy relationship with a prostitute who falls in love with him, the hero reduces himself to an alcoholic and dies on his way to meet his old

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village sweetheart–a stereotype image of morbid adolescent romanticism which inspired an entire generation of youth at one time. It has seen a number of film versions too. *Charitrahin* (The Dissolute), published in November 1917, is about socially prohibited romance and the essence of nobility in lives of sinners and saints in the middle class milieu. In *Shesh Prashna* (The Last Question) published in May 1931, his pet theme of man-woman relationship outside the prevailing constraints of an orthodox society is dealt with in a didactic manner in a story that revolves round two couples who shook the society with their uninhibited living style and arguments. The didactic tone is predominant also in *Pather Dabi* (Demand of the Road) published in August, 1926, which is a political novel that reveals Saratchandra's sympathies with the armed revolutionary stream of the national movement. His views on socialism, the working class, the role of violence in the struggle against imperialism and such other contemporary problems find expression in this novel which deals with the lives and loves, acts of heroism and intrigues, of a group of Indian revolutionaries in Burma. The book was banned by the British government immediately after its publication, but copies of it were secretly distributed among an avid readership. In his last novel *Shesher Parichay* (which was left unfinished by him and was completed by a friend) he returned to his fond search for saintliness among 'fallen' women–this time the heroine was a woman who had left her husband and was ostracized by the society.

Portrayal of women was Saratchandra's forte. With an unerring and deep insight he could bring out the nuances in the psychology of the contemporary Bengali woman–whether an educated Brahmo girl of Calcutta, or an unsophisticated rustic housewife, or a prostitute. His sympathy for and understanding of their sufferings, their often unspoken loves, their need for affection, their fight for emancipation, made them stand out as authentic pieces of portrayal.

His distinctiveness of diction, intensity of expression and his unfailing flair for the drama, made Saratchandra one of the best story-tellers in Bengali literature who brought fiction close to everyday life of the people. Although he could never completely break away from certain traditional values and sentimental fads like admiration for enlightened landlords or a wistful longing for virtues in so-called fallen women, one has to admit that Saratchandra brought Bengali fiction nearer to the spirit of modern world literature. Rabindranath Tagore's comments on him are worth quoting: "He has achieved the best reward of a novelist; he has completely won the hearts of Bengali readers". (Preface to *The Deliverance*, March, 1935).

Saratchandra was the President of the Howrah District Congress from 1921 to 1936. In 1936, Dhaka University (now in Bangladesh) conferred the honorary D. Litt. degree on him. He was also awarded the 'Jagattarini medal' by the Calcutta University in recognition of his literary talents.

FURTHER WORKS: Biraj Bou (May, 1914). *Bindur Chhele* (contains three short stories–Bindur Chhele, Ramer Sumati and Patha Nirdesh, July 1914); *Parinita* (August, 1914); *Mej Didi* (contains three short stories–Mej Didi, Darpachurna and Andhare Alo, December, 1915); *Pallisamaj* (January, 1916); *Arakshaniya* (1916); *Panditmashai* (September, 1917);*Nishkriti* (July, 1917); *Kashinath* (contains seven short stories–Kashinath, Alo-o-Chaya, Mandir, Bojha, Anupamer Prem, Balya-Smriti and Haricharan, September, 1917; *Datta* (serialised, 1917-19); *Swami* (February, 1918); *Chhabi* (contains three short stories–Chhabi, Mamlar Phal and Bilasi, January 1920); *Grihadaha* (March, 1920); *Bamuner Meye* (October, 1920); *Narir Mulya* (Essay, April 1923); *Dena Paona* (August, 1923); *Naba Bidhan* (October, 1924); *Harilakshmi* (contains three short stories–Harilakshmi, Mahesh and Abhagir Swarga, March, 1926); *Sodosi* (dramatized form of Dena Paona August, 1928); *Swadesh O Sahitya* (collection of Essays, August, 1932); *Anuradha, Sati O Paresh* (collection of short stories, March 1934); *Vijaya* (dramatized form of *Datta*, December 1934); *Bipradas* (February 1935); *Chhelebelar Galpa* (April 1938).

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Sum.B.

CHATTERJEE, SHAKTI (Bengali; b. 1933) is a Bengali poet of the late fifties. He spent his early boyhood days in his village. While in College he came in contact with the promising poets of the fifties, but wrote only stories some of which were published in the *Ananda Bazar Patrika*. He also wrote a novel entitled *Kuotala* (1955) which was published later. His first poem was published in *Kavita*, a quarterly magazine edited by Buddhadev Bose. Though poetry was not his first love in those days, he took to writing poetry as a sort of challenge and became one of the outstanding poets of the fifties. His poetry reflected poignantly all the frustrations and self-indulgence of the younger generation of the fifties. His intimacy with the American Beatniks, some of whom were then in Calcutta, aggravated his somewhat bohemian feeling and he relished a frank description of a mental breakdown or a drug addiction or a sexual orgy. But around mid-sixties that impulse faded out and Shakti turned to confessional poetry and developed a colloquial language with a formal stress, peculiarly his own, repenting his former wrongdoing and submitting himself quietly to woman, nature and God with a smile and perhaps, with a tear. And now Shakti is at his best, a major Bengali poet, writing lyrics which reflect a turning at new directions both in form and content.

His books of verses include: *He Prem he Naihsabdya* (1957), *Hemanter Aranye Ami Postman* (1969), *Dharmeo Acho Giraffeo Acho, Ananta Nakshatrabithi Tumi*

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Andhakara (1967), *Sonar Machhi Khun Korechhi* (1967), *Chaturdaspadi Kabita* (1970). His other books include *Patal theke Dekchi, Parer Kantha Matir Bari, Ami Chhire Pheli Chhenda Tantujal*, etc. Besides these, a collection of his best poems and a book of his collected verses have been published. He received the Sahitya Akademi award for his collection entitled *Jete Pari Kinto keno Jaba* in 1983.

A journalist since 1970, Shakti is attached to the *Ananda Bazar Patrika*. He wrote some features under the pseudonym Rupchand Pakshi a few years back and tried his hand not so successfully at a few novels, one of which besides *Kuotala* is *Abani Bari Achho?* He translated Kalidasa, Omar Khaiyam and Ghalib, and edited a poetry magazine entitled *Saptahik Bangla Kavita* in the late sixties.

U.M.

CHATTERJEE, SUNITIKUMAR (Bengali; b. 1890, d. 1977) was a philologist and Indologist of international repute. Doyen of Indian scholars, Sunitikumar was a legend in his lifetime because of his encyclopaedic knowledge, photographic memory and avid curiosity about human civilisation. Although he was the opposite of a cloistered scholar, his *Origin and Development of the Bengali Language* (known to the students as ODBL, 1926) is a model of scrupulous and comprehensive scholarship. His academic record had been as impressive as his scholarly achievements. He stood first in first class in English Hons. (1911) and M.A. (English, 1913) examinations of Calcutta University and was awarded Premchand Roychand Scholarship (1919) on the strength of a dissertation while teaching in the department of English, Calcutta University. A government scholarship (1919-1922) took him to London University where he researched on "Indo-European Linguistics–Origin and Development of the Bengali Language" under eminent experts like Daniel Jones and Barnett. He was awarded the degree of D. Litt. of London University (1921) and he spent a year in Paris to study Indo-European, Slav and Austro-Asian linguistics under French scholars. On his return to India he became Professor in the Department of Comparative Philology (1922-1952), Calcutta University. In 1927 he accompanied Rabindranath Tagore to Far Eastern Countries and recorded his experience of the great cultural heritage of the area and its links with the Indian scene in his delightful *Dwipamay Bharat* (Islands of Greater India, 1947). From 1935 he travelled many times to places inside and outside India to receive degrees conferred on him by the Universities of Rome (1961), Delhi (1965), Visva Bharati (Desikottam, 1966), Rabindra Bharati (1968), Osmania (1968) and Calcutta (1969). He was made a National Professor in 1964. He was President of Bangiya Sahitya Parishad (a highly respected academic society of Calcutta devoted to research in, and publication of, Bengali books and manuscript) 1961, President of Sanskrit Commission appointed by Govt. of India (1956-57) and a member of the Indian Languages Commission (1955-56). He was also elected President of the International Phonetic Association in London for the year 1969 and the President of Sahitya Akademi from 1969 till his death in 1977.

Sunitikumar's study of linguistics made him famous, but he took all human knowledge to be his province: Sanskrit aesthetics and Greek philosophy, Negro Art and Vaishnava cult in Gujarat appealed to him with equal force. His travel books best illustrate his knowledge of world culture and his zest for life. In his *Europe 1938* (written in Bengali, 1945) and *Paschimer Yatri* he has given a brilliant survey of European culture as well as the feel of living human beings. He knew Greek, Latin, French, Italian, German, English, Dutch, Sanskrit, Persian, Avesta (Ancient Persian) and a dozen modern Indian languages. His photographic memory and stupendous knowledge often helped him in his original critical assessment of art and culture, and his historical imagination and flair for life were evident in all his writings. One of the pioneers in introducing modern research methodology in the study of linguistics in our country, he wrote a very large number of articles on various topics, mostly scattered in journals. He wrote fifteen books in Bengali including *Bangla Bhashatattwer Bhumika* (An introduction to Bengali Linguistics, Calcutta, 1929), *Bhashaprakash Bangali Byakaran* (A Book of Bengali Grammars, Calcutta, 1939), *Jati Sanskriti O Sahitya* (Race, Culture and Literature, a collection of essays, Calcutta, *Bharat Sanskriti* (Indian Culture, Calcutta, 1944) and *Sanskritiki* (on Culture, Calcutta, 1962 and 1965). He published twenty one books in English including *World literature and Tagore* (1971). *Bharatiya Aryabhasa aur Hindi* (Indo–Aryan Languages and Hindi) is one his seven publications in Hindi. He also composed slokas and a number of articles in Sanskrit.

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A.D.C.

CHATURANGA (Bengali) is a novel by Rabindranath Tagore. Published as a series of four stories in *Sabujpatra*, a monthly magazine; it was printed as a novel in 1916. This was Tagore's sixth novel, written after a gap of five years, the last being *Gora*. This novel is written in a completely different style, terse, light, and dramatic. The earlier novels were elaborate, spanning many characters, attempting to analyse their motivations, and their impact on the society and the impress of society on them. This novel is moulded differently.

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All the stories are told by Shribilas, a young man from a village, coming into the intellectual sophistication of Calcutta. He hero-worships Sachish, a low-caste but intellectually brilliant fellow-student from a well-off family. He follows Sachish devotedly in his godlessness. The first story tells the life of Jagamohan, his uncle, his atheist positivism, his utter unconcern for material well-being, his disdain for Hindu rituals, his deliberate flouting of the selfish Hinduism of his relations, his patronage of Sachish, whom he seeks to mould in his own way. Sachish gets away from his father, lives under the tutelage of his uncle and agrees to marry a girl, ravished and wronged by his brother. But the girl commits suicide, because she was too Hindu to remarry. Jagamohan was violently moved, though he had been accustomed not to feel emotions. He died of infection caught while he was working for plague-stricken shoemakers of Calcutta.

In the second story, Shribilas tells the strange transformation of Sachish, after his uncle's death, into a fanatic follower of a Hindu Sanyasi, who spends all the hours of the day and night in singing kirtans. Shribilas, now a Premchand Raychand scholar, a brilliant orator, a westernised sophisticate, is shocked but gradually changes himself into another follower of the Sanyasi–a devotee of Faith instead of Reason. The two friends follow the guru's dictates without demur. However, Damini causes a tremor in this placid life. She is the widow of a wealthy disciple of the guru, left in his care. She looks and acts like a flash of lightning. She falls in love with Sachish, who notices her but strives to ignore her attention and overtures. Damini fails to impress Sachish with her rebellious attitude–her inappropriate dresses, her defiance of the guru, her unconventional activities. She resorts to another strategy–complete subservience to the guru. Even then, Sachish manages to remain cold towards her.

The third story relates to Damini–how she succeeds in breaking the stoicism of Sachish. Shribilas has fallen in love with Damini, who, in order to rouse the envy of Sachish, pays more attention to Shribilas. And that does it. The confrontation between Sachish and Damini turns into a sort of truce.

The fourth story is of Shribilas, who is, of course, just a focal point around whom moves the suppressed but turbulent emotional current between Sachish and Damini. The three of them live in a far-away village on a river bank. Shribilas is intensely aware of the relations of the lovers but is too fond of both of them to feel hurt. He marries Damini, who is all affectionate towards Shribilas but her real love is elsewhere. They come back to Calcutta where Damini falls ill and her heart trouble ultimately causes her death.

The centre of the novel is Sachish who represents the life-long striving of Tagore himself to reach the Infinite from the Finite, to reach abstraction through the concrete. His positivism, his subservience to faith, his struggles to conquer the infatuation for Damini are all expressions of this striving. Shribilas represents his alter-ego–his earthiness, honesty, innate common sense and intense awareness of his own limitations.

It was translated into English in 1925, by the author, jointly with W.W. Pearson and incorporated in *Broken Ties and other Stories.* Also into French (1925) by Madeline Rolland; and from French into Bulgarian by K.K. Konstantinov (1926) and into Russian by E.S. Khakhlova (1925).

Ni.G.

CHATURBHANI (Sanskrit) is a collection of four Bhanas (one man shows) viz-Shudraka's *Padmaprabhritaka,* Vararuchi's *Ubhayabhisarika,* Ishvaradatta's *Dhurtavitasamvada* and Shyamilaka's *Padataditaka.* A Sanskrit verse found in the manuscript of these four Bhanas, collectively refers to the four authors and glorifies them as excelling even Kalidasa. On the basis of this statement the four works have been always referred to as a collection and have been assigned to the Gupta period (4th to 6th century A.D.). All these four Bhanas bear influence of ideas and expressions from Kalidasa. References to Katantra school of grammar, Dattaka's *Vaishika Sutras* and Pataliputra anecdotes point to the early period of their composition.

Bhana is a type of drama in which a single person projects to the audience many other characters through a particular dramatic technique (Natya-dharmi) called akasha-bhashita. The Chaturbhani is the best and earliest specimen of this class. The language has a very smooth and easy flow. It appears that the Bhanas were freely understood during that period. The sarcasm that runs through some of them is unique and inimitable. The four Bhanas throw much light on the contemporary society, especially on the courtesans and their ways, as the single character performer is a Vita or a man of the town who is quite conversant with such topics.

S.S.J.

CHATURDASPADI KABITAVALI (Bengali) is a collection of 102 Bengali sonnets written by Michael Madhusudan Datta during his stay at Versailles in France. The opening sonnet in this volume is a tribute to Petrarch, whom Michael accepts as the master of this form. Most of the sonnets in this collection were written on Petrarchan model though some of them follow the Shakespearean rime-scheme. Michael also learnt from Petrarch the technique of the epigrammatic last line and the device of word or phrase-repetition. The themes of these sonnets are varied and wide in range. Some are on the poets of India–Valmiki, Kalidasa and Krittibas, some are on the

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poets of Europe–Dante, Hugo and Tennyson, and some on contemporaries like Sanskritist Goldstucker and Vidyasagar. His finest sonnets deal with the river beside his village, rituals and festivals which he loved, trees and birds familiar in Bengal, and the poets of Bengal whose work he had known since his childhood. The sincerity and poise with which he described his deep personal emotion opened new possibilities for modern Bengali lyric poetry. This volume of verse published in 1866 is important in the history of Bengali literature both as an innovation of a new form and a new medium of intimate expression.

S.D.

CHATURSEN SHASTRI, ACHARYA (Hindi; b. 1891; d. 1960). was an eminent Hindi novelist. He was born in an Aryasamajist family, studied in Sikandrabad school and Gurukul, Varam, and Jaipur Sanskrit College until 1909 to obtain the Shastri and Acharya degrees in literature and medicine. He started life as a physician and ended up as a writer. He has over 150 books to his credit. His intimate knowledge of human physique also influenced his literary outlook and the selection of themes. His literary attainments are scattered in different genres of writing. His first effort was a booklet of essays *'Hinduon Ki Chhati par jehrili chhuri'* (1911). He composed Hindi's first prose poetry titled *Antasthal* (The heart of hearts, 1921), *Banam Swadesh* (1926), *'Jawahar'* (1937), *'Taralagni'* (1949), *Mari khal ki haye* (1949) and *'Kalindi ke kul par'* (1954) are his other works in prose-poetry-mainly political in nature. His dramas (about 15) are mostly historical and mythological bearing names of central characters, such as Amar Rathor, Ajit Singh, Raj Singh, Chhatrasal, Sitaram, Meghnath, Dharamraj, Gandhari etc. His one-act plays are *Radha Krishna* (1946), *Panch Ekanki* (1949). He also wrote many biographies. His autobiography *Meri Atmakahani* (1963) is important in understanding a life full of afflictions and agony. His analytical faculty is reflected in *Hindi Bhasha aur Sahitya Ka Itihas* (1946), *Sahitya Sampada* (1955) and *Brajbhasha Par Mughal Prabhav* (1955). His only poetical work is the *Gandivdah* (1953). Though he enriched other genres of literature by his creative writing, he is basically a novelist and a short-story writer. He wrote over 350 short stories and about 30 novels. In some of them he is influenced, to some extent, by the naturalistic tendency. The main characteristic of his fiction is an essentially historical air that envelopes the plot. His artistic short stories are mostly based on the Mughal period, such as 'Dukhwa Mein Kase Kahun', 'Lalrukh', 'Soya Hua Shahar', 'Bawarchin' etc. His outstanding historical novels are– *Vaishali Ki Nagarvadhu* (1948.) *Vayam Rakshamah* based on the Ramayana; instead of Rama it revolves around Ravana; (recreation of Ravana's humanity); *Somnath* (1954); Mahmud Ghaznavi's invasion of the Somnath temple); *Alamgir* (based on the personality of Mughal emperor, Aurangzeb, 1954); *Sahyadri Ki Chattanen* (accomplishments of Shivaji), *Sona aur Khun* (1958); (related to British period of history, he negatives the notion that the revolution of 1857 was national in character). In the first three novels fancy dominates history, in the last three history dominates fancy. His novels relate to almost every period of history and recreate successfully the relevant age in all its diversity and colourfulness. In all, Chatursen Shastri is recognised as a good historical short-story writer and novelist projecting humanistic ideals through his myriad characters and variety of episodes.

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S.P.C.

CHATURVEDI, BANARASIDAS (Hindi. b. 1892, d. 1985). The very name of Banarasidas Chaturvedi conjures up the image of a benign, carefree and tireless old man ever willing to get involved in other's problems, committed to any and every social, cultural, national or literary cause or to any cause that would benefit the Hindi language and literature or would help in the attainment of higher values of life in any field.

Born in a middle class Chaturvedi family of Ferozabad (U.P.), Banarasidas received education only upto the intermediate standard and took up teaching jobs, first in a school at Farrukhabad (1913-1914), then at Daily College, Indore (1914-1920) and later at the Gujarat Vidyapith (1921-25) founded by Mahatma Gandhi. The limited opportunities afforded by a restricted field could not, however, bind down his restless soul. He, therefore, left the teaching job to plunge himself into the wider field of public service, diverse literary activity and journalism to find fulfilment of his inner urge. The urge for literary creativity and public service-with all its risks and hazards-made him turn his back to prosperous, happy and resourceful life and get used to simple life devoid of luxury and physical comforts. He was fortunate to come into contact with Ganeshshanker Vidyarthi a fire brand revolutionary journalist of his times—who initiated and inspired him into journalism for rousing social consciousness and for selfless service to the community. He tried to repay the debt by writing a biography of the great martyr and missionary journalist later in life.

As a journalist, Banarasidas acquired instant fame and stature when he joined the *Vishal Bharat*, owned by the celebrated journalist Ramanand Chatterjee, in Calcutta as its editor. Ramanand Chatterjee, was highly impressed by Banarasidas Chaturvedi's devotion to his work, his forthrightness and his guts to stick to his guns in the face of opposition, even from Ramanand Chatterjee himself. Banarasidas frustrated all attempts at compromise where

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principles and values of life were involved. It was here that he had opportunities to come into direct contact with outstanding political leaders of all hues. Because of his deep interest in the problems of Indians settled abroad, he made friends with C.F. Andrews and Srinivasa Sastri and later got an opportunity to be associated with Gandhi in this aspect of his work.

Vishal Bharat emerged as a literary trend-setter and a crusader for healthy literary values during his stewardship of the journal. He fought and won many a battle against those whose literary creativity was restricted to sensuous titillation and portrayals of human degeneration.

After leaving the *Vishal Bharat*, he edited the *Madhukar* from Tikamgarh for a number of years. He devoted most of his time to the study of Hindi, Sanskrit and Indian literature as also Western literature available in English.

For over a decade, he was a nominated member of the Rajya Sabha. During this period, he made tremendous efforts to activize voluntary Hindi organisations that had become defunct and founded new ones to infuse life into those who wanted to serve the cause of Hindi. 'Sausadiya Hindi Parishad', 'Hindi Sahitya Sammelan, and Hindi Patrakar Sangh' were beneficiaries of his zest and active co-operation. The credit for founding the 'Hindi Bhavan' in the capital goes to him. He organised the publication of biographies of the martyrs of Independence struggle as a tribute to their sacrifice for the national cause. Banarasidas had a style of his own–simple, forthright, intelligible with an unusual verve and refinement of texture. His contribution is more significant in the fields of journalism, sketches, reminiscences, biography, etc. He was honoured with 'Padma Bhushan by the Government. of India for his tireless and selfless service to the nation.

FURTHER WORKS: Rashtra Bhasha (1919); *Kavivar Satyanarayan Kaviratna* (biography); *Rekhachitra* (1952); *Sahitya aur Jivan Ganesh Shanker Vidyarthi. Samsamaran* (1952); *Hamare Aradhya, Prince Kropatkin ka Atmacharitra; C.F. Andrews; Vishva ki Vibhutiyan; Shahid Granthmala* (6 vols.); *Hriday Tarang and other Poems.*

Ma.C.

CHATURVEDI, BARSANELAL (Hindi, b. 1921) is a leading Brajabhasha poet, born in a Chaturvedi family. He studied Commerce and passed his M. Com, later on then switched over to Arts and took his M.A. (Hindi), Ph.D. and D. Litt. degrees (all from the Agra University).

His first collection of humorous poems appeared in 1946 entitled *Rang aur Vyangya*. His further collections of poems are *Chhintey* (1950), *Hansi ke Capsule* (1965), *Hansi Ke Injection* (1970), *Kantedar Kavitayen* (1980), and *Adhunik Sudama* (1981).

Humour and satire have been his forte. His parody of *Sudama Charit* by Narottam Das has been very popular. In addition to this, he has written many parodies of Surdas, Raskhan, Rahim, Kabir and other poets. The targets of his satire have been black-marketeers, misers, so-called leaders, corruption and other anti-social trends and elements.

He was awarded the 'Girdhari Lal Saraf Thitholi Puraskar' for his excellence as a poet in 1981. He took part in the 'International Poetry Reading' held at Belgrade (Yugoslavia) in 1979. He is also a recipient of the Presidential Award for his meritorious contribution in the field of education.

Vi.S.

CHATURVEDI, MAKHANLAL (Hindi; b. 1889, d. 1967), Son of a Higher Secondary School teacher of religious temperament, Makhanlal was educated in the village Primary School in Hoshangbad and passed the Middle School certificate examination, and then obtained the Normal Training certificate. He started his career as a teacher but gave up the job to join the national movement. In early life, he was deeply influenced by the famous political leader, Bal Gangdadhar Tilak. In 1913, he published a magazine called *Prabha* and started his *political and literary career when he came in contact with Ganeshshankar Vidyarthi. In 1914, his wife* expired. This incident deeply affected his health. In 1918, he became editor of *Karmavir* published from Jabalpur. In 1921, he was arrested for his political activities. Later on, he started the publication of *Karmavir* from Khandwa (M.P.). His first book, a drama entitled *Krishanarjuna Yudh* was published in 1918. Then his first collection of poems entitled *Hima-kiritini* appeared in 1942. *Sahitya Devata*, a collection of poems with deeply mystic as well as nationalist overtones was published in 1949. Another work under the name of *Mata* was published in 1951. *Samarpan* was published in 1956 and in the same year appeared another collection of poems *Yugcharan*. In 1954, his collection of short stories, entitled *Kala ka Anuvada* was published. Then for three-four years there was no creative activity due to his ill-health and involvement in political activities. In 1960, his collection of essays under the title, *Amir Irade Garib Irade* as also his poetic collection, *Venu lo Gunje Dhara* appeared. He published another poetic collection - *Bijuri Kajal Anja Rahi* in 1962, yet another entitled *Maran Jwar* in 1963. His pen name was 'Ek Bharatiya Atma'.

The personality and the poetic writings of Makhanlal Chaturvedi inspired younger generations for free thought and national uplift. His poems are steeped in spiritual and national sentiment. He evolved a new poetic technique and even his prose writings were as effective as his poetry. He had a wonderful command over the language. He is one of the top figures in modern Hindi poetry.

BIBLIOGRAPHY: Dhirendra Verma, *Hindi Sahitya Kosha;* Ramdhar Sharma *Makhanlal Chaturvedi—Ek Adhyayana* Rishi Jaimini Kaushik Makhanlal Chaturvedi.

Bh.M.

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CHATURVEDI, PARASHURAM (Hindi; b. 1879) was a scholar and an authority on Hindi Saint-Poetry. He did his B.A. and LL.B. from Allahabad University and M.A. (Philosophy) from the Benaras Hindu University. He was a lawyer by profession, but was more devoted to scholarly pursuits and research. He was a permanent member of the Nagari Pracharini Sabha, Varanasi and Bharatiya Hindi Parishad, Allahabad and presided over the Raigarh Session of the Parishad in 1956. He got recognition as a scholar after his first publication, viz. *Uttari Bharat ki Sant Parampara* (1951), a reference book on the mediaeval saints of various sects. His *Sufi Kavya Sangrah* was also published in 1951. *Madhyakalin Prem Sadhana* (Devotional love in mediaeval times) and *Santakavya* were published in 1952. *Vaishnav Dharma and Manas ki Ramkatha* (1953), *Kabir Sahitya ki Parakh* (1954), *Bharatiya Sahitya ki Sanskritik Rekhayen* (1955), *Madhyakalin Sringarik Pravrittiyan tatha Nav Nibandha* (1955), *Bharatiya Premakhyan ki Parampara* (1956), *Baudha Sahitya ki Sanskritik Jhalak* (1958), *Sant Sahitya ki Bhumika* (1960), *Bhakti Sahitya Mein Madhuropasana* (1961) *and Rahasyavada* (1963) are some of his most well known books on Saint Literature on which he was an authority. His last great contribution was *Bhakti Margi Bauddha Dharma* (Devotional current in Buddhism). His exposition of the mediaeval mystic poetry is lucid and profound. He projects a total view of Bhakti movement and this is his unique achievement. He has successfully tried to transcend sectarian outlook and to go into the essence of the mystic experience of the Saint poets with great profundity. Parashuram Chaturvedi's contribution to the profound and proper understanding of an important current of mediaeval Hindi poetry, viz., Saint poetry, is unique in its own way.

Bh.M.

CHATURVEDI, RAM SWARUP (Hindi. b. 1931) was born at Kanpur. He had his education at Kanpur and Allahabad (M.A. D.Phil.) and has been associated with the Hindi Department of the University of Allahabad in various capacities where he is a Professor in that Department at present. He was also associated with the *Parimal* and worked as Co-editor in the *Naye Patte, Alochana* and the celebrated *Hindi Sahitya Kosh*.

Chaturvedi is essentially a critic interested in theoretical as well as practical criticism. His special study revolves round reflective literature and poetic language. His work *Hindi Nav-lekhan* is a noteworthy achievement in the field of criticism wherein he has adopted a comprehensive approach for the overall assessment of modern literature. In his *Agyeya aur Adhunik Rachana ki Samasya*, the articles entitled Agyeya: Gair Romantic Kavita ki Sambhavana and *Agyeye ki Kavya. Bhasha* reflect the profoundness of his analytical study. According to him Agyeya has given his best when he was free from romance and impulsiveness. In his *Gadya ki Satta*, he views Hindi prose in a linguistic perspective. His main contentions are as follows: In the absence of a vital force the prose becomes too matter of fact and acquires a cumbersomeness due to its aridity and artificial gracefulness. The main reasons for weaknesses of the prose, according to his analysis are: the isolation of standard Hindi from the various dialects and from colloquial usages and influences, the lack of variety in syntax, neglect of grammatical rules and structural style and the influence of English in word-formation as well as sentence-construction.

Apart from fulfilling the basic conditions of research in his theses,. Chaturvedi lays foremost emphasis on issues that would attract the attention of any contemporary poet, According to him, poetic language represents the only one and the most important basis which could help us to understand the inherent organisation of poetry. His own language represents the idiom of contemporary criticism.

FURTHER WORKS: Sharat ke Nari Patra (1955) *Agra Zile ki Boli* (1963), *Madhyakalin Hindi Kavya Bhasha* (1974), *Hindi Sahitya ki Adhunatan Pravrittian., Kavita Yatra* (1976).

Gov.R.

CHATURVEDI, SRINARAYAN (Hindi; b. 1895 is affectionately called the 'Bhishma Pitamah' of Hindi by many, Srinarayan Chaturvedi is a many-splendoured personality, bubbling with wit and humour and vibrant youthfulness, ever-ready for repartees and telling retorts for those who would like to incite him through any inadvertent or deliberate hasty remark. At ninety, he is very much at the crease, active and productively engaged in his multifarious activities ranging from writing to organizing the Hindi Sahitya Sammelan which he has so fondly nurtured for so many years.

Srinarayan Chaturvedi was born in a Chaturvedi family of Etawah. His father, Chaturvedi Dwarkaprasad Sharma was a profound Sanskrit scholar and has numerous works to his credit. Srinarayan thus was brought up in a scholarly and traditional enviornment and his formal studies culminated in an M.A. degree in History from Allahabad and in Educational Techniques from the University of London. He represented India on the Educational Committee of the League of Nations at Geneva from 1926 to 1930. He presided over the Department of Education in U.P. for many years and his contribution to the propagation of Education in U.P. has been immense. After Independence he was charged with the important assignment of setting the tone of linguistic changes and worked in All India Radio as its Deputy Director-General (Languages) from which post he retired in the early fifties.

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Srinarayan Chaturvedi has been a poet, a journalist and a lexicographer and has made significant contributions to the enrichment of the Hindi language and its literature. He adopted the pen name of 'Srivar' in his poetic compositions and published two collections of poems titled *Ratnadip* and *Jivan Kan*. His translations from English titled *Vishwa Ka Itihas* and *Shasak* are notewrothy. He sprang into prominence as the editor of *Viswabharati*, the first ever encyclopaedia of significant dimensions published in Hindi. His contribution to the enrichment of journalism came as the editor of the celebrated Hindi monthly *Saraswati* for a period of over twenty years after his retirement from government service. His editorinal comments during this long period on a variety of topics ranging from personalities to national and international events represent the analytical acumen and deep understanding of an alert mind ready to react and educate his reader. They have grace, poise and an objective approach to the goings-on in the world which could very well be an object lesson to the Hindi Press steeped in partisan politics today. His *Pavan Smaran* (1976) is a collection of editorial notes he wrote by way of tributes to Indian and foreign scholars, creative writers and outstanding personalities who passed away during his tenure as editor of the *Saraswati*.

His *Vinod Sharma Abhinandan Granth* (Vinod Sharma is his Pseudonym) is a pungent satire on the parochiality of Hindi litterateurs who organise, and directly or indirectly edit their own commemoration volumes. His *Adhunik Hindi Ka Adikal* (1857-1908) is a series of lectures which presents his assessment of the linguistic and literary trends of the age and a deep analysis of the literary activities during the period. These lectures are evidence of his original thinking on various literary issues and his capability to analyse them rationally and disassionately. His *Sahityik Chutkule* is a class by itself presenting a collection of anecdotes, witty remarks, references, etc., of eminent litterateurs, which help in the understanding of their mental make-up and disposition.

This 'Youthful Old Man' - as he likes to describe himself was honoured with Padma Bhushan in 1982 by the Government of India.

Ma.C.

CHATUVITHALANATHA (Kannada), the Kannada poet of the early 16th century, has been credited with the authorship of the *Kannada Bhagavata*. The question whether he composed the entire work or only a part of it has remained in doubt. This is because his name appears at the end only of the eleventh and the twelfth skandhas. At the close of the first ten appears the name of Sadanandayogi. The name Nityatma also figures in the earlier sections. This raises questions about the identity of the author. Whether Sadanandayogi and Chatuvithalanatha were one and the same person (and who also used the name Nityatma) or whether the first ten cantos were written by Sadanandayogi and the last two by Chatuvithala, is a question which still remains unsettled. The work and the author, whoever he was, have not been mentioned by any other poet and there is no internal evidence to decide the question. Popularly, however, the *Kannada Bhagavata* has been associated with Chatuvithalanatha.

The work is extensive and runs into more than twelve thousand smooth moving shatpadis. It closely follows the Sanskrit original in the scheme of construction of the sequence of the stories. Though it follows the original closely, it is not a verse to verse translation. It however retells the Bhagavata story in Kannada as extensively as the original and, therefore, in that sense has to be regarded as a valuable work. The object is devotional; to sing the glory of Hari in the form of Sri Krishna. It claims the pride of place as the first and only *Kannada Bhagavata* in verse.

V.M.I.

CHATUVU (Telugu) may be described as stray verse inspired by events, episodes, persons and objects. The word literally means a poem which is sweet and simple. There are two anthologies *Chatupadya Manimanjari* and *Chatupadyaratna Karamu* which contain many well known poems. We find an amazing variety of theme and treatment; spontaneity is the hallmark of Chatuvus. It may be distinguished from other forms of extempore poetry on the ground that a Chatuvu proceeds from inner impulsion rather than external compulsion. The poet is so impressed by the topic that he spontaneously composes poems for the occasion.

Some of the poems of this category are of unknown or doubtful authorship. But they have come to stay because of the charm of expression or brilliance of thought. There is a quality of novelty and spontaneous vigour which may be found in many of Chatuvus. They are known for their simplicity, directness and naturalness. The entire panorama of human life provides themes for the poets who compose Catuvus on the spur of the moment. Love, hatred, anger, devotion and admiration are the common themes found in chatuvus.

Most famous among the Chatuvus are those attributed to the famous scholarly poet Srinatha. He passed through many vicissitudes of fortune. He also tasted all the pleasures that came his way. Towards the end of his career he was subjected to humiliation and illtreatment. Having enjoyed the heights of glory and prosperity in the heydays of his life, he died in poverty and misery. "Srinatha is going to paradise so that the heart of Brihaspati may quake with fear". He uttered in his farewell to this world in a famous Chatuvu which expresses the self-confidence and pride of the poet who

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could not be cowed down by the unkind destiny. Srinatha once visited the arid region of Palnadu in Andhra. He felt thirsty but no water was available anywhere around. He composed a memorable Chatuvu which runs as follows; O Lord Parameshwara! who is fabulously rich may marry sixteen hundred wives. But why should a beggar have two? Parvati is enough for you. Why not set free Ganga?" On another occasion Srinatha visited a place full of poetasters. When he came to the outskirts of the village he found an ass braying aloud. In a satirical vein he composed a Chatuvu exclaiming that the ass might also be a poet reciting his latest poems.

There are many Chatuvus whose authorship cannot be established. But like folk poetry they survived the ravages of time and are often quoted by people. Epigramatic quality found in Chatuvus is the reason for their continuing popularity. Axioms of philosophy, maxims of morality, worldly wisdom gleaned from varied experiences of life found expression in Chatuvus which appeal directly to the reader because of the simplicity of style.

Some Chatuvus display sophistication and complexity. References to episodes and personages from epics and legends, play on words, and display of scholarship render some of the Chatuvus limited in their appeal because the layman cannot grasp them. As a form of extempore poetry Chatuvu holds its ground even today since modern life abounds in situations which provoke the poet to compose a poem then and there. Poet Chilakamarti Lakshminarasimham translated into Telugu a fiery patriotic speech of the gifted orator Bipinchandra Pal and at the end he composed a Chatuvu which gave a clinching effect to the speech. It runs as follows:

"Mother India is a milch cow yielding plenty of milk. But the Britisher like a cowherd muzzles the calves and drains all the milk while the little ones languish". This Chatuvu has become famous as it kindled the spirit of patriotism with the help of a simple metaphor taken from life. In another Chatuvu he declared that the prison becames a pleasure resort, coarse uniform is like fine silk and the miserable food tastes like an elixir when the heart of the prisoner confined between the four walls of his cell is fired by love for the motherland.

Though they are not in the traditional verse pattern, some of the witty remarks of the modern poet Sri Sri carry the ring of a Chatuvu. Once he saw a film which showed the hero and heroine, who were quite old in years indulging in youthful sports on the screen. He burst out in a line "What a hot love at this late age!".

C.Su.

CHAUBISAVTAR (Punjabi) is an important composition compiled in the *Dasam Granth*. Its authorship is attributed to the Tenth Sikh Guru, Guru Gobind Singh, but many scholars have proved it to be the work of his court-poets, who were inspired by the Guru to compose such a poetry which could evoke the spirit of war against tyranny and transform the whole society. This work contains the episodes of twenty-four incarnations of the famous Hindu god Vishnu, such as Mach, Kachh, Nar-Narayan, Maha—Mohini, Varah, Narsingh, Bavan (Vaman), Parasuram, Brahma, Rudra, Jullundhr, Aditiputar, Sheshsai, Arhantdev, Manu, Dhanvantri, Suraj, Chandra, Rama, Krishna, Nar, Budh, Nehkalanki: Out of these Ramavtar and Krishnavtar are the most important. These are lengthy works consisting of 864 & 2492 stanzas respectively. All these episodes are about wars, particularly wars between the gods and demons. The avtars came down to help the gods. According to internal evidence of the *Dasam Granth*, confrontation between the gods and the demons pertains to the eternal struggle between the good and the evil. This composition is thoroughly charged with a kind of psychological aggressiveness, with a view to injecting an idea of fighting against evil. This work has actually served the educational needs of the members of the Sikh fraternity with typical social background. It is a Sikh text-book on the received tradition to change their psyche according to the need of the hour and it is a well established fact that the pietistic theology was towards the interest of warring spirit and changing saints into sepoys. Though it is written in Braj Bhasa, the vocabulary from Persian and Arabic languages has also been used. Words are arranged in such a way as to suit the atmosphere and the sounds of the battle-field. The imagery is vivid and the scenes of the battles are lucidly presented. About one hundred different metres have been used in this work and these are frequently changed according to the changing atmosphere of the battle-field and mood of the warriors. In brief, this work imparts instructions on how to live without fear of death for the good of the society and freedom.

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R.S.J.

CHAUBISI (Rajasthani). The word when it forms the part of a title represents the number of stanzas contained in the text. It is just like 'Baisi,' 'Pachhisi', 'Battisi', and other various forms of this nature. This particular number has found favour with the Jaina poets and prose writers. The main reason behind this might be the fact that the number of 'Jaina Tirthankaras' is also twenty-four. This supposition is well supported by the writings bearing the title, Chaubisi, which are described in the catalogues as Jaina stavanas. Jinarajasuri, Vinay Chandra and Sundara are some of the poets who composed these Chaubisis in the 18th and 19th centuries. Devichandra, Yasovijaya and Anandaghana Maharaja are other such poets of the Swetamber sect of the Jainas who wrote Chaubisi and

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Chaubisi sutrarthi respectively during the 19th century. Various metres are found used in these works, Sawaiya and 'Dandaka are two of them. Some of the published works of Jaina Chaubisi's are as follows: *Chaubisi visi Sangraha* (Ahmedabad. 1878) *Vrhada Chaubisi visi Sangraha* (1911) and 1151 Stavana Manjiesa (1938) reveal over 52 names of poets. While there is no end to such works in the Jaina religious writings, the non-Jainas have also attempted such compositions by writing *Chaubisalkadasi Katha*, *Chaubisa Bola*, etc though the word Chaubisi does not appear at the end of their titles. The word has its roots in the Sanskrit literature which contains works under the title 'Chaturvinshati'.

Raw.S.

CHAUDHURI, AKSHAYCHANDRA (Bengali; b. 1850 d. 1898). An attorney-at-law by profession Akshaychandra had developed a close friendship with his class mate Jyotirindranath Tagore and gradually became a close friend of the Tagore family. He was a brilliant actor, a composer of songs and a poet of no mean merit. His deep interest in English literture influenced Rabindranath also, who learnt about Moore's Irish melodies for the first time from Akshaychandra. Jyotirindranath composed tunes to which words were set by Rabindranath and Akshaychandra. Rabindranath has referred to him in his *Reminiscences* as his initiator in literary activities in early years. He was the first narrative verse writer in modern Bengali poetry. His first book of poems *Udasini* (1874) bore no name of its author. The poem was written under the influence of Parnel's *Hermit* and Rabindranath took even some lines from this poem in his early work *Banaphool*. With the history of India as its theme Akshaychandra wrote another book of poems *Bharat Gatha* which had its second edition in 1900. He was a regular contributor to the famous literary journal of the day *Bharati* and translated many English poems that did not carry his name. He never attached much importance to his own writings and allowed many of his scribblings to be lost. It has been mentioned by Rabindranath himself that some of the songs of his *Valmiki-Pratibha* were composed by Akshaychandra. His wife Saratkumari Choudhurani was also a writer of considerable merit.

So.B.

CHAUDHURI, BAHINABAI (Marathi; b. 1879, d. 1951) was the mother of Sopandev Chaudhuri, a famous Marathi poet. She never went to school nor could she read or write. She composed poems while attending to daily house-hold and farming duties. Her poems were published in 1952 with a highly appreciative introduction by P.K. Atre. The poems are composed in Khandeshi-Varhadi dialect. She presents a clear and powerful philosophy of life. She has the wisdom of a learned philosopher and imagination of an epic-poet. She expressed eternal truths of life. Her view-point is that the mystery of life lies in pure love. She bitterly criticises man's selfish behaviour. She described touching legends. Her poems are coloured by strong emotions, high imagination, and moderate diction. They are marked by beautiful picturisation of nature and appealing expression of pathos. They are rich in images from common experiences of a farming woman. Her poems are also coloured by wit and satire expressed with ease. The satire is sympathetic. Great thoughts are expressed in perfect aesthetic form, effective precision and powerful language. She represents originality and uncultivated freshness of poetic talent.

Nis.M.

CHAUDHURI, KHEIRUDDIN (Manipuri, b. 1939) is a leading young poet in Manipuri. Born in a Manipuri Muslim family he, after getting the M.A. degree in Political Science of Gauhati University in 1965, joined the Singerband High School and then Town High School as an assistant teacher. At present working as an S.I. of Schools of the Government of Assam, he is actively busy with education. In 1974 his first book of poems, *Minok Pirangi Mitkup Anidang* (Two Moments of Tearful Smile) was published, which was followed by *Barak Torbangi Ishei* (Song of the Barak), *Manipuri Mohammedans* in English and *Adhunik Manipuri Kavitar Anubad Guchcha* (Translations of Modern Manipuri Poetry) in Bengali. Well versed in English, Bengali, and Manipuri, he writes in English and Bengali, besides writing in his mother tongue Manipuri. Many of his poems have been occasionally published in *Nongpok Meira* (Light of the East), *Numitlei* (Sunflower) and many other periodicals in Manipuri. His poetry is marked by intense feeling of love of his culture and mother-tongue and a felicity of expression which is endowed with poetic meaning and vision.

Kheiruddin received the Kamini Kumar Award in 1976 for his book of poems, *Minok Pirangi Mitkup Anidang*, being the first recipient of this award by any Manipuri writer from outside Manipur.

I.R.B.S.

CHAUDHURI, LAKSHYADHAR (Assamese; b. 1915) is an Assamese actor and playwright who has maintained his contact with Assamese drama and theatre since his early days, even in the midst of his long political career. He has written a number of plays of which mention may be made of *Rakshkumar* (1952) *Nimila Anka* (1965) and *Yavanikar Are Are*. The first is a mythological play based on an episode of the *Ramayana*. The play is lively from the point of view of characterisation although technically it is not

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well-designed. The character of Ravana in the play has been drawn with depth and insight. *Nimila Anka* is an appraisal of the economic condition of the lower middle class. Lakshyadhar Chaudhuri is at his best in creating humour and in the performance of comic roles. The seriousness of his plays is sometimes at clash with the light scenes introduced here and there. These light scenes, however, are there in a number of short plays written for the Radio and the stage. His *Yavanikar Are Are* is a light comedy that shows some influence of Pirandello's *Six Characters in Search of An Author*. The resemblance however is only superficial.

S.B.

CHAUDHURI, MANINDRANATH RAJKAMAL (Maithili; b. 1929, d. 1967) was a novelist, short story writer and poet. The full name of Manindranath Chaudhuri, Rajkamal is not familiar in literature. He is often referred to simply as Rajkamal or Rajkamal Chaudhuri. He was born in a Maithili Brahmana family and graduated in commerce from the University of Patna and joined the state secretariat as an assistant, but creative urge did not allow him to work long under the monotony of office red tapism. He left the job, and went about working, idling and wandering from place to place throughout the country. Eventually at Calcutta he found himself in an atmosphere of modern conditions of creative life. But this kind of nomadic life ruined his health and he died in the hospital at Patna at the young age of 38 without realizing his full potentials.

Rajkamal first came to limelight as a writer in Hindi. But his interest in mother tongue Maithili soon developed under the inspiration of Lalit, the brilliant young fiction writer of Darbhanga. Soon he rose into eminence as a modernist Maithili writer of great promise and was found in the fifties himself drawing more and more young men to writing in Maithili.

Rajkamal Chaudhuri's first great contribution was a collection of poems called *Surargandha* (1957). Its preface contained his celebrated declaration that poetry is beyond metre, rhythm, melody, structure and pauses and the central interest is primarily in the words written with a vision and under an inspiration. He further explained the "new" poet as deeply conscious of the changes that were taking place in modern life but he is not bound by any-ism or set doctrine (though it is easy to see that Rajkamal Chaudhuri is echoing here the modern cult of existentialism). Thus, he aims at using a technique that is capable of truly representing human experience in all its shades and nuances. Above all, he asserts that the "new" poet is neither actuated by a desire to rebel for the sake of rebelling or for imitating the themes and techniques of the poets of the West: he merely seeks to express actually and accurately the present day life and give an aesthetic and emotional release to modern man's innermost personality in his actual environment. In this way he hopes to bring about a better world and a better literature.

But Rajkamal took longer strides in the field of fiction. His first novel *Andolana*, an immature story of Maithili agitation, was published posthumously in 1968, but the second *Adikatha* (1958) was better and more bold. It has a frankly incestuous and voluptuous character as heroine but there is hardly any attainment of greatness in her portrayal. The third novel *Pathar Phool* (1967) also did not create as great moments of living as was expected. *Eka Anar Eka Rogaha* (1970) and *Nirmohi Balama Hamara* (1970) were translations of his own Hindi works.

It was as a short story writer that Rajkamal's power came into its own. Ramanatha Jha for the first time edited his stories in 1968 as *Lalka Pag*. One is at once struck by his acute observation and unique power of grasping the "storyness" of a situation in this work. Moreover, he has an outspoken contempt for those who believed in conventional morality and taboos in the face of realities of life. Rajkamal shows himself an independent thinker who is constantly asking himself questions and answering them in his short stories. Thus the greatness of Rajkamal lies in directly reacting to the life around him all the time.

Akhara, a literary journal published from Calcutta has issued special numbers which made public several of Rajkamal's letters and essays hitherto unpublished. Recently however his complete works have been properly edited by Mohan Bhardwaj and Ananda Mishra from Maithili Akademi, Patna.

J.M.

CHAUDHURI, MEDINI (Assamese; b. 1929) passed his B.A. from Cotton College, Gauhati. A government servant by profession, Chaudhuri started his literary career as a short story writer but came over later to the novel. His novels are *Ananya Prantar* (Unique Field, 1972), *Banduka Behar* (Two place names, 1976), *Aranya Adim* (The Forest Primitive, 1977), *Tat Nadi Nachil* (No River There, 1977), and *Ferengadao* (Name of a bird, 1982). He has also to his credit a prose-work on the social milieu of Assam, *Luit, Barak aru Islam*. (The Brahmaputra, the Barak and Islam, 1982). As a novelist and short story writer, Chaudhuri shows a consciousness of the socio-economic forces of history that affect society. His novel *Tat Nadi Nachil* which won the Publication Board Award of 1979 is a good example of this. His first novel *Ananya Prantar* reflects the glorious past of Assam through the myths and legends and historical episodes connected with various places of the state. These are knit together in this uncommon work of fiction in an imaginary travel story of an Assamese youth in the company of a Khasi maiden. The second novel, *Banduka Behar* is a biographical novel based on the life of the medieval

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Vaishnavite writer and preacher, Madhavadeva. *Ferengadao* is another biographical novel based on the life of Bishnu Rabha, the artist and political revolutionary. Each novel by Chaudhuri shows an experiment in form.

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Go.S.

CHAUDHURI, NAGENDRANARAYAN (Assamese; b. 1881, d. 1947), a well known short story writer of Assam in the early part of the century, was born in a Zamindar family of Mechpara in the district of Goalpara. It was more convenient to learn Bengali than Assamese in Goalpara district of those days. For promoting the cause of Assamese literature and language Chaudhuri himself contributed stories to the magazine Awahan started by him and edited by Dinanath Sarma; it created an era in Assamese literature by its distinguished style and contents. While engaging itself in all-round development of Assamese literature, the periodical patronised both the old and the new writers. Assamese short story got a new impetus from the journal. Chaudhuri himself contributed stories to the magazine regularly. Out of a total of thirty one stories composed by him, twenty nine were printed in the pages of *Awahon* and the rest in *Bardaichila*, another celebrated journal of the time. All the short stories of Nagendranarayan have been published in a book form posthumously. These are *Nagendranarayan Choudhurir Galpa* (The stories of Nagendranarayan Choudhury, 1963), a collection of ten stories and *Binar Jhankar* (The Vibration of the Lyre, 1964) consisting of fifteen stories. Subsequently all his stories were published under the title of *Nagendranarayan Choudhurir Galpa* (The stories of Nagendra Narayan Choudhury, 1978). The characteristic feature of his writings is the depiction of Assamese village life in its simple form. Apart from them, he composed poems, dramas, travel accounts and essays on various subjects, besides his autobiography. As ill luck would have it, these compositions have not seen the light of the day up till now. Because of his contribution of high order and considerable significance he was given the honour to preside over the Thirteenth Annual Conference of Assom Sahitya Sabha held at Sibsagar in 1931.

Sat.B.

CHAUDHURI, NARAYAN (Bengali; 1912) was a renowned literary critic, essayist and a musicologist. He had schooling and musicial training at Comilla and Calcutta. He did various jobs for a living viz., a music teacher, school teacher, radio artist, cinema journalist (1942-45), an assistant editor of the Bengali daily *Swaraj* (1946-49), columnist of *Ananda Bazar Patrika*, *Desh*, *Jugantar*, *Satyayug*, *Dainik Basumati*, *etc.*, editor in the publication department of Viswa-Bharati (1950-52), associate editor of the onetime leading literary monthly *Shanibarer Chithi* (1954-60), and Chief-editor of Gandhi Smarak Nidhi Publications, West Bengal (1960-70).

He was known as a fearless critic in the tradition of Mohitlal Majumdar and Sajanikanta Das. Author of thirty books on such varied subjects as literary criticism, musical survey, sociological study, biography, belles-letters, etc., his principal publications are: *Sangit Parikrama* (Survey of Music, 1955), *Banglar Sahitya* (Literature of Bengal, 1956), *Banglar Samskriti* (Culture of Bengal, 1956), *Samakaleen Sahitya* (Contemporary literature, 1958), *Sahitya O Samaj Manas* (Literary and Social ethos, 1962), *Katha Sahitya* (Fictional Literature, 1964), *Gandhiji* (1969), *Amla-Madhur* (Sour and Sweet, 1957), *Atmadarshan* (Seeing Oneself, 1958), *Laghupaksha* (The Light-winged, 1959), *Kathashilpi Saratchandra* (Fictional Artist Saratchandra, 1976), *Kazi Nazruler Gan* (Songs of Kazi Nazrul, 1977), *Sahitya Bhavana* (Literary Thoughts, 1978), *Leo Tolstoy: Jivan O Sahitya* (Leo Tolstoy: Life and Literature, 1980), *Uttar-Sarat Bangla Upanyas* (Post Saratchandra Bengali Novels 1980, Sarat Memorial Lectures, Calcutta University), *Ragsangit O Loksangit* (Classical and folk Music, 1982), *Baraniya Lekhak Smaraniya Srishti* (Venerable Writers and their memorable Writings, 1982). In the field of compilation, he has given us books as under: *Sandhyamoni* (a selection from the poems of Kalidas Roy, 1959), *Ajay Geeti Samgraha* (a collection from the songs of Ajay Bhattacharya, 1975), *Sanskriti O Apa-Samskriti* (Culture and anti-culture, 1977), *Manik Sahitya Samiksha* (Survey of the Literature of Manik Bandyopadhyay, 1981).

Narayan Choudhuri was awarded 'Shishirkumar Prize' of *Amrit Bazar* Group of papers in 1977 as the best essayist of the year and Nazrul Prize of Nazrul Academy for his book on Nazrul's songs, in 1981. He was appointed a senior fellow of the Department of Culture, Government of India for 1982-84; President, Democratic Writers Artists Association; and President, India-China Friendship Association, West Bengal.

N.C.

CHAUDHURI, NIRAD. C. (English; b. 1897) started his career as a journalist. A former assistant editor of *Modern Review*, Calcutta, he also contributed to the *Times* (London), *Encounter*, *New English Review*, *The Atlantic Monthly*, *Pacific Affairs* among other journals, and was for sometime a commentator in the All India Radio.

A scholar with bold and iconoclastic theories on religion and culture of India, Nirad C. Chaudhuri is one of the most conscious craftsmen among Indian writers of

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English prose. He came into prominence in 1951 with his *The Autobiography of an Unknown Indian,* which is a personal as well as a national history of Bengal at the turn of the century. A fascinating account of childhood in a typical East Bengal village and of adolescence and growth in a Calcutta which was passing through exciting moments of cultural, religious and political movements, the book led to a BBC (British Broadcasting Corporation) sponsored invitation for the author to visit England. Taught by his father–a liberal humanist–to "treat Englishmen as English gentlemen, no less, no more", Nirad C. Chaudhuri found the visit a challenging incentive to his intellectual mettle. Inverting E.M. Forster's famous title *A Passage to India,* he produced *A Passage to England* (1959), a book which was more than a travelogue and was distinguished by a graceful articulation of insight into the English way of life, although his Anglicism often led him to gloss over (with sympathy and consideration) the faults of the English people.

He received the Duff Cooper Memorial Prize (instituted in memory of Alfred Duff Cooper, Viscount Norwich) for his *Continent of Circe* in 1966. Here he attempts an epistemology to understand the interaction between the Hindus on the one hand, and the Muslims and the West on the other. Written from the perspectives of history, ethnology, sociology and philosophy, Nirad C. Chaudhuri is at his devastating best when he lashes out in this book at the Hindu attitude towards dirt and filth, sex and culture. "Trying to escape their swinish plight", he says, "the Hindus cling to certain old memories–the veneration of the *Veda,* the obsessive feeling for a 'fair skin', the sentiment for rivers and the worship of the cow".

If the three above-mentioned books were primarily meant for Western readers (as evident from his frequent meticulous description of the all-too-familiar social customs and behaviour of Indians and examination of elementary facts about Indian history), Nirad C. Chaudhuri's next two important works were aimed at the Indian readers. In his *The Intellectual in India* (1967), he relates the problem to the historical past and identifies the three main traditions–Hindu, Muslim and modern–the latter influenced by the West. He then suggests how the intellectual can survive in India, the stress mainly being on the utilitarian aspects rather than on the social responsibility of the Indian intellectual. *To Live or Not to Live* (1970) is a treatise on social and family relations in India, and advances suggestions as to how they can be changed towards better and greater happiness and fulfilment.

Nirad C. Chaudhuri's two other important publications are biographical: *Clive of India: A Political and Psychological Essay* (1975) and *Scholar Extraordinary: The Life of Professor the Rt. Hon. Friedrich Max Muller* (1974). Another important work of his, is *Hinduism, A Religion to Live By* (1979).

Although all his ideas are not sustainable in terms of logic or history, he compels our attention by his fiercely honest and unsparing criticism of men, morals and manners of Indian society. The unpalatable–but quite often accurate–assessment of othodox Hindu tradition and social behaviour, sometimes loses its credibility because of his strident Anglicism, and is regarded with suspicion by those who are critical of his decision to live in England (where he is now) virtually as an expatriate. But his erudite style, his ability to be at home in Western literature, music and painting, as well as his deep understanding of Indian history in general and the Bengali middle class in particular, place him in an enviable position as an interpreter-although heavily biased by his personal predilection–of modern India to the English speaking audience.

Sum.B.

CHAUDHURI, PRAMATHA (Bengali; b. 1868, d. 1948) was the son of Durgadas Choudhury of Pabna district. He took his first class honours degree in philosophy in 1889 and first class M.A. in English in 1890 from the Calcutta University. In 1893, he went to England to study law and joined the Calcutta bar after his return, but he was not serious enough to make a mark in that profession. For sometime he had been a teacher in the Law College, Calcutta. In 1899, he married Indira Devi, daughter of Satyendranath Tagore. Pramatha Chaudhuri's greatest contribution to Bengali literature was his pioneering efforts to introduce colloquial language in literary Bengali prose. He had to face a storm of opposition in his attempt, but convinced of the fact that only colloquial Bengali could open new horizons in the field of Bengali prose, he firmly stuck to his faith and in 1913 published a new journal, *Sabujpatra,* in the pages of which he carried on the battle, which was finally won with Rabindranath Tagore joining hands with him. He was the editor and a group of powerful writers lent him all the support. In no time *Subujpatra* became the journal for new thought and new mode of literary appreciation. He took the pen name of Birbal and wrote many highly satiric pieces under that name. He was a staunch nationalist and his biting comments on orthodox, dogmatic ideas rarely missed their mark. But he wrote under his own name also. It has been asserted by critics that it was his deep acquaintance with the French language that has made his Bengali prose so sharp and hard hitting. As a supreme craftsman of new Bengali literary prose his association with and debt to French literature cannot be overestimated.

Pramatha Chaudhuri is synonymous with the *Sabujpatra,* as Bankimchandra is with the *Bangadarshan* and Rabindranath with the *Sadhana.* Rabindranath also contributed to *Sabujpatra.* The love of life as it is, the summary rejection of stagnant prejudices, brushing aside

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the verbose and the sentimental were the traits of *Sabujpatra* of which Rabindranath was the friend and philosopher and Pramatha Chaudhuri the planning engineer. He cared little for journalistic rules and on one occasion published a number with only Rabindranath's *Falguni*. He had no intention to organise. He did not care very much for the sale of the paper and after a few years of publications, *Sabujpatra* was discontinued. But it had already served its historical purpose of putting the chalit (popular) Bengali prose in vogue where verb conjugations are used as they are actually spoken in the urban areas of Calcutta. In sadhu (learned) Bengali prose the very conjugation was taken from medieval Bengali. But gradually not only verb conjugation but use of words, idioms, changed and both Pramatha Chaudhuri and Rabindranath had to find a new rhythm in Bengali chalit (popular) prose while doing away with the music that naturally accompanied any compositions full of tatsama and tadbhava words. His *Sonnet–Panchashat* came out in 1913. His sonnets differ from other sonnets in Bengali because they follow the French model and not, as is usually done, the Italian model. He had himself written that the French sonnets were easier and he had accepted that form. His second book of poems *Pada Charan* (1919) also includes many sonnets. His short stories were chiefly published in the *Sabujpatra*, though we know he had been writing since long before its publication. They are very much different from what generally passes as short story. They are full of his piercing comments and sparkling wit and humour. He has a peculiar way of looking at life–not with deep passion but with sober understanding of the reality. It has been said that in short stories also he had been influenced by the French short story writers. His short stories were not popular literature and though *Char Yari Katha* was published in 1916 one had to wait till 1941 for a collection of his short stories. But it was in his essays, that he reigned supreme. His multidimensional mind reflected itself in varieties of colours in his essays. He wrote on literature, music, sociopolitical problems and on anything which his analytical brain could reflect upon. His mind was thoroughly rational and his expression was straight and direct. While searching for truth he never became emotional. He was so original in his thought and expression that a critic had rightly remarked, "He alone, of Rabindranath's juniors, influenced the poet without being influenced by him". After Rabindranath's death he stayed for sometime in Shantiniketan and edited the *Vishva Bharati Patrika*.

So.B.

CHAUDHURI, RAGHUVIR (Gujarati; b. 1938), is a fiction writer, dramatist, essayist, poet and critic. He was born in Bapupura in North Gujarat. He had his primary and secondary education in Mansa in North Gujarat. He joined St. Xaviers College Ahmedabad and graduated from Gujarat University with Hindi and Sanskrit. He got his M.A. and Ph.D. degrees also from Gujarat University. At present he is serving as a lecturer in Hindi in the school of languages of the Gujarat University.

Though he has tried his hand in many literary genres, Raghuvir has earned recognition mainly as a novelist. His first collection of poems *Tamsa* (1966) contains some poems which are of a superior order.

His first novel *Purvaraga* (1964) was a sort of authobiographical novel. His fifteen novels have been published so far. *Amrita* (1966) is not a traditional type of love triangle novel, though the heroine Amrita is asked to select one out of her two boy friends, who themselves are good friends, and are so generous that both are willing to retire in favour of the other. It is in fact a reflective existentialist novel. The hero quotes off and on Camus and other existentialist writers. His novel trilogy *Uparvas*, *Sahavas* and *Antarvas* won for him the Sahitya Akademi award (1977) and also Ranjitram Gold Medal in the same year. It is a novel depicting the social, political and cultural changes which have percolated into the lifestyle and thinking of the people of the rural areas. The novel covers the period of 25 years. *Uparvas* from 1947 to 1952, *Sahavas* from 1952 to 1960 and *Antarvas* from 1960 to 1972. The gradual change is depicted in a convincing manner, with a sense of propriety, representing various cross-sections of the society. *Aavaran* (1972), a lyrical novel; *Rudramahal* (1978), a historical novel; *Shravan Rate* (1978), a psychological novel are some of his fictions which have become popular.

Raghuvir's four collections of short stories *Akasmik Sparsa* (1968), *Gersamai* (1972), *Bahar Koi Chhe* (1973), and *Nandigher* indicate that though the writer adopts modern technique, and depicts modern social trends, he has not turned his back on the tradition. His plays: *Ashokvan Ane Zulta Minara* (1970), *Sikandar Sani* (1980) present social and historical themes respectively. His one-act play collection *Dimlight* (1979) is a laudable effort in the dramatic genre.

In his works on criticism *Adhunik Kavita* (1976) he elaborately and aptly discusses modernism in poetry.

Saharani Bhavyata (1980) is a collection of pen portraits of various Gujarati writers.

C.M.

CHAUDHURI, RAJ KAMAL (Hindi b. 1929, d. 1969). A controversial author of the new generation, a leading poet and story-writer of the 'Anti-poetry wave', Raj Kamal was editor of the *Gyananodaya* and *Rag-Rang*.

Essentially he is a poet of self-aberration. He accepted life as offered by his circumstances and the age without any facade of value-attachments. He underwent all experiences in respect of human relations, religion,

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family, marriage, politics and the society as a whole in its decadent and ironical transformation and these transitions became one with his own personality. It is because of this that his outbursts, his emotional eruptions do not appear to be reactions of a particular set of circumstances but they readily radiate in many images, symbols and new myths the process of his self-aberration. Raj Kamal is an adept in merging external circumstances with his personal experience and project them into attractive imaginary symbols. His poetry mirrors the disruptive, perversive and prohibitive tendencies of the age with their total absurdities as the representative changes of the poet's own personality. Raj Kamal has written realistically about 'death consciousness' with extreme aloofness.

His early poetic work *Swar-Gandha* is really 'Swar-Gandha' or 'The Fragrant notes'. In *Kankavati,* (1966) there are profuse allusions to history, puranas, ancient legends and 'Nijandharis.' It reflects both the power of creation and a sense of discipline. *Kankavati* is composed in spoken idiom while *Mukti-Prasang* (1966) adopts the reflective language.

Mukti-Prasang is the combination of profuse quotations, pithy Aaynas, time-honoured symbols, daring sensuality, absolutely personal reflection on the world events making newspaper headlines, exaggerated infatuation nakedness of thought, poetry in the form of diary, poetry on the basis of notes of reference and a sense of haplessness of the modern age.

Raj Kamal's *Mukti-Prasang,* is very relevant for comprehending the trends of the post-'Nai Kavita' current. In this long poem a death-loving poet's creative outburst separates it from the 'Nai-Kavita', tradition. The extreme agony of human sensitivity in the entirety of real life-situations has found an apt expression in this work of Raj Kamal Chaudhuri.

FURTHER WORKS: Novels—Nadi Bahati Thi', Machhali Mari Hui, Deh-gatha (1960), *Tisra Admi, Rakivon ka Biascope* (1972), *Agnisnan (1978). Collection of Stories—Machhali Jal* (1978).

Gov. R.

CHAUDHURI, RAMAKANTA (Assamese; b. 1846 d. 1889) was a noted poet and dramatist. Son of Lakshmikanta Chaudhuri, he passed F.A. from Collegiate School in 1870 and began his service life as a clerk in the Deputy Commissioner's Office in Gauhati. He served in Goalpara and Dhubri also in various capacities. Later he came back to Gauhati and served as a Sirastadar.

His first work was *Abhimanyu Badh* (1875), a poem written in blank verse. Michael Madhusudan Dutt, the famous poet and dramatist of Bengal was his model. The poem consists of 98 pages divided into three cantos. It covers the episode of the *Mahabharata* beginning from the war under the generalship of Bhishma and ended in the killing of Abhimanyu. He also wrote two dramas, viz *Sitaharan* (Abduction of Sita) and *Ravan Badh* (Ravana killed) in the later part of the 19th century. But none of the books is available today and nothing can be said about these titles. Ramakanta Choudhuri was the first Assamese poet to use blank verse in modern Assamese poetry. He is also the father of modern Assamese mythological drama.

G.G.

CHAUDHURI, RAMAPADA (Bengali; b. 1922) is an eminent author in modern Bengali fiction. He took his M.A. degree in English from Calcutta University. A journalist by profession, the author has been continuing his literary pursuits since early youth. He has more than fifty titles to his credit, of which at least twenty are novels. But short story was his first love. A few collections of stories, *Swarna Marich* (Golden Marich, 1949), *Darbari* (Befitting a royal Court, 1953), etc., were published before the publication of his first novel. One of his earliest short stories, namely, 'Udayasta' was a remarkable story of very ordinary men depicted against the background of a railway station in a simple lucid style. But in most of his early stories, an illusory veil of romantic imagination dissociated the creative self of the author from the hard reality of life. This attitude of the author had been reflected also in the ornate and stylized language of those stories. But there came over a change since the days of *Darbari.* In fact, this collection was acclaimed by critics and general readers alike. *Pratham Prahar* (Earliest Phase, 1954) was his first experiment in novel-writing. The pleasure, pains and mysteries of adolescence have been portrayed in a reminiscent mood. Another novel, *Ban Palashir Padavali* (Lyrics of Ban Palashi, 1962) was a more ambitious enterprise– its story evolving on a wide rural perspective. In this novel have been mirrored the inner potentials and tranquillity of the village community of India. In between those two novels there was *Lal Bai* (1956), a romantic episode of the feudal past. Since the beginning of the seventies, the author has established himself as a powerful exponent of the varied and intricate problems of modern life. In the novel *Ekhani,* (Just now, 1969) which was awarded Rabindra Memorial prize in 1971 is shown the frustration of the rootless young people, who are almost completely alienated from the tradtional values of the past. Among his later novels, *Khariz* (Dismissal, 1974) is unique for its excellent admixture of satire and sympathy. *Je Jekhane Dariyen* (One at one's own place, is admirable for its subtle psychological study in the mysteries and pathos of extra-marital love. The author's deep understanding of life has reached its high-water mark in *Beez* (Seed, 1978) which represents,

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through an intriguing episode, the author's quest of a meaningful life in the midst of utter hollowness and irrelevance of our existence in modern times. Several novels of the author have been translated into different languages.

Gop. R.

CHAUDHURI, YOGESHCHANDRA (Bengali; b. 1886 d 1941) was a Bengali dramatist and actor. Born in Gobardanga in the Twenty-four Parganas district of Bengal, he started his career as a school teacher in his village. In 1915 he was for some time an actor in Bengal Theatre. Then he joined Sisirkumar Bhaduri (1889-1959) the famous actor of the Bengali stage who inspired Yogeshchandra to compose his best known play *Sita*. In collaboration with Sisirkumar he acted in this play which was staged in the newly opened Manomohan Theatre (1924). Yogeshchandra also accompanied Sisirkumar to the United States (1931). Among his plays are *Digvijaya* (1928), *Vishnupriya* (1931), *Banglar Meye* (1934), *Pather Sathi* (1935), *Makadsar Jal* (1939) and *Mahamayar Char* (1940).

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B.D.

CHAUHAN, SHIVDAN SINGH (Hindi. b. 1916) ranks as one of the earliest Hindi critics who, with a systematic and rational approach, laid down the foundation of progressive critical thought in Hindi. His article titled 'Bharat Mein Pragatishil Sahitya ki Avashyakata' published in 1937 in the *Vishal Bharat* led Hindi criticism into a definitely different channel. His theoretical approach was influenced by Caudwell who viewed Marxist theories as a blend of psycho-analysis and the resultant achievements of modern science. The first collection of his essays is titled *Pragativad* (1946). Viewing literature as entity inseparable from the society, he applied his Maxist concept for assessing and evaluating literary trends and currents. And for this he considered it imperative to probe into the social causes and influences that moved the literary creativity of the age. According to the dialectical materialistic thought, he attributes individual consciousness in its developed form to social growth. Emerging on the individual plane, this consiousness assumes a social texture and helps in the creation of a social ego relating to the entire community. With the development of the society, art also undergoes change and progresses as well as the 'social ego'.

A major conclusion of Shivdan about poetry is that the emotion is not something invariable or constant, it undergoes changes. Regarding the objective of poetry, his contention is that it creates a sort of human attachment towards social life and social reality. The material ingredient for poetic creativity is represented not by isolated individual experience but by the experience of the community.

His *Hindi Sahitya ke Assi Varsh* was awarded a prize by the U.P. Government.

FURTHER WORKS: Sahitya ki Parakh (1948), *Alochana ke Siddhanta*, (1952), *Sahityanushilan* (1955), *Alochana ke Man* (1958).

Gov.R.

CHAUHAN, SUBHADRA KUMARI (Hindi. b. 1904, d. 1947) was educated at the Crosthwaite Girl's College, Allahabad. At the age of fifteen, she was married to Thakur Lakshmansingh Chauhan, who was an advocate at Jabalpur and later a freedom fighter. She, however, continued her education even after her marriage. When in 1921, Mahatma Gandhi gave the call for the Non-cooperation movement of India's struggle for freedom, she took an active part in it. Consequently, she was imprisoned in 1923. She was jailed a second time in 1942, and later elected a member of the Legistrative Assembly.

Subhadra Kumari began composing poems in her early childhood. In this, she was inspired by her father Thakur Ramnath Singh, who sang devotional songs. Her early poems appeared in renowned journals like the *Saraswati* and the *Madhuri*. Her poems were infused with immense patriotic fervour. She also presents in her poems everyday experiences of family life. Her best known poem titled 'Jhansi ki Rani' (The Queen of Jhansi) has inspired generations with patriotic zeal and another equally well-known poem 'Viron ka Kaisa ho Vasant' (How the brave celebrate Spring') became a powerful source of inspiration to the freedom fighters and countless youths in schools and colleges.

She also wrote short stories, which were idealistic in nature and portrayed middleclass life. She died in a motor-car accident in the year 1947.

Her other major works are *Mukul* (Bud) (Collection of poems), Allahabad, 1931, *Bikhare Moti* (Strewn Pearls) (Collection of poems) *Unmadini* (The Intoxicated) (Collection of Stories).

V.D.S

CHAUPAI (Gujarati) is normally a metre of sixteen matras, but in Gujarati Chaupai, there are only fifteen matras. Another speciality of Gujarati is that the metres which belong to Chaupai class like 'Charnakul' and 'Jakarj' are also known as Chaupais. But in the poets like Samal and Dalapatram we find Chaupais of sixteen matras also.

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Chaupai is used for couplets as well as in longer narrative poems like Prabandha and Akhyana. Mostly Chaupais of sixteen matras are found in which at the end there is one long and one short letter (short letter consists of one matra, while long consists of two). It is divided into four lines, and in every line the last word rhymes with the last word of the next line. The metre is easily recitable. Many a time at the end of the line 'Re' or 'Ji' is added and hence we find the dissimilarity in the matra units of the lines, but that does not affect in the least the recitation of the poem. As the metre is very convenient for descriptions, it is very effective in the descriptions of incidents, and also in sermonising.

There is an extensive use of the metre in mediaeval period. The poems like Ushaharan by Virjee (1464); Sitaharan by Karman (1470) and *Ramayana* by Madan (16th century) solely use this metre for narration. Poets like Bhalan, Premananda and Dayaram have used this metre for their introductory lines. Jain poets were very much fond of this metre. In the 15th century Deval, Rushivardhan and Lavanyasamay in their *Chandanbala Charmra Chaupai, Nalraj Chaupai* and *Sidhhata Chaupai* respectively have composed the entire poems in Chaupai metre. In the 16th century Kushallabh in his *Madhavanal Chaupai* and *Marudhola Chaupai* has shown the propriety of the metre for longer narrative poems. Chaupai is also a very popular metre in folk poetry. Because of its power of successful depiction of various sentiments it is extensively in vogue in modern period also and besides Dalapatram, Krishnalal Shridharani, Priyakanta Maniar and Nalin Raval have extensively used the metre in their poems.

No.P.

CHAUPAI (Hindi) is a typical and popular Hindi metre consisting of four feet with sixteen syllabic instances (Matras) in each. Though there is no fixed and hard rule in respect of the order of syllabic instances, yet normally an effort is made to place even number of 'matras' after the even numbered one and the odd numbered matras after the odd number ones. The use of 'jagan' and 'tagan' is forbidden at the end. The conjunction of even and even could be exemplified by 'guru pad raj moridu manjul an-jan and that of odd-odd/even-even by the example 'nitya bhajiya taji man kuti-lai'. The use of odd-odd-even, odd-odd-even could be seen in 'Kapahu Ram ki Katha Suha-i-' and the following could be the example of two odds used as even: 'ban-daun Ram nam Raghu-bar Ko'. While Tulsi in his *Ramacharitmanas* has adhered meticulously to the metric discipline of the 'Chaupai', other poets like Chandbradai, Jayasi, Sundaradas, Surdas Nanddas, etc., have shown a flexibility in its use. In this discipline lies the beauty of Tulsi's metric felicity and flow.

The use of the 'Chaupai' metre commences with Hindi's earliest poet Chandbardai. It is especially suited to the narrative contexts which provide occasions for diverse sentiments. This is precisely the reason for its popularity in narrative and epic poetry. This is why it has been used by not only poets of the heroic sentiment but also by poets of the romantic narratives like Kutban, Jayasi, Usman and Nur Muhammad. To link the narrative pieces together, even Surdas has used it. Lal's *Chhatra Prakash* relies on this metre and amongst the Saint poets Sundardas, too, used the 'Doha-Chaupai' style. Amongst the modern poets Dwarkaprasad Mishra used the same metric device in his celebrated epic *Krishnayan*.

Ma.C.

CHAUPAI (Maithili) or Chatushpai is a verse form consisting of lines, each line of usually sixteenth instants, in Maithili. The metre of the 'Charya' poems are 'matravritta' being mostly 'Padakulaka or Chaupai which originated in the late mediaeval period'. A specifically Bengali or East Magadhan metre like the 'payara' of 14 syllables is not found and this is one of the important reasons to suppose that they are mostly Maithili specimens.

The 'Chaupai' is generally the most popular metre in narrative poetry. Manabodha, the author of the *Krishnajanma* is regarded as one of the best narrative poets who has used this metre in his great poem to near perfection. The metre of the poem (Krishnajanma) is uniform throughout. There is a variety of Chaupai chhanda containing fifteen instants in each half line with a break after the sixth. The last three instants in each half rhyme with each other, and usually take the form of one long syllable and one short, however, they may sometimes take the form of three short syllables thus U U U: but in every case the last syllable must be short. Usually, but not always, the eleventh and twelfth instants also consist of two short syllables.

This metre alone with 'Doha and Chappaya' has been used at length by some of the writers of Kirtaniya drama which constitute an important limb of Mediaeval Maithili literature. The growth of the song metres recorded in Jayadeva (Skt. poet) and Lochana (Maithila) is found illustrated in the *Charyas* which are mainly in simple Chaupai metres.

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U.T.

CHAUPAI (Rajasthani). It was a favourite metre with the early poets, especially the Jainas. Ratnasekhara Suri (14th century) has defined it in his *Chandashikosa* as a 'matrika'

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metre of four 'pada' of fifteen 'matra' each, and has preferred to call it 'Lahu Chaupaiya'. He has prescribed that the whole metres contain sixty 'matra' should and every individual 'pad' should end with a five 'matra' unit. Jnansra defines chaupai as a metre having fifteen matra in a pada, made up of eight + seven, with a pause in between. Similar definition has been recorded by Adha Kisana in his *Raghuvarajasa prakash; he describes it as a* metre having fifteen 'matras' in each of the four 'padas; ending with a long and short matra— 'guru-laghu'. It is strange that older texts of classical Indian metres do not mention 'chaupai' under the 'chatushpadi' or 'dvipadi' metres, despite the fact that it has been in common use with the language-poets down from the 13th century.

The earliest 'chaupai', known as '*aubhadra sati' chatuspadika* was composed in the early 13th century. The *Bharats wara Bahubali Rasa* of Salibhadra Suri, composed in 1184 also contains plenty of description in 'chaupai' metre. It was freely used, mostly by Jaina poets, upto the 19th century, and even to the present time to some extent. Some important works in this metre are— *Padmawati chupai* by Jinaprabhasuri (14th century), *Guravali chaupai* (14th century) and *Jnanpancami chaupai* by Jinavijayasuri (14th century). Among the later books mention may be made of *Sadayavatsa prabandha* of Bhimakavi (15th century), *Kanhadade prabandha* of Padmanabha (15th century), *Dholamaru chaupai* by Kushala Labha (16th-17th century), *Gaura Badala chaupai* of Hemaratana (17th century), *Madhumalati chaupai* of Chaturbhujadasa (17th century), *Naladawadanti chaupai'* and *Sitaraima chaupai* of Samayasundara (17th century), etc. It is noteworthy that the Jaina poets have made a profuse use of the metre and quite a few hundred such compositions are mentioned in the catalogues of MSS. libraries.

Raw.S.

CHAUPANNAMAHAPURISHACHARIYAM (Prakrit) (Chatuhpanchashanmaha-purushacharitam), is a great epic work composed by Shilanka in the year 868 A.D., in the Maharashtri Prakrit language, in prose alternating with verse (the Champu type) containing 10800 shlokas. It contains the legendary biographies or life-accounts of 54 excellent persons (uttamapurushas) or later on called Shalakapurushas of the Jaina tradition, i.e., the 'History of the World' or the 'Universal History', which usually admits 63 such persons, like the 24 Jinas, 12 Chakravartins, 9 triads of Baladevas, Vasudevas and Prativasudevas. But the nine Prativasudevas, i.e., the enemies of the Vasudevas or the villains are not considered as excellent or illustrious persons by our author and this is in agreement with the earlier tradition recorded in the *Samavayanga*, an early Jaina canonical text. In the *Kahavali* (*Kathavali*) of Bhadreshvara, a Prakrit prose work this number has been increased to 72 by including the names of nine Naradas. The *Chaupannamahapurishachariyam* is the earliest Prakrit work of its kind. We find similar works composed by other authors, like Jinasena-Gunabhadra and Hemachandra in the Sanskrit language, Pushpadanta in the Apabhramsha language, Bhadreshvara in the Prakrit language and so on. Shilanka has not divided his work into literary units but the whole work is simply fragmented into the biographies of the individual mahapurushas and triads, totalling 40 in number (24 Jinas, 12 Chakravartins, and 9 triads, i.e. 45 minus 5 (3 Jinas: Shanti, Kunthu and Ara who are also Chakravartins; 1 Chakravartin Bharata who is the son of the first Jina Rishabha; and 1 Vasudeva Krishna who coincides with the 22nd Jina Arishtanemi).

The work begins with salutations to Jina Rishabha and Mahavira and the goddess of learning. Then follow the descriptions of the distinction between the wicked and the virtuous, the universe, the time-cycle and the account of the seven law-makers (Kulakaras). The poet relates the birth of the first Jina Rishabha, his birth ceremony, the origin of the Ikshvaku lineage, Rishabha's marriage and coronation, the foundation of the Vinitanagari, the birth of Rishabha's sons and daughters, the introduction of various arts and sciences, the renunciation ceremony of Rishabha, his omniscience and the sermon. Then follow the battle between Bahubalin and Chakravartin Bharata, the emancipation of Bahubalin, the reference to Marichi, the would-be founder of a heretical faith (Bhagavata darshana), the emancipation of Rishabha and Bharata.

The biographies of other illustrious persons follow the same pattern. The particulars that are given in the beginning of each character are the intervening time, the name, the duration of life and the height. The details of all the characters are not of the same length. There are rather small notes on the biographies of 21 characters whereas the rest have small or large details. Various previous existences of eight Jinas (Rishabha, Sambhava, Sumati, Shanti, Malli, Nemi, Parshva and Mahavira), three Chakravartins, (Bharata, Sanatkumara and Brahmadatta) and one Vasudeva (Triprishtha) are related but only those of four of them, viz., Rishabha, Shanti, Brahmadatta and Parshva are in great details.

The origin of the dynasties like Ikshvaku, Hari as well as Kuru are described in the biographies of Rishabha and Arishtanemi respectively. In the biography of Triprishtha there is the account of Kapila and his pupil Asuri and the foundation of the Shathi-tantra (the Samkhya doctrine).

Therein the origin of the lord of creatures (the Prajapati) is also related. The charioteer of Triprishtha is said to be the previous birth of Gautama, the first head of the assemblage of monks (Ganadhara) under Jina Mahavira. In the account of the Subhuma Chakravartin there is the story of Jamadagni and Parashurama. The Rama-story appearing in a very brief form in the biography of Jina

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Munisuvrata is said to be based on the *Paumachariyam* by the author himself. But the story agrees with that of the *Valmiki-Ramayana* in certain aspects: the name of the sister of Ravana is Shurpanakha, there are references to the episodes of the deer and the killing of Valin, Ravana is said to have ten faces, and Lanka was burnt by Hanumat. One thing peculiar in this work is that Jina Mahavira is said to have married several girls. No other work earlier or later subscribes to this view; Mahavira had only one wife, Yashoda. A special feature of this work is that a Sanskrit-Prakrit one-Act-play *Vibudhananda* (the happiness of the learned) is introduced with a didactic purpose. It is staged by the Minister Vimalamati to induce his Master Mahabala (4th pre-birth of Rishabha) to renounce the world. The end of the drama is tragic. Prince Lakshmidhara and princess Bandhumati develop mutual love but immediately after their marriage ceremony the prince dies of the snake-bite and the princess also enters his funeral pyre.

Besides the previous birth stories there are five other intervening stories with a didactic tendency. The motifs employed in them are known from other sources. The author of these stories seems to be Shilanka himself. The first story is about a Brahmin Mugdhabhatta which is related by Jina Ajita to the audience to illustrate the favourable and astonishing supernatural results of having firmness in the right faith (samyaktva). The Brahmin throws his son in the fire to show the effect of his firm faith and the child is saved by a deity.

Out of the remaining four stories which seem to have elements of folk-tales and fairy tales three are in the form of autobiographies narrated by individual monks who are asked by some characters to tell them the cause of abandoning the worldly life. In these stories the hero after much suffering and exertion gains a valuable object, generally a woman whom he loses or foresakes because she is unfaithful or he thinks her to be so. He takes a lesson about the futility of the worldly life and renounces the world. The *Chaupannamahapurishachariyam* is basically a Pauranic work but it provides now and then the flavour of poetry and therefore it becomes a poetical composition. In it occasionally one enjoys descriptions of the sun-rise, the dusk, the moon-rise, the summer, the rainy season, the winter, the spring, the seasonal sports and the festivity, the hill, the forest, the lake, various human settlements, the palace, the royal road, the abodes of the recluses, the monks, the riches, the kings, the Kapalika Bhairavananda, the elephant and sports with him and so on. There are the scenes of the battles, the march of the army, the victory, the relishing water-sports, the charchari-dance, the cock-fight and other sports. There are also charming descriptions of the physical beauty, the love scenes, the movements of the enamoured ladies, the separation of the lovers, and the ladies anxious to meet their husbands or lovers. Along with that there are religious incantations to the Jinas, the description of their birth-ceremony and the Samosarana (assembly hall). As a special trait of the Jaina work it is interspersed with sermons on the tenets of the religion and the Karma-theory. Sometimes the reader delights in some astonishing and supernatural events too.

The figures of speech that are common in this work are: the alliteration, the simile, the metaphor and the pun (anuprasa, yamaka, upama, rupaka, shlesha and shrinkhalayamaka). The literary pastimes in the form of riddles are also found in it.

The Prakrit language is simple and fluent interspersed with easy compounds both in the prose and the versical portion. There are sufficient number of deshya words, sayings and proverbs employed in it. Colloquial forms as well as a few passages in Apabhramsha are also available in it. The play in it is in the Sanskrit language.

It has its own cultural importance as a voluminous work of the medieval period. Enormous data are available in it regarding social customs, ceremonies, entertainments, village and the tribal life, music, dance and the dramatical performances, painting and sculpture as well as religions beliefs. Thus the *Chaupannamahapurishachariyam* represents a unique book of the biographies of the Jaina Mahapurusha which gives an insight into the socio-religious conditions of the age when this work was composed (9th century).

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K.R.C.

CHAUTISHA (Oriya), a type of lyrical ballad, was very popular in ancient and medieval Oriya literature. A Chautisha is composed in thirty four couplets or stanzes in the alphabetical order from Ka to Ksa. Literally it is a term derived from Chautirisha, derogated form of Chaturtrinshati (thirty four) in Sanskrit. Its popularity can be compared with the sonnets of English literature. Some Oriya Chautishas are also named as 'Koili' (Cuckoo) as the poems are addressed to a cuckoo by a mother or a sweet-heart separated from her dear one. Generally the pangs of separation are expressed throughout the poem. The most popular and ancient Chautisha ever discovered, is *Kesava Koili* of Markanda Das. Mother Yashoda reveals her heart and feelings on the deparature of her darling Krishna to Mathura.

The next is the *Kalasa Chutisha* of Bacha Das (13th century). It is a panegyric to Shiva composed in thirty four stanzas; the style is satirical throughout. *Artha Koili* of Jagannath Das (16th century) is a noteworthy piece of Chautisha. The Chautisha style is still followed in the modern period.

Do. S.

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CHAVDA KISHANSINH GOVINDASINH (Gujarati; b. 1904, d. 1979) was an essayist and autobiographer. He had his base at Baroda during his writing career, but a tendency to move on was the very essence of the creative urge in him. He was educated at Gujarat Vidyapeeth, and Santiniketan. After service in a native state, he went abroad to learn printing technology. It was in 1947, while he was running a printing press in Baroda, that he came into closer contact with Umashankar Joshi. This enabled him to find his direction as a creative writer and lent a new accuracy of expression and subtlety to his work.

For his source, Kishansinh drew on his own personal experience. He was keenly responsive to the life around him as a writer, and in his career he moved from journalism to the purely literary forms such as the personal essay and the autobiography, from outward incidents to the inner truth. Among his works are: *Amasana Tara* (Stars of the night of no-moon), a collection of sketches of incidents and characters drawn from personal life, *Himalayani Patra-Yatra*, letters describing the author's stay in the Himalayas; and *Amasathi Punam Bhani* (From the day of no-moon to the full-moon day), an autobiographical account bringing the author's wide range of experience together and depicting them in a perspective.

In addition to writing numerous short stories and one novel, Kishansinh did considerable work as a translator. He translated the *Jnaneshvari* from Marathi and Krishnaprem's *The Yoga of the Bhagavadgita* from English, into Gujarati. His zest for life, and his openness to newer experiences, remained with him even during his later years, when he had taken to the spiritual path.

Ra.C.

CHAVUNDARAYA (Kannada; b. 901, d. 984), the author of *Trisasti-lakshana-Mahapurana*, more popularly known as *Chavundaraya-purana* (978 A.D.) has more than one claim to fame. Besides being the author of the above work which until the discovery of *Vaddaradhane* was considered the first great Kannada work in prose, he immortalised his name by being responsible for the installation of the monolithic statue of Gomateshwara at Shravanabelagola. A valiant warrior, he was the chief of the army first with Narasimha, the Nolamba ruler of Gangavadi, and then with Rachamalla IV and finally from 977 to 984 a minister and chief of the army of Rakkasaganga Rachamalla. A warrior though he was, he was a man of deep religious faith and an ardent propagator of Jainism, which is borne out by the *Mahapurana* he wrote as well as the giant statue he got installed.

The *Purana* he wrote is a religious work devoted to elucidating the teachings of Jainism and describing the lives of the sixty three saints among whom the twenty four Tirthankaras occupy a prominent place. This is the only Jaina Mahapurana in Kannada which includes the lives of all the Tirthankaras. Based on earlier Sanskrit works by Jinasena and Gunabhadra, the work's distinction lies in that it successfully adumbrates extensive material and marshals it in straightforward prose. A master of concise narration, he carefully eschews all conventional descriptions, repetitive details, detailed discussions and all controversies. Conciseness being his cardinal virtue, proceeding straight with his narrative is his primary concern. The stress, therefore, falls on his style which, never ornate or overweighted with Sanskrit, is well-suited to serve the author's avowed purpose which was to elucidate the religious teachings and describe the lives of the saints for the ordinary reader. The special distinction of the work is that it achieves a balance between narrative and exposition with a marked partiality for the original idiom of the language. In addition to being a writer himself, Chavundaraya was a patron of letters.

V.M.I.

CHEITHAROL KUMBABA (Manipuri) is an important book in ancient Meitei script containing accounts of the kings of Manipur. It was rendered into current script and edited by Lairenmayum Ibungohal Singh and N. Khelchandra Singh and first published in 1967 by the Manipuri Sahitya Parishad, Imphal.

Cheitharol Kumbaba is the record of the kings of Manipur who ascended the throne of Manipur from the time of Nongda Lairen Pakhangba (33-154) till date. It records important incidents, exploits, changes, etc. that were brought in during the tenure of a particular king in chronological order. When there was the institution of kingship, a separate branch known as 'Pandit Loishang' (Office of the Pandit) was in existence which took up the responsibility of entering the materials in *Cheitharol Kumbaba*. The entries were supposed to be made in the book almost daily and the man responsible had the freedom to make his choices in the entries. Different versions are available which are distinguished from each other in respect of entries and the periods of entries in the book. But the most authentic version of the book is considered to be the one preserved in the royal palace of Manipur which Pandits might have copied for their personal use and in the process committed omissions and commissions.

Though the entries are in the nature of a diary, *Cheitharol Kumbaba* contains important materials, very useful in regard to the the socio-religious, political and cultural history of Manipur. Containing almost everything concerning the life of the people during the reign of a particular king, it is the only comprehensive book of the kind to be found in ancient Meitei script. For instance, the book gives accounts of the arrival of the Muslims, the Brahmins, etc. from different parts of India to Manipur in

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different waves, the spread of Hinduism in Manipur, the resentment of the local people during the initial stages against the new religion, the contributions of different kings to the development and enrichment of Manipuri culture, etc.

The version in Meitei script, published by the Manipuri Sahitya Parishad, Imphal, according to one of the editors, was available in the present form in about 1925 during the reign of Maharaja Churachand Singh (1891-1941). The two editors read different versions and after editing brought out the present version. The entries are done in Saka era.

A very intriguing problem with *Cheitherol Kumbaba* is the period of its composition. Three schools are there who hold differnt opinions on the period of composition of the book. One school says that since the book contains entries from the time of Pakhangba, writing must have continued right from his time. The accounts of 37 kings from the days of Pakhangba in 33 A.D. till the reign of Ninghoukhomba (1432-1467) covering a period of almost 15 centuries is limited in 8 pages in the book as it is now and the language also is too modern to be of that period. The second school claims that the writing might have been done during the reign of Maharaja Kiyamba (1467-1508); during this time modifications had been made also in the existing text of the book. The language too lends credentials to the claim and from this time onwards, the entries are more or less systematic. An entry in the book which says that when Maharaja Bhagyachandra (1763-1798) was at Kanchipur in 1780, writing of the lost *Cheitharol Kumbaba* was taken up in consultation with Anantashai Khwairakpa. This clearly indicates that the book had been there before Maharaja Bhagyachandra. The third school claims that as the entry clearly says that *Cheitharol Kumbaba* was reconstructed during the reign of Maharaja Bhagyachandra, there should be no two opinions on this point. The editors are of the view that the reconstruction in the days of Maharaja Bhagyachandra must have been done from different copies and versions in the hands of individual scholars and the writing must have been done much earlier than the reconstruction. Another supporting evidence to the claim of the second school is from the book itself. The practice of 'Cheithaba' (literally meaning 'forsaking a pole') in which at the beginning of the year in mid-April a man is named in the presence of the king and other dignitaries who swears to bear on himself the brunt of miseries and suffering, natural or otherwise, for the whole year, started from the reign of Kiyamba and the names of the Cheithabas are invariably entered from this time onward. Before this no name of Cheithaba is to be found in the book.

I.R.B.S.

CHELLAPPA C.S. (Tamil; b. 1912) also known as 'Si Su' Chellappa, was born in the town of Batlagundu, Madurai District. He left his collegiate studies to take part in the freedom struggle and in the Swadeshi and Non-cooperation movements launched by Mahatma Gandhi and courted arrest and imprisonment. In the first three or four decades of the century, freedom struggle in Tamilnadu and modern Tamil writing flourished side by side because of the poetic spirit of Subrahmanya Bharati. Chellappa and his relative B.S. Ramayya (from Batlagundu) were as much drawn towards the freedom struggle as towards writing. Both were flowering into short story writers when the production and release of *Manikkodi* considered the best forum for the short story, were initiated. Both Ramayya and Chellappa worked with dedication for *Manikkodi*, the production and release of each issue of which was a marvel because of the precarious financial resources of the magazine. When *Manikkodi* folded up finally after a couple of deceptive revivals, Chellappa participated in the production of a few other periodical publications. He launched his own literary monthly review *Ezhuthu* in 1958 and for over ten years, a new generation of poets and prose-writers and critics converged on the pages of the review, the most notable of them being S. Vaideeswaran, C. Mani, T.S. Venugopalan, Dharmu Sivaramu, Ezhilmudalvan, V. Swaminathan, and others. Another feature of the review was that it established a dialogue between the better class of writers and readers of Tamilnadu and Sri Lanka. In the wake of the enthusiasm generated by the periodical for serious reading, Chellappa also launched on a book publication programme and one of the widely discussed books of his is *Pudu Kuralgal* (New Voices), an anthology of poetry by the new poets. He set a new trend in book production–simple, elegant and meaningful. He also published his studies on the Tamil short story, his own long poem 'Nee Inru Irundal' (If you were alive today, the words being addressed to Mahatma Gandhi), and individual collections of poems by several poets. Chellappa's own stories are marked by a superior sense of form and moral value. His two novels *Vadivasal* and *Jeevanamsam* (the monetary provision made by a man for his divorced wife) are noteworthy for their authentic south Indian cultural and domestic flavour and the way he has used new techniques of narration. Chellappa has also rendered into a play his short story 'Muraimai Penn' (a girl traditionally betrothed to her uncle or cousin). He was instrumental in fixing a memorial plaque at the house in which the pioneer Tamil novelist B.R. Rajam Aiyer was born.

A.

CHELLAPPAN NAIR, N.P. (Malayalam; b. 1903, d. 1972) was popularly known as 'N.P.' He contributed to the fields of drama, short story and humour. All his works continue the comic legacy of E.V. Krishna Pillai. His short

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stories are collected in sixteen books. Out of his forty works, twenty two are plays. *Atom Bomb, Minnal Pranayam, Pranaya Jambavan, Itiyum Minnalum, Khsirabala Sahacharadi Kasayattil* and *Ibilisukalute Nattil* are some of his much appreciated plays. Himself being a good actor and a radio artist, he could casily win the admiration of the audience.

In spite of his high offical positions in Government service, he maintained a close relationship with readers through his amusing works. The Kerala Sahitya Akademy awarded him a prize designed for the best playwright. He wrote many articles which are of research value too. The situations described in his popular essays are contemporaneous; his characters are lively and his diction lucid. His writings contain humour in combination with good narrative style. A clear switch over from situational intrigue and thematic intrigue to character intrigue is visible in plays like the award-winning play *Ibilisukalute Nattil* in which the selfishness of a communist and a congressman is exposed powerfully and sarcastically. He has taken his subject and characters mainly from social life, though history, mythology etc. have also given him ample source for materials. His writings bear a stamp of his own and he could beautifully picturise the miscellaneous aspects of life, with a fine dramatic sense, a deep moral outlook and a penetrating satirical touch. He was an accredited amateur actor, good speaker and an excellent conversation a list too. He has an imporant place among the modern prose writers of Malayalam.

V.S.S.

CHEMMEEN (Malayalam) is a novel by Thakazhi Sivasankara Pillai. It was published in 1956. It had the double distinction of winning the Sahitya Akademi Award (1957) and the President's Gold Medal when it appeared on the silver screen (1966). In it one sees Thakazhi almost at his best, with all his richness of experience, ripeness of age, power of observation, vividness of imagination and his skill in construction. The novel deals with the life of the fishermen living on the sea-coast of Central Kerala. Their main source of income is prawns, after which the novel is named.

Karuthamma, daughter of a fisherman Chempankutty by name, and Pareekutty, a Muslim boy in the neighbourhood, are constant playmates right from their childhood. With the passage of years their companionship ripens into love. When it leaks out, her parents manage to marry her to Pazhani a hefty youth in their own community. Pazhani takes her to his hut and in due course Karuthamma becomes a mother. Though not unaware of the scandal against his wife all along, Pazhani does not pay heed to it, but when he gets more evidence in support of it he is upset. He interrogates his wife and sets out in the stormy sea. On the same day Pareekutty visits Karuthamma to inform her of her mother's death. The lovers who met for the first time after a long separation forget themselves in their flush of reminiscence and embrace each other. Two days later, their dead bodies, the battered boat of Pazhani and a dead shark are found deposited on the shore. Pazhani too had been swallowed up by the 'Mother-sea'.

Apart from the romance that forms the core of the story, the novel depicts a faithful picture of the fishermen's life with all its activities and adventures, agonies and uncertainties. The main characters are the product of the novelist's insight into human nature and his creative power.

The tragic end of the story is based on the belief among the fishermen that the life of a man on the sea rests in the hands of his woman on the shore, i.e. on her chastity. Karuthamma's affair with Pareekutty when her husband is out in the sea is presented as a prelude to the disastrous climax. The work has therefore been described by some as a legend cast in a novel's mould.

K.S.N.

CHENGNI KHUJAI (Manipuri) is a humorous socio-political short play of the most eminent playwright of Manipur, Gitchandra Singh Tongbra better known as G.C. Tongbra. Published in 1969, the play is an attempt to revalue the present democratic system of the government in Manipur.

The entire fund of Mayapur, an imaginary state, comes from the central headquarter. The fund is given to a council consisting of representatives elected properly by different groups of people for whom the fund has been provided. But the representatives, the so called well-wishers of the people misuse the fund allotted. They try to make their present and future out of the money sanctioned. As the fund does not reach the proper place, citizens of the state go from bad to worse. They demand food, cloth and shelter which they never get. At first they suffer with patience and wait for some new development, which never comes. At last some energetic young fellows try to revolt against the authority. Old generation tries to prevent the young from waging a war. The advice to settle the problem in a peaceful manner is not acceptable to those young citizens. They take up arms and revolt. But all the revolting groups are killed in the end.

The author examines the practical side of democracy as practised in Manipur and depicts its possible result which in his opinion, is full of dangerous and injurious consequences, if allowed a free rein. The excellence of the play rests with the suggestion of tempering democratic practice with reason. The humour and satire of the playwright are praiseworthy. The pervading sense of irony in the play is something which cannot be lost sight of. The

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playwright, however, condemns any kind of violence in thought and in action.

E.D.S.

CHHENRA TAR (Bengali) is a play by Tulsi Lahiri (b. 1897 d. 1959), published in 1953. It is distinguished for its intense realism based on the horrid days of Bengal famine of 1943. The story runs thus:

Rahimaddi, a poor cultivator of a North Bengal village received a dilruba, a musical instrument from his Hindu friend Mahim. The dilruba becomes the symbol of his happy life which he lived with his wife Phuljan and their child Basir. But the happy days did not last long. The great famine came. Rahimaddi had to sell his cows, ploughs and the hoarded seeds–whatever he had for cultivating his little plot of land. Driven by the extreme calamity everybody except Rahimaddi, went to Hakimaddi, the headman for help. Rahimaddi did not have good relation with Hakimaddi. But a moment came when his hungry son and wife had to be sent to him, but only to be refused. Rahimaddi on the spur of the moment wrote 'talak' on a piece of paper making his wife free to go anywhere for food. Phuljan, a devoted wife, had no other way but to serve at Hakimaddi's family. Her son remained with his father.

The dark days were over. Rahimaddi was now eager to get back his wife. According to Muslim law, wife once divorced cannot be taken back. The only way was to get her married to another man and divorced again. Rahimaddi only then could marry her again. A fakir was persuaded to marry Phuljan and then divorce her. Everything was arranged. But Hakimaddi stood in their way. He would not let her go. At this moment of extreme grief Rahimaddi took his dilruba to play on. But unfortunately the instrument could not bear the deep mental agony of the player and the strings were torn. In the meanwhile the village people rose against the cruel headman. When they all came to attack Hakimaddi, they discovered that Rahimaddi had already committed suicide.

Tulsi Lahiri had written other dramas also. But in *Chhenra Tar* his power of depicting the reality is at its height. In addition to that he displays his deep understanding of human nature. The local dialect used all through has added to its realism.

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B.D.

CHERABANDA RAJU (Telugu, b.1944, d.1982) is the psenudonym adopted by Baddam Bhaskara Reddy. He lived and died like a revolutionary poet. He published several collections of poems, three novels and two collections of small plays.

Cherabandaraju was born in Ankusapuram in Nalgonda district, very near to Hyderabad in Andhra Pradesh. His parents were very poor. They thought that he would earn his livelihood by working in the fields. But he wanted to study in high-school and convinced them with great effort.

Cherabandaraju wanted to write poetry when he heard poetry in folk-form from a school teacher named Narasimha Reddy. Charabandaraju wrote his first poem in support of the government. Later he wrote romantic poetry with the name 'Kaapu Kodalu' (The peasant woman). They were not published anywhere.

Cherabandrarju shifted to Hyderabad in 1962. In those days the younger generation of poets was inspired by Beatniks and the 'Hungry poets' of Bengal. Six young men wanted to start a new literary movement. Cherabandaraju was one among them. They wanted to shed their caste, creed and religion, so they relinquished their names because the names revealed their caste and religion. They acquired *pseudonyms* like 'Jwalamukhi' (K. Veeraraghvachari), 'Nagnamuni' (M.N.Kesava Rao), 'Nikhileswar' (K. Yadava Reddy), 'Mahaswapna' (K.Venkateswara Rao) and, 'Cherabandaraju' (B. Bhaskara Reddy), 'Mahaswapna' suggested the name 'Digambara Kavulu' for their literary movement.

The Andhras were shocked to hear their voices, particularly the obscenity in their works. Cherabandaraju's was a powerful voice in the Digambara movement.

Cherabandaraju questioned the values of present day society in a poem "Let me get into the dock".

My case cannot be finalised
in a country or a court
by the black gowns and blue bills
let me get into the dock.....
you destroy faith in man
and why insist on an oath on god....
hunger, sex, tears and dream
the inner instincts of man
aren't they one
whatever be the country?
Is not the earth same?
Whoever the mother
all breasts taste the same sweet?
Why stare at me dumb-faced
charge me,declare me mad
let me get into the dock"

(Translated by Subrahmanyam, from the collection *We are a Nation of Cowards)*

Many of the literary critics were also shocked with the views of the Digambara poets and did not recognise them as poets. Sri Sri, the epoch–maker and leader of the

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progressive school readily agreed with Digambara poets and translated some of their poems into English.

After publishing three volumes of poems, the Digambara poets began to disintegrate. Some of them felt that Marxism was the only answer to the evils of this society and believed that an armed struggle was necessary to bring the equality in society. The revolutionary movement had already started in Naxalbari in West Bengal and in Srikakulam in Andhra Pradesh.

The Digambara poets took the initiative to start the Revolutionary Writers Association under the leadership of the great poet Sri Sri. Cherabandaraju joined the revolutionary movement. It was started in 1970. From then on until his death in 1982, Cherabandaraju stood in the forefront of the movement. He wrote *Diksuchi* (1970), *Muttadi* (Attack, 1972), *Gamyam* (The goal 1973), *Kanthi Yuddham* (The War against Darkness 1973), *Gouramma Kalalu* (Dreams of Gouramma-1975), *Janmahakku* (Birthright 1978), *Pallani* 1980. He published three novels *Ma Palle* (Our village), *Prasthanam* (The Journey), *Nippurallu* (Stones that make the fire) and two other anthologies of playlets. He was a poet first and foremost. His novels are of secondary importance and his dramas are mediocre.

Cherabandaraju mastered the idiom of folklore and expressed his revolutionary ideas in that genre so that they can be easily understood by the masses. And he became a people's poet soon and people used to flock in thousands wherever he recited his poems and songs.

As a poet Cherabandaraju achieved great heights in poetic technique. He understood the difficulties of the downtrodden. Sri Goddar, Sisagar and others succeeded in his line to the revolutionary path.

K.R.R.

CHERIYAN MAPPILA, KATTAKKAYATHIL (Malayalam; b. 1859, d.1936) was a well known poet. He was a member of the illustrious Syrian Christian family called Kattakkayam in Meenachill Taluk. The knowledge he acquired of Sanskrit by learning under a guru just for four years from his 14th year was so improved by his own application that within a few years it was possible for him to try his hand, with considerable success, at some of the literary genres then in vogue. The two dominant interests all through his life were agriculture and literature-the first for a living and the other for the soul.

Cheriyan began writing and publishing poems at the age of twenty two. His works include *Yudajeeveswari* (1893), *Villal Vettam* (1893), *Sara Vivaaham* (1902), *Kalavati* (unpublished). His collections of poems include *Oliver Vijayam* (an'attakatha' 1895), *Marthoma Charitam* (1903), *Vanitamani* and *Teranjedukkappetta Patram*. All these are easily excelled and eclipsed by his *Sree Yesu Vijayam* (1925), a mahakavya or epic in 24 cantos dealing with the stories in the Old and New Testaments in a lucid, sweet style. The work reflects the poet's erudition, imagination, worldly experience and theological knowledge. It is an enduring contribution to Malayalam literature.

K.S.N.

CHERIYAN O.M. (Malayalam; b. 1874, d. 1944) studied Sanskrit and held various offical positions as teacher, Asstt. Professor of History, school inspector, and the like. He wrote many prose works including a rendering of Gulliver's Travels. *Manasinte Manadandam*, *Vivartana Siddhanta Sangraham* and *Bhumisastrams* show the author's scientific approach while *Chraistava Dharma Navaneetam*, *Atmasamskaranam*, and others show his moral perspective. He was considered an academic and was a mature person among the Christian writers of his time.

K.S.N.

CHERUSSERI (Malayalam) was the name of a Nambuthiri Brahmin house in northern Kerala in the 15th century. This word is now used as a synonym for a classical work in Malayalam, the *Krishnagatha*, otherwise called *Krishnappattu*. The author of *Krishnagatha* is also known as Cherusseri, but the author's exact name is not known. It has been guessed that he was a Nambuthiri who belonged to Cherusseri Illam at Kolathunad and that he was a dependent of Udaya Varma who ruled the country during 1446-1475. Historians presume that the Cherusseri Illam later merged into another famous family called Punam Illam where Punam Nambuthiri, the great scholar and writer of *Ramayanam Champu* lived. By this union of the two families which took place before 1459, the house names of Cherusseri and Punam were used indiscriminately for either of the houses. In some manuscripts of *Krishnagatha* a colophon informing that the work belongs to 'Ponathil nambidi' is found. And yet, this cannot prove that the author of *Krishnagatha* was the same Punam Nambuthiri who wrote the *Ramayana Champu*. On the basis of the colophon *Kritayam Krishnagathayam* in another manuscript, certain people are of the opinion that this denotes the Kali era, and that the text was written around 1650. But this is also not acceptable as the language of the text proves that *Krishnagatha* belongs to 16th century. The first historian of Malayalam Literature, P. Govinda Pillai, ascribed the work to the period 1475-1575. Later many scholars like Sahitya Panchananan, P.K. Narayana Pillai and others have also endorsed this view.

Cherrusseri is considered to be the first poet of Malayalam who wrote a comprehensive poem on the story of Krishna. A narrative poem of the Mahakavya type,

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Krishnagatha is written mainly in the Dravidian meter Manjari which has a purely folk tone. The other work *Bharatam gatha* written in the same metre is also considered to be the work of the same author, but this view is not accepted by all. Ulloor S. Paramewara Iyer, in his *History of Malayalam Literature* has rejected this theory and ascribed the work to a later period. There is no conclusive evidence to prove the identity of its author. However, there is no dispute on the authorship of *Krishnagatha*. Researches done by Chirakkal T. Balakrishnan Nair and many other scholars have brought to light many facts about this poet and this poem. Cherusseri was a scholar and a Vaishnavite to the core. His poem is full of local touches especially in the employment of words, phrases, rhythm, metre etc. He wrote the poem in a light vein and the composition is sweet. His descriptions have freshness, touches of humour, and are spontaneously embellished with figures of speech, the Utpreksha, Rupaka, Upama etc. Bhakti (Devotion) and Vatsalya (love towards children) are the dominant moods in his poetry. His style is natural, the narrative portions are very attractive even to a common reader. Lucidity of diction, aptness of figures of speech and musical charm are the additional attractions of the poem, which is said to have been composed for the sake of the queen of Kolattiri. The story of Krishna depicted in this work is taken from the *Bhagavata* and the use of the word 'Kannan' instead of Krishna is perhaps found for the first time in a Malayalam literary piece. Cherusseri made use of the metre 'Manjari' almost throughout this classical work and has thus contributed much to the growth of Malayalam poetry. Even the diction, the style and the emotions reflected in the work make the text a landmark in Malayalam literature. In one of the recent studies it is stated: "Unassuming and unostentatious Cherusseri has evolved a style marked by sweetness and clarity which is most suitable for the suggestion of the most appealing rasa, namely shanta". Above all these, Cherusseri's *Krishnagatha* can be described as the irrefutable evidence for the evolution of modern Malayalam through a close relation with Sanskrit which was then the medium for enlightened poetic communication. Deeply indebted to Sanskrit literature as well as to folk traditions, Cherusseri has made an epoch-making contribution to Malayalam poetry.

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V.S.S.

CHETANAVARTA KAVITVAM (Telugu) is a product of some poets' interpretation of progressive poetry and is a collection of their poems. The best of the exponents of this form of modern poetry are Kovela Suprasanacharyulu, Pervaram Jagannadham, Kovela Sampatkumaracharyulu and V. Narasimha Reddy.

They have handed down to us many compositions of modern prose-poetry. They are very good at the use of proper words and expressions. Keeping in view the widening horizons of science, opening their eyes to the new Freudian techniques of digging deep into the dark corners of human psyche and understanding sympathetically the main reasons behind class wars that have been dividing man from man, and appreciating the importance of individual freedom, these poets started writing poetry with a sense of universal brotherhood.

These four poets mastered the art of prose poetry, an off-shoot of progressive experimentalism. They are educated, and scholarly and have mastery over words and expression. They do not resort to the technique of creating a hybrid between English and Telugu diction. Their language is natural and beautiful, their style natural and graceful. The problem of the modern world is the subject of their writings. They are aware of the drawback in modern critical standards. Critisism is confused today as form is given importance over emotion, scholarship over expression. They firmly believe that the enlightened reader is the ultimate judge of poetic creation.

'Sushka Kshalananiki Pampandi', 'Vyakhyanam', 'Indriyalu Nidra Poyina Vela', 'Amritha Puthrulu" and 'Kalyana Varsha' are the best pieces of Suprasannacharya. Talking of the repetition of history, he likens history to a painting on a silk curtain. He says, 'This silk curtain is reeking with the smell of an aged corpse; send it for washing'. He detested the rot in history. In a poem 'Anavidhi', he writes:

> 'Where the past is a wound, the present is dangerous and the future mean, on a high shamiana of the clouds of the month of Ashadha, a yaksha decorates with floral graces a beautiful picture woven out of sweet pharses.'

Pervaram Jagannadham is adept in satire. Cartoon poetry is his speciality. 'Swayamvaram', 'Daivasura Sampadwubhaga Yogah', 'Yada yadahi', 'The Great Indian Circus' and 'Marana Sasanam' are notable among his poems. In his 'Yada yadahi' he writes like the 'Digambara' poets. In 'The Great Indian Circus', he portrays the feats of parliamentarians in the ring of Parliament. He portrays the lot of the commoner.

'Griha Pravesam', 'Rojuvari', 'Asi Veek-shana', 'Dwaividhyam', 'Manaschitram' are a few good poems by Sampatkumaracharya. In the first he affirms that it is wrong to think of all civilized life as rotten. One can make it blissful. The second poem is spun around political problems. He expresses his wish that the country should become self-sustaining. The third piece does not run smoothly because of the use of long-winding 'samasas'. The fourth is easily the best piece. The last one is rather long, being narrative in nature.

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The poetry of Narasimha Reddy has an optimistic note. 'Rough sketch', 'Nishada Vishada Yogam', 'Nidra nerugani manassutho' and 'Ee Thamassu chilchabadu thundi' are his major poems. The first is a wonderful sketch by a modern poet. 'O friend, hereabout we have famine; leaders are eating grass while the cattle are famished to death'. It is a bitter tirade against present day politics. The second poem flows freely. The next reveals the tragic depths of the modern man. 'As it is considered uncivilized to cry in public, I have learnt to smile like a yogi'. The last reveals the optimism of the poet.

Chetanavartha poetry has heralded a new era of prose-poetry.

N.Ra.

CHETTIAR, A.K. (Tamil; b. 1911) is considered one the foremost writers of modern travelogues in Tamil.

Even as a student, A.K. Chettiar cultivated a taste for reading, writing and publishing. He helped the first editor/publisher of *Ananda Vikatan*, Vikata Kavi Buddalur Vaidhyanatha Iyer in 1930, when he was in his teens. Soon afterwards he brought out on his own *Thanavanikan*, a monthly, first from his village and later from Rangoon. His *Kumari malar* was published since 1943. In the late forties, *Kumari Malar* came out with bumper annual numbers noted for their content and high standards of production. On the Penguin New writing pattern it came as a book of the month. A distinctive feature of *Kumari Malar* is that unlike most monthlies, its editor writes only once a year.

A turning point in Chettiar's career was his visit to Japan in 1936. His first travelogue received wide attention.

The next and most important event his career was his decision to produce a documentary film on Mahatma Gandhi, the first of its kind. He went to South Africa and UK to collect material on the spot. Later, he covered the U.S. These wide and leisurely travels inspired a series of travel books. One of them was entitled *Ulagam Suttum Tamilan* (1940), (The Globe-trotter Tamilian) which earned immediate and wide popularity among its readers. His other travelogues are *Prayana Ninaivukal* (1941), *Prayanak Katturaigal* (1942), *Andai Nadugal, Airoppa Vazhiyaka* (1957), *Malaya Mudal Canda Varai* (1955), *America Nattil* (1956), *Kudagu* (on Coorg) and *Itta Pani*.

Here is a typical excerpt from his writing:

"Italy has given birth to Marconi and Macaroni. Marconi was a great scientist. Macaroni is the delicious national breakfast of all Italians, the high and the low".

Chettiar writes a very simple style and he writes with ease. His writings have punch and they are full of wit and humour. He is known for his frank and forthright opinions on men and matters. He has been a stauch nationalist.

His books have inspired and provided models for many modern writers to write their travelogues. He has encouraged many to write travel articles, offering space in *Kumari Malar*.

He brought out an anthology of 140 travel articles written in Tamil by culling them from the pages of *Swadesamitran* and published them as *Tamil Nadu Payanak Katturikal* which includes the original sketches also. These articles were written by persons who happened to travel on business or pilgrimage.

Besides travelogues, which are his forte, Chettiar has authored *Thiraiyum Vaazhvum* being his impressions on Hollywood and reactions to the problem he had to face in filming the life of Gandhiji.

He is also a compiler. In his *Punniavaan Gandhi* he has brought under one cover all the articles and editorials on Gandhiji which were published in the 100 years of *Swadesamitran*.

Panbu is a collection of anecdotes. *Koitha Malargal* gives in a handy form, selected quotations which may be useful for reference.

Unavu is a guide to food habits, daily menu, nutrition and dietetics.

S.S.

CHETTIAR, VEERASAMI (Tamil) was a versatile Tamil scholar of the 19th century. He was born and brought up in the city of Madras; reference to him is made briefly by Mayilai Seeni Venkataswamy in his *Pathonpatam Nutrandil Tamil Ilakkiya Varalaru*. He was a man who could engage himself in eight activities simultaneously (Ashtavadanam). After a brilliant period of studies under Ramanuja Kavirayar, Veerasami Chettiar became the Head Tamil Pandit of the University of Madras. He assisted Winslow in the compilation of the Winslow Dictionary. Veerasami Chettiar wrote, in long and heavy sentences, several articles on a wide range of subjects based on folklore and hearsay in *Dinavarthamani* from 1856; these were published in 1891 under the name *Vinodarasa Manjari*.

So.

CHETTUR, GOVINDA KRISHNA (English; b 1900, d. 1936) poet and short-story writer in English, Chettur was born in a talented Kerala family (his younger brother, S.K. Chettur, was also a novelist and short-story writer in English), and was educated at Madras and Oxford, and was for many years Principal, Government College, Mangalore. His *Last Enchantment* (1933) gives a sensitive account of Chettur's life in Oxford, and of his encounters with celebrities like Yeats, Masefield, Chesterton and Bernard Shaw. His first volume of verse, *Sounds and*

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Images (1921) was followed by the far maturer *Gumataraya, The Temple Tank* and *The Triumph of Love* which appeared simultaneously in 1932. Chettur is revealed in these volumes as a sound craftsman in verse, particularly with the sonnet form, and the piece on Gomateshwara is finely evocative. Much of the appeal of Chattur's verse flows from the sinuous movement of the lines. A deeper note still is heard in *The Shadow of God* (1935), written under the shadow of Chettur's mother's death; and his own followed not long after. The elegiac note in these thirty-seven sonnets has an almost haunting quality. After his mother's passing a brooding melancholy settles upon the poet, but in course of time he can look beyond the dark tunnel and into the light. Chettur's mastery of his medium is at its best in *The Shadow of God*, and it has something of a spiritual dimension lacking in the earlier volumes. Chettur's *The Ghost City* (1932), a collection of the short stories, is a work of considerable ingenuity and reveals a talent for satire. The stories touch upon themes like astrology, hypnotism and auto-suggestion, and there is, here and there, a W.W. Jacobs touch. Altogether the stories are entertaining and enjoyable. As a writer in English, Chettur was a purist, and his book *College Composition* was popular in its time and exerted a heatlhy influence on students.

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K.R.S.I.

CHHAMANA ATHAGUNTHA (Oriya) is a novel written by Fakirmohan Senapati. This novel first appeared serially in the leading monthly jounal *Utkal Sahitya* in 1898. The main character of the novel is Ramachandra Mangaraj, an inhabitant of a village who by his cunning and deceitfulness could become a rich landlord. In all his evil deeds he was assisted by his concubine Champa, equally devilish like him. Out of sheer greed he wanted to acquire a piece of land measuring six acres and eight 'guntha' (about half of an acre) belonging to a weaver named Bhagia who was leading a peaceful domestic life along with his simple and faithful wife Saria. Saria being childless naturally longed for a child. Mangaraj devised a plan and allowed her and Bhagia to erect a temple for the Goddess by whose blessings she would have an issue. For this Bhagia mortgaged his entire landed property to Mangaraj. But he was completely deceived. Mangaraj deceitfully aquired his land, broke his homestead and took away his lovely cow. This made Bhagia a destitute which ultimately turned him mad. Saria seeing the misery of her dear husband and pining for her land and affectionate cow did not take any food and died near the door-step of the house of Mangaraj.

A police case was brought against Mangaraj, accusing him of the death of Saria, and he was sent to jail. His sons were unworthy, addicted to intoxicants; they could not face the situation and during the period of trial his landed property was also cunningly aquired by his pleader. Champa, the concubine stealthily took the golden ornaments of Mangaraj and fled away with a servant who ultimately murdered her and finally met with an accidental death. After the trial Mangaraj was imprisoned. In the prison he was also tortured and after release he found himself penniless; He died a helpless and repentant man.

The excellence of the work lies in portraying the people of different nature belonging to various walks of life. The author is equally capable of drawing characters both men and women of simple, docile nature as well as those who are cunning, treacherous, merciless and devilish. Particularly his devilish characters are more living and boldly sketched. His descriptions are vivid, realistic and are combined with humour and satire. The author with a hope to correct the society has satirised the weaknesses, foibles and frailties of different characters.

The novel is written in a simple, colloquial and powerful style and depicts the vivid picture of the feudal society of the mid-nineteenth century with its vices. The novel is a happy combination of idealism and realism. Thus this novel is regarded as a work which opened up a new path in the genre of novel writing in Oriya in its early phase and is one of the classics of Oriya literature.

BIBLIOGRAPHY: N. Samant Roy, *Vyasakabi Fakirmohan.*, S. Das, *Yugasherstha Fakirmohan.*, Surendra Mohanty, *Fakirmohan Samiksha.*

J.B.M.

CHHAND SUGANDH (Sindhi) is a book on prosodic study of Sindhi poetry written by Jhamatmal Khubchand Bhavnani (1905-1984) and published by him in 1953 from Ajmer. The book reveals the author's intensive study of and deep probe into Hindi poetry and its metres and its application to the Sindhi poetry. The author finds many metres like Doha, Soratha, Chaupai, Lalita-chhanda, etc., used by so many medieval Sufi poets of Sindh. Earlier many well known critics of Sindhi literature who did not have the knowledge of Indian prosody were bewildered at finding a large number of verses in medieval Sufi poetry which did not fit into the frame-work of Persian prosody. They came to the conclusion that the poetry of Sufi Sindhi poets was not composed strictly according to the prosodic rules of Persian and that it was based mainly upon music and rhythm. Some critics like Mirza Qalich Beg went to the extent of calling such Sindhi poetry *Jhangli Shair* (Wild, non-metrical poetry), although its contents earned their appreciation. Jhamatmal is, therefore, the first scholar to point out in *Chhand Sugandh* (Fragrance of

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Metre) this misunderstanding in Sindhi literary criticism and to lay stress on the fact that the medieval Sindhi poetry generally follows the Indian metrical rules. The author, then, briefly gives the structural rules of 'matrik' and 'varnik' metres in Hindi. Therefore, he proves with illustration that medieval Sindhi poetry has been composed according to these prosodic rules. The following metres have been discussed with illustrations in the present book: Doha, Soratha, a combination of Doha and Soratha, Lalita Pada or Sarachhand, Chaupai, Shakti-chhand, Dikpala-chhand, rola, kundali, lavani, vira-chhand. Each metre from Hindi and Sindhi poetry has been illustrated. At the end, he has briefly pointed out the principles of figures of speech, rasa in poetry and relationship between metres and music. In the second part of the book, entitled *Atur Aruz* (An essence of Persian Prosody) he has briefly discussed important metres and forms of Persian poetry. Both the parts of the book present a comparative study of the subject.

A few small pamphlets and essays were produced in Sindhi on the subject of Indian prosody before Independence. However, the credit for introducing the subject matter in detail with its application to Sindhi poetry goes to the author of this work.

M.K.J.

CHHANDA (Rajasthani) is a term which means a metre of prosody in Sanskrit as well as in Rajasthani and other regional languages of India. But in Rajasthani the term is used for the verse or poems composed in praise of gods, goddesses, incarnations, sectarian preachers (Tirthankaras), great personalities, partriots, warriors, martyrs and the patrons of the poets. It seems to be a modern form of the Vedic term 'Chhanda' used for the holy verses of Vedic 'suktas', recited in the praise of god or natural powers. There might have been some difference in their outer forms, but as regards the sentiments there seems to be none. In *Prabandha Chintamani* (Merutunga, 1304 ed. Muni Jinavijaya); there is a reference to 'Charana' and 'Bhata' poets (the bardic poets), who used to recite their 'Chhandas' in praise of the heroic deeds of their patrons, patriots or warriors, and in the courts of the rulers to eulogise them. In the medieval Rajasthani literature such innumerable short and long poems entitled 'chhandas' are available composed in various metres. Arya, Chaupai, Damilla, Sarasi, Hataki, Bhujanaga prayata, Gaha, Vaitala, Renaki, Kavitta, Naracha, Vriddha Naracha, Rasavala, Duha, Uddhara, Nisani, Paddhari, Arilla, Motidama, Tribhanga, etc. are the metres mainly used in these chhandas . 'Duhas' and 'Gahas' are also used for such laudations. The concluding verse in these 'chhandas' in known as a 'kalasha'.

Chhandas composed in praise of the gods and goddesses or deities are available mainly in the names of Ganesha, Mahadeva (and their synonyms), Bhairava, Ksetrapala, Bhavani, Chamunda, Jagadamba, Hindugulaja, Jvalamukhi, Tripura, Mahisa-mardini, Chotha Mata, Sharada, Surya, Shanishchara, Navagraha, etc. Jaina scholars have composed 'chhandas' in the praise and prayers of their Tirthankaras and saints, such as Parshvanatha, Rasabhadeva.

Bharata-Bahubali, Dada Jina Kushala-suri, and so on, as also about the planet deities like the sun-god, Shanishchara, etc.

Sarvananda (14th cent.), Merunandana (15th cent.) Hirananda (15th-16th cent.), Sahaja Sundara (1515), Lavanya Samaya (1528). S.Y., Kushalalabha (1560-1595), Keshava, Hemaratha (1652), Samaya Sundara, Hema, Chetana Samayasara, Kanha, Jina-natya-ranga Kushala, Labhododoya; Kheta or Khetala, Jnana-sundara, 1727, Shiva-Sundara (1731), Kishoradasa, Vidyasundara, Roda Kavi (1796), Saranga, Khemasayara, Gunasagara, Abhayasoma, etc. are the poets who have compsoed Chhandas .

Chhandas dedicated to the folk-deities are also available. *Ramadevaji Ro Chhanda* by Jalu, *Pashchimadhishaji Ra Chhanda* by unknown authors may be classed in this category.

Rava Jayatasi Ro Padhadi Bandha Chhanda by Vithu Suja (1534-1541) composed in 401 verses; *Rava Jayatasi Ro Chhanda* (by unknown author 1615) compsoed in 45 verses, *Ranamalla Chhanda* by Sridhara. *Maharau Rayaghanaji Chhanda* by Vodada Modu have been composed in praise of the heroic deeds of the warriors, whose names are prefixed or suffixed to the above mentioned titles; and who were the patrons of the authors of these Chhandas. The oldest chhanda so far available is *Vastupala Tejapala Chhanda*, by Sarvananda (14th century) in praise of Vastupala and Tejapala, the then prime ministers of Gujarat, who got constructed the well known Delawada temple at Mt. Abu.

Pabuja Ra Chhanda composed in 45 verses in a narrative poem related to the chivalry shown by Pabu, and his heroic death in the battle field for the rescue of the cows of a Charana lady, leaving his marriage ceremony unfinished. The style of this 'Chhanda' is no less elaborate than any heroic work in the Dingala language. *Rava Jayatasi Ro Padhadi-Bandha Chhanda* by Vithu Meha Nagarajota is related to the heroic deeds of the ancestors of Rava Jaitasi of Bikaner and narratives of his victory over Prince Kamaran, the brother of King Humayun. It is mainly composed in Padhadi (Paddhari) metre as is clear from its title. In all, there are 401 verses in it. Despite the poetic exaggerations, the facts mentioned there are quite convincing. The work is full of heroic sentiments and vigour having natural flow in the language. One more work having the same title, by an unknown author, is available which resembles the above mentioned work of Vithu Sujo in style, sentiments, diction, description,

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metres, as also in the similes and metaphors. The main theme of the story is also the same. If there is any difference, it is about the historic facts at certain places. There are 455 verses in all in this work. *Saptashati Ra Chhanda* by Sridhara is a heroic poem containing 121 verses, composed in the praise of goddess Mahisamardini. The poet seems to be the same who composed *Ranamalla Chhanda*.

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B.M.J.

CHHANDA (Sanskrit). The *Samaveda* comprises archika and uttararchika. The 1549 riks, which these books contain, have all been taken from the *Rigveda* except 75. Most of these are from the eighth and the ninth mandalas. Most of these riks again are in the gayatri Chhandas or pragatha, which is a combination of gayatri pankti and jagati pankti. It is doubtless that all these riks were meant to be sung in a musical tone. The words gayatri and pragatha which are derived from the roots gai and pragai bear ample testimony to the fact.

The word saman in the compound word *Samaveda* originally means the svara or the 'chhandas'. The Chhandas, were, in those ancient times, taught by words from the mouth or by musical instruments. The modifications were made in the pronunciation of words, like lengthening, repeating and projecting. Such forms are called 'stobhas', e.g. Hovi, hoeva, hoi, etc.

The number of these Chhandas must have been great and every metre had a distinct name. Because of these Chhandas or metres the *Aranyakas* and the *Upanishads* have become secret and mystic. Most of the old Chhandas or metres are of the nature of folklore and popular usage and mostly belong to the magicians, and pseudomedicinemen.

The *Samaveda* is referred to in the oldest Sanskrit literature as 'that which is sung by the Chhandogas'. The word Chhandas connotes three senses, namely (1) a magical mantra, (2) the sacred Vedic hymn, (3) a metre. The primary meaning is 'a melodiously accented speech' (The root Chhand means to please, to gratify, to cause to delight).

V.G.R

CHHANDAHASHASTRA (Maithili). This is the science of prosody in Maithili. Maithili prosody particularly in Early and Middle periods was a systematized and elaborated set of metrical rules and regulations. These were directly evolved from Prakrit prosody but had many new features. The entire topic is discussed elaborately in the 17th century classic, Lochana's *Ragatarangini* (about 1700) Maithili poets used song metres which were regulated mainly by Ragas and Raginis. Chanda Jha (1831-1907) revived them in his *Ramayana* but they are now defunct. Later the Matrika and Varnavritta popular all over North India came to be used, such as Chaupai and Doha and several of the Sanskrit metres like Sikharini and Malini. In recent years blank verse and free verse with numerous variations and experiments from folk music have been successfully adopted.

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J.M.

CHHANDOGYOPANISHAD (Sanskrit) belongs to the oldest group of the *Upanishads*. It comprises the last eight Prapathakas of the *Chhandogyabrahmana* of the (Talavakara branch of *Samaveda* and is all in prose. It is true that this *Upanishad* is quoted and referred to more often by the later author of the *Vedantasutras*. But still it can be maintained that it does not rise to such high literary or philosophical eminence as the *Brihadaranyaka*. The Brahmanical liturgy and doctrine seem to predominate in the first two chapters. However, they also contain discussion on the significance of Om, the meaning of the names of saman and the genesis and function of Om. Baka Dalbhya and the Canine story of a white dog, at the end of the first chapter, seems to be a ridicule poured upon the mantra-singers emphasising the assertion of the supremacy of the spiritual over any material end.

The third chapter contains the famous description of the sun as a great bee-hive hanging in space. It also contains a piece of the myth of the emergence of the sun out of a huge egg.

In the fourth chapter we have the philosophy of Raikva, the story of Satyakama and Jabala, his mother, and the story of Upakosala, who obtains wisdom from Satyakama Jabala.

The fifth chapter contains the eschatological teaching of Jaivali and the famous synthesis of thought effected by Ashvapati Kaikeya out of the six cosmological doctrines advanced by the six philosophers, who had gone to acquire wisdom from him.

Chapters six, seven and eight alone are of philosophical importance. Out of these the sixth is evidently the best of all the chapters of the *Chhandogya* and we have here the highly strung philosophy of Aruni, who establishes the identity of the individual and universal spirits. The philosophy which Aruni advances in this chapter does really entitle him to the position of the renowned sage of antiquity and the most outstanding personality of the *Chhandogya*. Yajnavalkya of the *Brihadaranyaka* was his pupil.

The seventh chapter of the *Chhandogya* contains the

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famous discourse between Narada and Sanatkumara. Finally the eighth chapter of this *Upanishad* contains some very excellent hints for the practical realisation of the Atman, as well as the famous myth of Indra and Virochana.

A passage from the *Chhandogya* (V-II) tells us that out of cosmological philosophers, Uddalaka held that the earth was the substratum of things, Prachinashala that it was the heaven which was so, while Budila, Sharkarakshya and Indradyumna held that water, space and air were respectively the substrata of things, and Satyayajna said that the substratum was the Sun, the celestical fire. Raikva alone is described as having held with Indradyumna that air was the substratum of all things.

The *Chhandogya* begins with the solemn mantra, Om. The syllable Om is to be meditated upon as the form of the Supreme Soul. The work, which is done with proper knowledge, faith and devotion, becomes the most powerful. The *Upanishad* speaks of the three skandhas of dharma, yajna, adhyayana and dana are the first pillar, tapas is the second and brahmacharin is the third pillar (11.23.1). The man is what his resolution is (Kratumayah purushah) (111.14.1). Human life is a kind of sacrifice (purusho vava yajnah) (111.16.1). Greatness is happiness (yo vai bhuma tat sukham). Everything is your Atman (atmaivedam sarvam) (VII.25.2). As is your food, so is your heart (aharashuddhau sattvashuddhih) (VII.26.2). The body is mortal, the soul immortal (VIII.12.1).

The *Upanishad* is the maturest, the most sincere, and full of a number of doctrines.

As the *Upanishad* belongs to the Samaveda, in the first adhyaya udgitha is explained as a philosophical concept. It is said here that udgitha, akshara, hridaya and omkara are synonyms connoting the one immutable and indestructible principle. All the bhavas are produced from it. Udgitha is the eighth rasa and is the strongest among all the seven rasas.

The udgitha is also identified with the breath which one inhales and exhales. Udgitha is also said to be surya, the vyana which controls prana and apana. The Sauva Udgitha referred to above in the first paragraph appears to be a satire on sacrificers and mantra–singers with selfish ends.

The third adhyaya describes the worship of the sun in the form of devamadhu. It also contains the description of Gayatri and the spiritual advice of Ghora Angirasa to Devakiputra Krishna.

The discourse on Atman is the most important philosophical doctrine in this adhyaya. This Atman is inside the heart and is smaller than a grain of barley, rice, mustard seed, or Shyamaka rice. The same Atman is bigger than the earth, the sky, the space, and all these worlds. This Atman which is in heart is this Brahman.

The sixth adhyaya contains the explanation of the most important doctrine of Aruni, namely Tattvamasi. Aruni explains the subtle and imperceptible nature of Brahman by his nyagrodhaphala-drishtanta to Shvetaketu (VI.12).

The eighth adhyaya contains the famous philosophical discourse between Indra and Virochana. About atmajnana it is said here–"The body is mortal but it is the abode of the bodiless, immortal soul. Agreeability and disagreeability (priyapriye) do not affect the soul when freed from the body.

Whatever is left by the soul dies (Jivapetam khalvidam mriyate, na jivo mriyate) but the soul never dies. Atman is immortal and fearless Brahman."

Of the metaphysical philosophers of the *Upanishads*, three prominent ones have contributed their philosophy through this *Upanishad*. The complete philosophy of Shandilya is preserved for us in that small section of the *Chhandogya* namely 111.14 where he formulates for us the main doctrines of his philosophy. In the first place, he gives us the cosmological proof of the Absolute which he calls Tajjalan that from which things are born, to which they repair and in which they live. Secondly, he teaches the doctrine of karman and says that fate alone betakes a man in the next world for which he has paved the way by his works in this life. In the third place, he gives us a characterisation of Atman in thoroughly positive terms. This stands against the later negative theology of Yajnavalkya. Fourthly he tells us that Atman is both great and small; greater than the great, and smaller than the small; infinite and infinitesimal. Lastly, he tells us that the end of human life consists in being merged in the Atman after death, a consummation, which, he is sure he will reach.

The second philosopher, who invites our attention here, is the sage Sanatkumara, the preceptor of Narada. Only significant points in his philosophy can be noted here. In the first place, Sanatkumara seems to teach spiritual hedonism. Spiritual happiness is the spring of all actions. Action is the cause of faith; faith of belief; when a man believes, he thinks; when he thinks, he knows; and when he knows, he reaches the truth. In this way, happiness, action, faith, belief, thought, knowledge and truth, constitute a moral ladder to realisation (VII.17.22). Bhuman is that infinite happiness which arises from the vision of the divinity all around. When anything else is seen, that is alpa (VII.23-24). Thirdly the realisation of Bhuman occurs when an experience, such as is implied in the expression "Sohamatma" is attained (VII.25). Lastly Sanatkumara teaches that Atman is the source of all things whatsoever. It is the source of all power, all knowledge, all ecstasy (VII-26)

Aruni, the greatest of Upanishadic philosophers, barring of course Yajnavalkya (who is reported to be his pupil) is, like his other compeers of the Upanishadic period, a great psychometaphysician. He advances the "Fatigue" theory of sleep (VI.8.2) and tells us that in the state of sleep, the individual soul becomes one with the

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Atman (VI.8.1). In regard to departing consciousness he teaches that finally the merger is in the deity (VI.15). The same theory is later expanded by Yajnavalkya. Substance alone is real (mrittiketyeva satyam VI.1.4). Aruni is an extreme nominalist who paves the way for the doctrine of illusion (VI.1.4-6). Thirdly, he tells us what thus exists as the primal hypostasis is not "Not-being" but "Being" (VI 2.1-2). This Being produced the energizing principle (tejas), liquid existence (ap) and solid existence (anna). Fourthly all things that exist in this world are made up of these three elements by the process called trivritkarana. Being (sat) is the Self in man "That thou art (Tattvamasi)" is the recurring instruction of Aruni to his son Shvetaketu. Cosmologically this Being is the underlying subtle essence. It can be grasped by faith and from the acharya. Biologically it is the supreme life-principle. Psychologically it annihilates all individualities. So also all souls lose their individuality in the Atman. From the moral point of view, the Atman is truth. Metaphysically the Atman pervades all. Aruni thus boldly postulates an idealistic monism in which there is no difference even from within.

It must, however, be remembered that Krishna, the son of Ghora Angirasa and Devaki can never be identified with Vasudeva Krishna of the *Mahabharata*.

V.G.R.

CHHANDOLAYA (Gujarati) is a collection of poems of Niranjan Bhagat (1926) published in 1954. In 1974 some more poems were added and larger edition was published under the title *Chhandolaya Brihat* (metrical rhyme-extensive). Niranjan is a distinguished poet of the post-independance era. As the name of the book suggests, the poems indicate that he is a poet of rhythm. He has written poems in traditional Sanskrit metres, but the music of his songs is enchanting. Niranjan has stated in his poems that his mission is one of love. He has said, "I have come here just for a stroll. Not for business, either yours or mine". Niranjan is a poet of exhuberent love. His untutored and unsophisticated lass with the heart of a gopi exclaims in an ecstacy of joy: "Harivara (Krishna) has kidnapped my heart".

The poet is disillusioned about man. Man's hesitation born of suspicion in grasping a hand extended out of goodwill and friendship and his habitual mask of geniality, sincerity and hail-fellow-well-met spirit concealing his face expressing quite the reverse, frustrate the poet, and he feels quite lonely in the midst of such a crowd.

Niranjan's special contribution to this collection of poems is *Pravaldwip* (the coral island), a group of poems depicting city civilisation. Bombay whose geographical shape is compared to the neck of a camel seems to the poet to be an alligator minus the tale. It is the all-consuming hunger of machines and the namelessness, cheerlessness, heartlessness, listlessness of the milling crowds, a dull humdrum life disassociated from joys, a life that is dead silence or a shrill cry of agony that is all a civilised city has to offer. Niranjan is a conscious artist. His diction is chiselled and compact.

C.M.

CHHAOMASA (Maithili). Chhaomasa is a variety of Barahamasa, covering love pangs from the month of Jyeshtha to Kartika.

J.M.

CHHAPPA (Gujarati), a book of 756 sestets by Akho is one of the classics of Gujarati. It bears no date. The first 32 quartets of his first work *Panchikarana* (1641) are found in a manuscripts of Chhappa as a section of 23 stanzas, of which a majority are sestets. This shows that by 1641 Akho has tried the sestet form. The louder and more hard-hitting sestets against hypocrisy could very well be the outbursts of an angry young man, e.g. 'Wherever we look, there is evil, just evil owls squatting in front of owls./As somebody brings tidings of the sun,/They move forward with upraised breaks:/We have been in the dark for a thousand years./From where have you cropped up such wiseacres? ...'. The maturity and sense of repose one finds in many sestets would suggest that some of them were written after *Akhegita* i.e. the composition of chappa spans the whole writing-period of Akho, beginning before 1641 and terminating after 1649.

Chhappa is the work, in which Akho discovered himself and which grew with him. The poet seems to have found not only the sestet form, six lines of fifteen morae chopai metre making a stanza, ready in *Probodhabatrisi*–a book of 32 sections collating proverbs–of Mandan of Sirohi (16th century), but also the critical tools to expose the rot in the socio-religious life of his age. The proverbs are so astutely strung together by Mandan, that each chapter, consisting of twenty sestets, sums up a topic like bhakti, maya, heresy, etc. and the compiler, keeping himself aloof, holds to ridicule quite a few unwelcome social features with the help of proverbs–the voice of the people. Akho lit the flame of social and religious sarcasm at Mandan's torch and for some time seems to be repeating or borrowing from him (his 565 is almost the same as latter's 103), but he soon achieved an individual voice which itself speaks in what later became popular adages and aphorisms.

Chhappa consists of 45 angas (sections) of uneven length, the shortest having two sestets and the longest 91. The angas are named in some cases after the topic discussed, or after the opening word or after the key-word occuring later in the section, but in many cases erratically. Rajjab divided the sakhis of his master Dadu Dayal, Akho's immediate predecessor, into angas, and Akho

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famous discourse between Narada and Sanatkumara. Finally the eighth chapter of this *Upanishad* contains some very excellent hints for the practical realisation of the Atman, as well as the famous myth of Indra and Virochana.

A passage from the *Chhandogya* (V-II) tells us that out of cosmological philosophers, Uddalaka held that the earth was the substratum of things, Prachinashala that it was the heaven which was so, while Budila, Sharkarakshya and Indradyumna held that water, space and air were respectively the substrata of things, and Satyayajna said that the substratum was the Sun, the celestical fire. Raikva alone is described as having held with Indradyumna that air was the substratum of all things.

The *Chhandogya* begins with the solemn mantra, Om. The syllable Om is to be meditated upon as the form of the Supreme Soul. The work, which is done with proper knowledge, faith and devotion, becomes the most powerful. The *Upanishad* speaks of the three skandhas of dharma, yajna, adhyayana and dana are the first pillar, tapas is the second and brahmacharin is the third pillar (11.23.1). The man is what his resolution is (Kratumayah purushah) (111.14.1). Human life is a kind of sacrifice (purusho vava yajnah) (111.16.1). Greatness is happiness (yo vai bhuma tat sukham). Everything is your Atman (atmaivedam sarvam) (VII.25.2). As is your food, so is your heart (aharashuddhau sattvashuddhih) (VII.26.2). The body is mortal, the soul immortal (VIII.12.1).

The *Upanishad* is the maturest, the most sincere, and full of a number of doctrines.

As the *Upanishad* belongs to the Samaveda, in the first adhyaya udgitha is explained as a philosophical concept. It is said here that udgitha, akshara, hridaya and omkara are synonyms connoting the one immutable and indestructible principle. All the bhavas are produced from it. Udgitha is the eighth rasa and is the strongest among all the seven rasas.

The udgitha is also identified with the breath which one inhales and exhales. Udgitha is also said to be surya, the vyana which controls prana and apana. The Sauva Udgitha referred to above in the first paragraph appears to be a satire on sacrificers and mantra–singers with selfish ends.

The third adhyaya describes the worship of the sun in the form of devamadhu. It also contains the description of Gayatri and the spiritual advice of Ghora Angirasa to Devakiputra Krishna.

The discourse on Atman is the most important philosophical doctrine in this adhyaya. This Atman is inside the heart and is smaller than a grain of barley, rice, mustard seed, or Shyamaka rice. The same Atman is bigger than the earth, the sky, the space, and all these worlds. This Atman which is in heart is this Brahman.

The sixth adhyaya contains the explanation of the most important doctrine of Aruni, namely Tattvamasi. Aruni explains the subtle and imperceptible nature of Brahman by his nyagrodhaphala-drishtanta to Shvetaketu (VI.12).

The eighth adhyaya contains the famous philosophical discourse between Indra and Virochana. About atmajnana it is said here–"The body is mortal but it is the abode of the bodiless, immortal soul. Agreeability and disagreeability (priyapriye) do not affect the soul when freed from the body.

Whatever is left by the soul dies (Jivapetam khalvidam mriyate, na jivo mriyate) but the soul never dies. Atman is immortal and fearless Brahman."

Of the metaphysical philosophers of the *Upanishads*, three prominent ones have contributed their philosophy through this *Upanishad*. The complete philosophy of Shandilya is preserved for us in that small section of the *Chhandogya* namely 111.14 where he formulates for us the main doctrines of his philosophy. In the first place, he gives us the cosmological proof of the Absolute which he calls Tajjalan that from which things are born, to which they repair and in which they live. Secondly, he teaches the doctrine of karman and says that fate alone betakes a man in the next world for which he has paved the way by his works in this life. In the third place, he gives us a characterisation of Atman in thoroughly positive terms. This stands against the later negative theology of Yajnavalkya. Fourthly he tells us that Atman is both great and small; greater than the great, and smaller than the small; infinite and infinitesimal. Lastly, he tells us that the end of human life consists in being merged in the Atman after death, a consummation, which, he is sure he will reach.

The second philosopher, who invites our attention here, is the sage Sanatkumara, the preceptor of Narada. Only significant points in his philosophy can be noted here. In the first place, Sanatkumara seems to teach spiritual hedonism. Spiritual happiness is the spring of all actions. Action is the cause of faith; faith of belief; when a man believes, he thinks; when he thinks, he knows; and when he knows, he reaches the truth. In this way, happiness, action, faith, belief, thought, knowledge and truth, constitute a moral ladder to realisation (VII.17.22). Bhuman is that infinite happiness which arises from the vision of the divinity all around. When anything else is seen, that is alpa (VII.23-24). Thirdly the realisation of Bhuman occurs when an experience, such as is implied in the expression "Sohamatma" is attained (VII.25). Lastly Sanatkumara teaches that Atman is the source of all things whatsoever. It is the source of all power, all knowledge, all ecstasy (VII-26)

Aruni, the greatest of Upanishadic philosophers, barring of course Yajnavalkya (who is reported to be his pupil) is, like his other compeers of the Upanishadic period, a great psychometaphysician. He advances the "Fatigue" theory of sleep (VI.8.2) and tells us that in the state of sleep, the individual soul becomes one with the

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Atman (VI.8.1). In regard to departing consciousness he teaches that finally the merger is in the deity (VI.15). The same theory is later expanded by Yajnavalkya. Substance alone is real (mrittiketyeva satyam VI.1.4). Aruni is an extreme nominalist who paves the way for the doctrine of illusion (VI.1.4-6). Thirdly, he tells us what thus exists as the primal hypostasis is not "Not-being" but "Being" (VI 2.1-2). This Being produced the energizing principle (tejas), liquid existence (ap) and solid existence (anna). Fourthly all things that exist in this world are made up of these three elements by the process called trivritkarana. Being (sat) is the Self in man "That thou art (Tattvamasi)" is the recurring instruction of Aruni to his son Shvetaketu. Cosmologically this Being is the underlying subtle essence. It can be grasped by faith and from the acharya. Biologically it is the supreme life-principle. Psychologically it annihilates all individualities. So also all souls lose their individuality in the Atman. From the moral point of view, the Atman is truth. Metaphysically the Atman pervades all. Aruni thus boldly postulates an idealistic monism in which there is no difference even from within.

It must, however, be remembered that Krishna, the son of Ghora Angirasa and Devaki can never be identified with Vasudeva Krishna of the *Mahabharata*.

V.G.R.

CHHANDOLAYA (Gujarati) is a collection of poems of Niranjan Bhagat (1926) published in 1954. In 1974 some more poems were added and larger edition was published under the title *Chhandolaya Brihat* (metrical rhyme-extensive). Niranjan is a distinguished poet of the post-independance era. As the name of the book suggests, the poems indicate that he is a poet of rhythm. He has written poems in traditional Sanskrit metres, but the music of his songs is enchanting. Niranjan has stated in his poems that his mission is one of love. He has said, "I have come here just for a stroll. Not for business, either yours or mine". Niranjan is a poet of exhuberent love. His untutored and unsophisticated lass with the heart of a gopi exclaims in an ecstacy of joy: "Harivara (Krishna) has kidnapped my heart".

The poet is disillusioned about man. Man's hesitation born of suspicion in grasping a hand extended out of goodwill and friendship and his habitual mask of geniality, sincerity and hail-fellow-well-met spirit concealing his face expressing quite the reverse, frustrate the poet, and he feels quite lonely in the midst of such a crowd.

Niranjan's special contribution to this collection of poems is *Pravaldwip* (the coral island), a group of poems depicting city civilisation. Bombay whose geographical shape is compared to the neck of a camel seems to the poet to be an alligator minus the tale. It is the all–consuming hunger of machines and the namelessness, cheerlessness, heartlessness, listlessness of the milling crowds, a dull humdrum life disassociated from joys, a life that is dead silence or a shrill cry of agony that is all a civilised city has to offer. Niranjan is a conscious artist. His diction is chiselled and compact.

C.M.

CHHAOMASA (Maithili). Chhaomasa is a variety of Barahamasa, covering love pangs from the month of Jyeshtha to Kartika.

J.M.

CHHAPPA (Gujarati), a book of 756 sestets by Akho is one of the classics of Gujarati. It bears no date. The first 32 quartets of his first work *Panchikarana* (1641) are found in a manuscripts of Chhappa as a section of 23 stanzas, of which a majority are sestets. This shows that by 1641 Akho has tried the sestet form. The louder and more hard-hitting sestets against hypocrisy could very well be the outbursts of an angry young man, e.g. 'Wherever we look, there is evil, just evil owls squatting in front of owls./As somebody brings tidings of the sun,/They move forward with upraised breaks:/We have been in the dark for a thousand years./From where have you cropped up such wiseacres? ...'. The maturity and sense of repose one finds in many sestets would suggest that some of them were written after *Akhegita* i.e. the composition of chappa spans the whole writing-period of Akho, beginning before 1641 and terminating after 1649.

Chhappa is the work, in which Akho discovered himself and which grew with him. The poet seems to have found not only the sestet form, six lines of fifteen morae chopai metre making a stanza, ready in *Probodhabatrisi*–a book of 32 sections collating proverbs–of Mandan of Sirohi (16th century), but also the critical tools to expose the rot in the socio-religious life of his age. The proverbs are so astutely strung together by Mandan, that each chapter, consisting of twenty sestets, sums up a topic like bhakti, maya, heresy, etc. and the compiler, keeping himself aloof, holds to ridicule quite a few unwelcome social features with the help of proverbs–the voice of the people. Akho lit the flame of social and religious sarcasm at Mandan's torch and for some time seems to be repeating or borrowing from him (his 565 is almost the same as latter's 103), but he soon achieved an individual voice which itself speaks in what later became popular adages and aphorisms.

Chhappa consists of 45 angas (sections) of uneven length, the shortest having two sestets and the longest 91. The angas are named in some cases after the topic discussed, or after the opening word or after the key-word occuring later in the section, but in many cases erratically. Rajjab divided the sakhis of his master Dadu Dayal, Akho's immediate predecessor, into angas, and Akho

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seems to have followed the vogue both in his Chhappa as sakhis and duhas (Gujarati and Hindi). Akho's zest for spiritual quest and jesting spirit, which laughs heartily at incongruities, manage to hold all the sections of Chhappa together.

Chhappa breathes an atmosphere of intimacy. It is, as it were, a heart to heart talk of a man of wisdom to a potential seeker. The very first lines (quoted frequently by Mahatma Gandhi) coax the reader: Conduct yourself as it suits you best, anyhow do attain Hari (the Lord). Akho is for the intuitive grasp of reality. He shows how he who knows, is a devotee, without having to try to be one, how he, who thinks of himself as a non-doer, is not bound by actions. 'Why don't you die before you have to? Thereafter what will remain will be Hari, even as water, undisturbed, is crystal clear'. He wants the individual self not to identify itself with the variegated pattern but with the texture, which is Brahma. Then it is that the bubble called death dies and there remains the sheer ecstatic play of consciousness.

Akho scoffs playfully at superstitions and all pseudo-religious things that divert the seeker from the right path: From where this myth that there are many Supreme Beings? He, who makes one attain God, is guru. All others are like chasing wolves. The high-born ones are not filled with a double measure of godhead. No beast, when dead, becomes a ghost, but a dead man's soul wanders homeless!

Akho is a master of image, metaphor and analogy. Sometimes he just juxtaposes two things without connecting them with 'Like or 'as'. 'Same is the case with the narrator (of sacred legends)–prostitute, they nurse learning-daughter (respectively) ... to find ample remuneration'. He gives a vivid analogy for bhakti, indulged in, in the absence of knowledge,–'when one dog barks, another joins him. There is a chain reaction and someone utters that he saw a thief (i.e. there is talk of some suprasensual vision).

Akho's prophetic satire is matched by his prophetic rapture. 'I was looking out for a hole in the hedge and I have arrived at a lane'. 'All practise penance to reach Hari, while Akho moves in Hari and makes merry'.

Akho's bitter lashing out at pseudo-spiritual behaviour and his unfailing sense of the ludicrous have earned for him a place as a philosopher-poet of protest. The unique forcefulness of his utterance, use of colloquialisms and apt images have endeared him to the common reader. The wisdom, born not of books ('Ignorant Akho does not chew the chewed'), but of profound personal experience, often reminds the reader of Chhappa of the truth found in the Upanishads and the Gita.

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C.M.

CHHAPPAYA (Hindi) consists of six feet: four of rola metre and two of ullala. Rola has 24 matras (syllabic instances) in each foot usually with the pause at 11th and 13th matra, and ullala has 26 or 28 matras in each foot with the pause at 13th and 13th, and 14th and 14th matras respectively. Thus Chhappaya's metre–in all its six feet has (24 x4) (26x2) 148 matras, or (24x4) (28x2) 152 matras. According to 'Prasatara' calculation this metre has 71 possible variations by the name of Ajaya, Vijaya, Bala, Karna, etc. viz. Ajaya variety–in all the six feet–consists of 68 long (guru) and 12 short (laghu) vowels (total 80 letters), 148 matras, or consists of 70 long and 12 short vowels (total 82 letters) $(70 \times 2 + 12)$ 152 matras. The last variety of Chhappaya metre is called Muni, which in all its six feet–consists of nil long and 148 short vowels (total 148 letters) 148 matras, or nil long and 152 short vowels (total 152 letters) 152 matras. This metre is eminently suited for 'Vir-rasa', although it has been used otherwise also. The 'Chhappaya' has been an equally popular metre with Apabhramsha as well as Hindi poets of the earliest and medieval period. In Hindi. out-standing poets like Chandbardai (*Prithviraj Raso*), Tulsidas *(Kavitavali)*, Keshav *(Ramchandrika)*, Nabhadas *(Bhaktamal)*, Bhushan *(Shivraj Bhushan)*, Mati Ram *(Lalit Lalam)*, Sudan *(Sujan Charit)* and Padmakar *(Pratap Singh Virudavali)* have used this metre for effective communication. Whereas most others have used the metre for expression of the heroic sentiment, Nabhadas, Tulsidas and Bharatendu Harishchandra used it for the communication of the devotional sentiment.

Sa.C.

CHHATTISI (Rajasthani). Any composition in verse, containing thirty six stanzas, and intended to form an independent work, may be called a 'Chhattisi'. Authors, while expressing themselves briefly on subjects of their choice, have preferred to devise such titles for their writings, for want of a better alternative. There seems to be no particular theory in adopting this very number, as there are many others like Bisi, Baisi, Chaubisi, Battisi, Bawani, Bahottari, etc. which form part of titles of such works. As for the number thirty six, we may trace it out in the cultural traditions. We find the mention often in connection with the ragas, instruments, arms (weapons), castes (ordinary), castes (kshatriya), dishes and departments, etc. in our ancient classics. This might have prompted some earlier poets who hailed from this tradition in literature.

One should not expect any outstanding work, in this

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genre, though there might be some unknown exceptions. A study of the catalogues of MSS. reveals the following names *Atmaprabodh chattisi* and three others by Samayasundara (17th century) and *Aloyana chattisi* and eight others by Jhanasara (19th century). Among the non-Jaina writers special mention may be made of Bankidasa (19th century), who has given us *Sujasa chattisi, Sura Chattisi* and *Simba Chattisi.*

Raw.S.

CHHAYAVAD (Hindi) has contributed to modern Hindi literature in the same way as the Bhakti movement to medieval literature. Both have an impact on quantity as well as quality. Hindi literature of the third and the fourth decades of the present century is permeated by 'Chhayavad'. Incidentally, this period is also sandwiched between the two world wars. In the Indian context it is the period of the influence of Swami Vivekananda, Mahatma Gandhi and Rabindranath Tagore. In the Hindi world the beginning of 'Chhayavad' is associated with the retirement of Mahavir Prasad Dwivedi, the greatest literary leader of his times, from active literary leadership.

The word 'Chhayavad' has no traditional or technical authenticity, nor is it a direct translation of any English word representing a particular literary movement. It sprang into usage first inadvertently and later as a matter of fashion. It is alleged that the word 'Chhayavad' has been borrowed from Bengali but researches do not find sufficient evidence to support this view. The fact that Mukutdhar Pandey wrote an article 'Hindi mein Chhayavad' in 1920, indicates that the word 'Chhayavad' had become current by that time and also that the trend must have been well established so as to inspire criticism and appreciation.

In 1903, Mahavirprasad Dwivedi took over as the editor of the monthly literary magazine *Saraswati* and that medium began guiding the activities of contemporary Hindi literature. He was a reformist and, therefore, he applied the Arya Samajik principle of 'purity' to literature. He condemned the earlier mediaeval trend of amorous sensuousness and tried to bring an idealism which culminated in matter-of-factism. Reactions were quick to follow. *Indu*, another monthly literary magazine began publication in 1913, and the poem which could not be approved according to the standards of *Saraswati* appeared in it. This latter trend gained ground and later on assumed the name of 'Chhayavad'. It may be asserted that 'Chhayavad' was a strong reaction to matter-of-factism which itself was a reaction to mediaeval sensual exotic and emotional literature.

The word 'Vad' indicates some philosophy or theory and pre-supposes intellectual exercises, e.g., 'Advaitavada' (Monism) of Shankara. We use words like 'Alamkaravadins' in the sense of 'the group which stands by that theory'. But this use of 'Vad' in the sense of some 'literary movement' is new and recent. We have not called the mediaeval trends as 'Bhaktivad' or 'Acharyavad'. 'Chhayavad', therefore, is a word coined under foreign influence-direct or indirect. It was very natural for the literary critics to suspect this trend of foreign imitation. Ramchandra Shukla, the outstanding figure of Hindi literary critism, charged 'Chhayavad' of both, viz., foreign influence and foreign imitation. Some thought that the foreign element had come through Rabindranath Tagore while others held that it could come directly also.

'Chhayavad' is near to mysticism and romanticism. 'Rahasyavad' or mysticism is not unknown to Indian literature. In the mediaeval period 'Sufis' and 'Sants' (saints) developed a kind of nuptial love for God and craved for union with Him. Ram Chandra Shukla thought that 'Chhayavad' was a modern form of mysticism and it was not inherited from tradition but had been procured through imitation. In fact, some of the modern poems do support this inference. Very often 'Chhayavad' had nothing to do with God or the Supreme Being, though it is saturated with deeper and stronger emotions. It is, therefore, prudent to call 'Chhayavad' the parallel of Romanticism. 'Symbolism' is also associated with this trend, but, again it is not a result of inheritance but an exercise in imitation; the modern poet may not be well-versed in tradition (Rurhi) but he does use natural symbols to express human relations and emotions. The Greek word 'Phantasma' influenced European literature, the poets saw not the form but the shadow or reflection of love (divine or temporal) and emotionally reacted to it. This form of symbolism was not common in our literature at least in those days, but has come from Europe. Ram Chandra Shukla traced the word 'Chhayavad' to this particular tendency also.

If we analyse the poetry which is accepted under the stamp of Chhayavad we can deduce certain common features. Chhayavad is a style and not a philosophy. It is impregnated with emotions often at the cost of common and practical approach. Being a creation of adolescent hearts it sings of beauty and love. Unable to spot the object of his love, the poet takes a big leap and takes the whole universe (not the society) as the form of the beloved; he directs human and temporal love towards extra-human and natural objects, in the language of human beings. As a piece of art this poetry is saturated with rich aesthetic experience. It cannot be said that the poet never touches the spiritual; but wherever he does, it is casual. After Mahavirprasad Dwivedi sealed the borders for sensuousness, sensual vapours spread to kiss the whole universe with all their strength. 'Chhayavad' is the aerial picture of that reaction. When love and beauty embrace each other, they swing in music and paint the whole universe with their sweetness. 'Chhayavad' is the expression of that state of the heart. This poetry springs

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up in the form of songs without bringing to surface any particular piece of thought. 'Chhayavad' abounds in poetry, more precisely in subjective poetry.

The two decades of 'Chhayavad' may be called the first stage. (publication of *Jharana* in 1918) and the second stage (publication of *Lahar* in 1933 and *Kamayani* in 1935). The trend comes to an end with the death of Jayashankar 'Prasad' (1937) and Rabindranath Tagore (1941). Important events towards its end are the first convention of the Progressive Writer's Association of India (1936) presided over by Prem Chand and the Quit India Movement (1942). In the perspective of world history, the 'Chhayavad' style of Hindi literature spreads between the two world wars, but it has nothing to do with the word tension either directly or indirectly. In the literary field 'Chhayavad' is co-terminus with the literary career of Jayashankar 'Prasad'–publication of *Jharana* in 1918 and the posthumous publication of *Iravati* in 1940. Since literature expresses social consciousness, we may say that 'Prasad' symbolises 'Chhayavad' or 'Chhayavad' is the name of the new literary trend which originated and developed with the literature of Jayashankar 'Prasad'.

Out of the many names associated with 'Chhayavad' the quaternary of 'Prasad', Pant, Nirala and Mahadevi stands undisputed. Jayashankar 'Prasad' is the incarnation of 'Chhayavad'. He started this trend with his poem in the his monthly Journal *Indu* and it culminated with the epic *Kamayani*. His poems appeared in his collections *Jharana* and *Lahar* which are considered to be the leading representatives of the trend. *Ansu*, a collection of stanzas of love-in-separation is a torch-bearer in his field. In this drama also, 'Prasad' bursts into songs which sprinkle the trends of 'Chhayavad'. 'Prasad' is the only poet who develops this trend upto the level of the epic in *Kamayani*, which is decidedly the gem of modern Hindi literature. It was Jayashankar 'Prasad', again, who took to defend 'Chhayavad' against the sharp criticism by Ram Chandra Shukla and successfully established his point against that veteran scholar. 'Prasad' maintained that 'Chhayavad' is an art of poetry (Kavya-Kala) and though it is modern, it is in no way foreign. He also explained this new art in the language of traditional Indian poetics. As for the content of poetry 'Prasad' holds that no guidelines can be prescribed (it may differ from one poet to another), but the common factor of 'Chhayavad' is the typical art. A free- rendering of a part of his representative poem (from *Lahar* is given below:–

"Under the magic of your charm
To loneliness, so soothing and warm
Slowly and slowly from this meet
Take me away, my boatman sweet."
"Where the charming wave of the sea
Blooming and shining in her glee
Whispers, clinging to the sky,
Her maiden message so sweet and shy."

Sumitra Nandan Pant comes next to 'Prasad'. He started his career in 1918 and developed his art for the next five decades. He was exposed to nature so much that he almost lived in nature and was the most tender and soft of the poets in his art and in his emotions. He maintained his art, though he has often changed his thought-content under the influence of Gandhism, socialism and spirtualism of Sri Aurobindo. He was the first to throw away the old mediaeval rules of metre and rhetorics. Scholars have traced many contemporary influences on his poetry–Vivekananda, Rabindranath, Aurobindo, Gandhi, Romanticism and Socialism. It was *Veena* (collection of poems) which brought him to the fore: *Granthi* (collection of poems 1920) established him, followed by a score of poetry collections including *Pallav Gunjan*, etc. Pant became a progressive poet also and ultimately he stood for a synthesis of Gandhism and Socialism. It has been rightly said that the expansion of the poet Pant became a setback for his art; in his late collections he turned prosaic. 'Prasad' and Pant started almost at the same time and under the same circumstances, but 'Prasad' had left a deeper mark on modern literature as compared to Pant who appeals more to the head than to the heart.

Surya Kant Tripathi 'Nirala' was a creation of his personal circumstances. He was the hero amongst the poets. He had the advantage of two mother-tongues–Hindi and Bengali. He was a man of the masses and he loved to accept challenges. During his last days, he lost mental balance may be partly due to the shock of the treatment he got at the hands of contemporary litterateurs. His earlier poem 'Juhi ki Kali' was as much hailed and lauded as his 'Ram ki Shakti Pooja'. A personal controversy between Pant and Nirala is also talked about as an event. Like 'Prasad' this poet was also versatile and has successfully adorned all forms of literature. *Parimal* (poetry collection) brought him immense popularity. He has about three dozen works to his credit. From the days of youth, 'Nirala' landed up on the hard soil and fought through literature against every form of injustice. From 'Chhayavad' onwards 'Nirala' changed into modernity and his idealism eventually turned realistic. As a strong and forceful writer 'Nirala' succeeded in giving a new dimension to modern Hindi literature.

Born in 1907 and educated up to M.A., Mahadevi Verma is the modern Mira Bai of Hindi literature and as a modern poetess she has no parallel in the country. She combines poetry, music and painting in her art. It is on account of Mahadevi that spiritualism cannot be divorced from 'Chhayavad'. In fact, she is the only artist who breathes mysticism in her poems. Being a disciplined person she is an idealist and has worked continuously for the uplift of the masses which is a part of her spiritual craving. *Yama*, a collection of her poems, earned her fame and reverence from all quarters. Her poems are full of introspection and reflect Vedantic musings. 'Love', to

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her is an expansion of personality and calls for service to the needy and the deprived. Very often she touches the Buddhistic concept of 'Karuna' and her sadness becomes totally impersonal. Her attachment to nature is very near to the Rigvedic sentiment. In the poetry of Mahadevi Verma, we find elevation not sublimation, Universal 'Karuna' not personal grief, spiritual music not temporal attachment. For her, poetry is the expression of the developed self which covers the whole universe in its fold. Later poems of Mahadevi Verma breathe out Vedic atmosphere and try to serve as ladder between 'Chhayavad' and the 'Rigvedic' poetry even in the art of expression.

During the two decades scores of poets were attracted towards 'Chhayavad' art–poets who were otherwise influenced by Gandhism or Socialism also. With the advancement of age, spiritualism or socialism took the place of the romantic 'Chhayavad'. Ramkumar Verma, Narendra Sharma, Siyaram Sharan Gupta and Bhagvaticharan Verma are some of the known names of this field. In fact during those decades every young heart throbbed with Chhayavadic art. The 'Gitakars' (song-composers) specialise in this art even after those sunny days. 'Chhayavad' is a trend of art, it cannot survive without depth, it lives on emotions and through emotions enters deep into the spirit. It is the poetry of refinement, it grows on the ground but must rise to higher loftiness.

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O.P.

CHHUGANI, PRABHU JOTUMAL 'VAFA', (Sindhi; b. 1915) graduated in History and Economics from D.J. Sindh College, Karachi and joined Govt. Service and migrated to India in 1948. He retired as Administrative Officer in 1973 from the Ministry of Labour, Directorate General Factory Advice Service & Labour, Institutes, Bombay. In the field of poetry, Vafa is close to Dilgir. He also learnt the art of poetry from Navazali Niyaz (d. 1959) and was influenced by Bevas in his formative days. He has so far published three collections of his poems; *Jhankar* 1958. *Parvaz* (Flight, 1962.) ghazal, rubai and poems of other forms and *Surkh Gulab Suraha Khwab* (Red Roses, Fragant Dreams 1980) which received the Sahitya Akademi Award, in 1981 is a collection of 'Panjkiras', a five-lined poem rhymed 'abbaa', line 5 repeating the first and each line consisting of 16 matras. This is his original contribution to the Sindhi prosody. The metre used has an affinity with Hindi metre called 'Prasad' or 'Srinagar Chhanda'. The idea is developed in the first four lines and the repetition of the first line as the fifth lends it depth. It is a beautiful blend of Persian Rubai and French Triolet. Vafa's poems deny existence of God and depict the world as a creation by chance. After reading Vafa, one may ask why should God and Soul be the only pre-occupation for a man? Life is many-faceted; why should not the truth, love, beauty, music, intellect and the virtues etc. attract us. The poems of Vafa are logical, lyrical and sensitive. He is able to see everyday commonplace events with a fresh and discerning eye. His verses are his own experiences. His views may be non-conformist, but the appeal of his poetry is penetrating.

N.G.N.

CHIDAMBARANATHA CHETTIAR, A ((Tamil; b. 1907, d. 1968) popularly known as A.C. Chettiar, was a longtime faculty member of Annamalai University. He was a legend among the students for his masterly teaching of Ilango Adigal and Tamil prosody. He wrote a number of books on the Tamil language and literature. His doctoral dissertation, *Advanced Studies in Tamil Prosody*, being a history of Tamil prosody upto the 10th century A.D., has been reprinted many times. In 1963, he edited a volume of Tamil short stories for the Sahitya Akademi, *Tamil Chirukataik Kalanjiyam*. Chettiar jointed the University of Madras and served as the Chief Editor for the English-Tamil dictionary, published in three volumes during 1963-1965. Some of his works were published posthumously: *Chenkol vendar* (Just kings, 1977); *Tamil-il Chirukataiyin Totramum Valarchiyum* (The origin and development of the short story in Tamil, 1977).

FURTHER WORKS: Ulaippal uyarnta oruvar (The one who had raised himself, 1937), *Tamilocai* (articles on Tamil literature and language, 1951); *Tamil Kattum ulaku* (Worldly life, as portrayed in Tamil literature, 1958); *Mannuyirku anvar* (The humanitarian, 1959); *Ilangovin inkavi* (The poetry of Ilango: a criticism of Silappadikaram, 2nd edn., 1969); *Vittut tirumagal* (The lady adorning the home, 2nd edn. 1969); *Othello* (translation).

K.Su.

CHIDANANDA MURTHY, M. (Kannada : b. 1931) joined, after a distinguished academic career, the Mysore University as a lecturer and is at present a Professor of Kannada at the Bangalore University. Primarily interested in research, his interests extend to the study of a people's culture as revealed in the inscriptions, folklore and similar sources. He has to his credit a book on the principles of linguistics. His *Kannada Shasanangal Samskritika Adhyayana* is his major contribution to the study of inscriptions. His research papers dealing with a variety of problems concerning Kannada literature have been col-

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lected in three volumes. His critical study of *Shunya-Sampadane* is his essay in literary criticism and is notable for its insights and careful study of the text.

Chidananda Murthy has been a visiting Professor at the Stanford University and has been the sectional president for historical linguistics at the third international conference organised by that University.

V.M.I.

CHIHALA (Rajasthani; b. 1495, d. 1570) was a Jaina poet and, perhaps, hailed from the Sekhawati region of Jaipur. His published works are–*Panchasaheligita*, *Bawani*, *Panthigita*, *Veligita*, *Vairajnygli* called *Udaragita* and *Gita*. *Atma Prabodha Javamala*, written by him, is said to be an Apabhramsha work (1954). He is more known for his *Panchasaheligita* and *Bawani*. The first one is an erotic composition containing interesting descriptions of feelings, during separation from and union with their husbands, by the women of five castes, the wives of a gardener, a betel seller, a cloth printer, a wine brewer and a goldsmith. What is remarkable is the use of diction relevant to the profession in the description by each woman of the particular caste. The work was composed in the year 1518. The *Bawani* is full of impressive descriptions relating to ethics and practical life. The rest of his writings are more spiritual in nature.

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Hi.M.

CHIKADEVARAYA VAMSAVALI (Kannada) is an account in prose by Tirumalarya (1645-1706) of the royal ancestry of the Mysore ruler Chikadevarja Wodeyar. A fellow-student and companion of the ruler, Tirumalarya rose to be his court-poet and finally his minister. All his works centre around his ruler whose eulogy and glorification are the main motives. The *Vamsavali* which professes to describe his master's lineage is not always historically accurate or adequate. While his account of Doddadevaraja is vitiated by excessive description and hyperbole, the life of Kanthirava Narasaraja does not receive the full attention it deserves. But the work as a whole is remarkable for its prose style at a time when prose was not a favoured medium. Well-versed in both Sanskrit and Kannada, Tirumalarya was a learned stylist who drew strength from the best in both the languages. He was essentially a poet, a scholar versed in Srivaishnava lore, who chose to write in prose and the result is a fascinating amalgam of fact, fancy and religious dogma. Though not always dependable as a historical document, the work's importance consists in its vigorous style which helped to revive prose when verse was the order of the day.

V.M.I.

CHIKKAVEERA RAJENDRA (Kannada) by Masti Venkatesa Ayyangar is a historical novel that won the Jnanapith Award for the year 1983. It describes the political developments of the final year of Veerarajendra's rule over the small principality of Coorg culminating in his dethronement and the British Government's take-over in 1835. The dethronement became necessary because of the despotic misrule of the king which cost the ruler his throne, and enslaved a free community and subjugated it to foreign rule. The price which the rulers as well as the ruled have to pay for misrule forms the theme also of the other historical novel that Masti wrote, *Chennabasavanayaka*, which describes how Hyder intervened and claimed Bidanur just as in the present instance the Britishers intervened and took over Coorg. In either case, the selfish abuse of power by the rulers opened the doors for the opportunist outsiders who came ostensibly to put things in order but in effect had their own different intentions fulfilled. The emphasis thus naturally falls on the character of those who are entrusted with the power and responsibility to administer a state and promote the welfare of its subjects.

Veeraraja succeeded his father who had usurped the throne and fortified his position with the help of Basava, an illegitimate brother (though neither was aware of the relationship) whom he later elevated as his minister. His power as ruler became the instrument of his lust and cruelty. Fourteen years of such misrule had strained the patience of the people to a breaking point when the killing of a cousin whom he feared as a rival claimant to the throne; complaints of having abducted a young woman from a neighbouring place under British rule; his arrogant treatment of the British Resident's delegates who came to intercede; his refusal to return and finally his gruesome killing of his sister's child he held as hostage because she and her husband had sought asylum with the British, all these contribute to providing an opportunity to the British to intervene and decide with the co-operation of the local leaders that the ruler must be deposed. Col. Fraser's proposal that the young princess be installed with the queen mother as the guardian is rejected by the queen herself because she preferred accompanying her husband in his exile. There was none to support the claims of the ruler's elder cousin and half-brother Basava who had been shot by the king himself thinking that his betrayal had caused his arrest when he had tried to escape. So, inevitably as it were, Fraser assumes charge of the state and Veeraraja, accompanied by his queen and daughter, is exiled first to Vellore and finally to Benaras where the queen dies and he with his daughter ends his days in England.

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Carnal lust,cruelty and despotic arrogance that made him blind to reason and to the limitations of his own position and power conspired to bring about his fall. It was a tragic fall, not because he deserved any pity but because his fall meant the end of a kingdom and it drew into its vortex of endless suffering other innocent lives like his wife and daughter and countless others who did not deserve their fate. The queen was too good for him; she would part with her jewels for the state's needs and prefer to follow her husband in exile rather than assume administration in the name of her daughter. The princess, in spite of the love she could elicit from her father, was too young and innocent to prevent his headlong rush towards his own ruin. On the contrary, his love for her ruined her life. Bhagawati, Basava's mother, first seduced and then thrown out, who bided her time over the years in exile and found in the end her son shot by the master he had loyally served just when the chance to stake her claim on his behalf had arrived. And Basava himself, though a villain, born to a royal parent nonetheless, lived in total servility and died a tragic death.

It would look like striking too moralist a note to maintain that a ruler's sins are visited upon his subjects or that all those that associate with such a one are swept along with him in the flood of his misdeeds. But the story has its lessons. In a novel based on history the lessons are implied if not underlined by the course of developments devised not by the author's imagination but by the unseen hands of destiny even if we were to understand by that term the inscrutable complex of the actions and reactions of millions of men and women who preforce act and react in terms of their character and make-up, heredity and environment. *Chikaveera Rajendra* thus unfolds a drama of tragic developments that reveal different dimensions of meaning and significance.

V.M.I.

CHIKUPADHYAYA (Kannada). Chikupadhyaya, a 17th century Kannada poet was, like Tirumalaraya, a court poet and minister of Chikadevaraja Wodeyar, the Mysore ruler (1673-1704). A prolific writer both in verse and prose and a man of deep religious faith dedicated to Vaishnavism, the entire body of his writing is devoted to describing and expatiating upon the greatness and glory of deities, saints and sacred places. His varied and extensive reading in the puranas provided him with legendary lore which enriches his accounts of the gods and their holy abodes. His *Satvikabrahmavidyavilasam*, which expounds the philosophy of Vaishnavism, is a translation of a Sanskrit original like his ambitious and extensive translation of the *Vishnupurana* in six parts which begins with the origins of the universe and concludes with the Kaliyuga. It incorporates relevant teachings appropriate to each age and avatar. Just as his philosophical work is a compendious exposition of the philosophy of Vaishnavism, his *Vishnupurana* is exhaustive in its mythological range. The work comprising more than six thousand verses employs the Champu form which exhibits his Sanskrit learning as well as his versatility in composition whether verse or prose. His *Seshadharma* retells in prose a part of the Harivamsa story. In Sangatya form he described the erotic legends concerning Krishna. His translation of *Sukasuptati* and the commentaries he has written on ethical treatises are all in prose. Chikupadhyaya occupies an important place as a writer of prose and his style of writing marks a phase of its development.

V.M.I.

CHILAKALU VALINA CHETTU (Telugu) is the title given to the second edition of the collection of poems by Ismail. *Chilakalu Valina Chettu* (Parrots on a tree) occupies a very special place in modern Telugu poetry. It belongs to a new type of poetry called 'pure poetry'. This school of thought does not believe in the theory that political philosophies enrich poetry. Poets like Ismail, Seshendra Sarma, Srikantha Sarma and Srimannarayana belong to this school. Ismail published his first anthology of poetry *Chettu Na Adarsamu* (Tree, my ideal) in 1972. Later he brought out another anthology of poetry *Mrityu Vriksham* (Tree of Death) in 1976. *Chilakalu Valina Chettu* (Tree with parrots) is a collection of Chettu Na Adarsam, Mrityu Vriksham and a few other poems.

Ismail is original in his thinking. He has a poignant imagination. He fills his poetry with vital images. He describes nature like a painter and with a humanistic approach. In his poem 'Tree My ideal' he describes–

"The bird, a forgetful arrow
flung from the tree–bow
Wanders disconsolate
The worm bent on
uncorking the secret earth
gets stuck like a cork–screw
The tree, parrot, worm and part bird
penetrating the earth and vaulting the sky
Is crowned with flowers"

Ismail can be compared with the masters of painting like Constable and Turner. He has a magic touch. He chooses ordinary subjects like an evening walk; college in the rainy season, feelings under the order of transfer, journey through the night in a motor car and transforms them into lofty poetic images with his magic touch.

Images in Ismail's poetry are images in darkness made visible. The donkey is his favourite object for simile.

K.R.R.

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CHILDREN'S LITERATURE (Assamese) The history of Assamese literature begins with oral and folk literature. Assamese children's literature also begins with the oral literature. *Nichukanigit* or cradle songs are the best specimens of this kind. These songs unfold moods and aspirations of the child and also depict simple episodes dear to childhood imagination. These lyrical songs transport the mind of the child on the wings of melody and fancy to a magic world of dreams. *Jon bai beji eta diya* (O moon give me a needle), *O phul O phul nuphula kia* (O flower, why don't you bloom), etc, are the best specimens of the childhood imagination with 'pleasant illogicality.'

Jon bai beji eta diya is a delightful little song and depicts a fanciful dialogue between a mother and the moon. The mother wants an elephant for her child to ride on for which she is asking for a needle from the moon.

In the literature of the Vaishnavite period, Shankardeva depicted the character of child Krishna both for the child and adult. Madhabdeva followed him and gave more emphasis on the character of child Krishna. The Ankiya-Nat (drama) *Chordhara* and *Pimpara Guchuva* of Madhavdeva, portray the childhood life of Krishna.

Kankhowa Kavya of Shridhar Kandali is rather a Vaishnavite version of an Assamese lullaby and wonderfully appealing to child sentiment in general and motherly feeling in particular through the characters of Shri Krishna and Yashoda.

Bhim Charit of Ram Saraswati is a mock-heroic narrative, with humour, also appealing to the child sentiment.

A collection of the first Assamese folktale was made by Mrs. Eliza Brown and published by the American Baptist Mission. The other story books compiled and published by the Mission are *Afrikar Konwar, Egalar Bah*, and *Bibelar Sadhu* (Stories from the Bibles).

Gunabhiram Barua, a junior contemporary of Ananda Ram Dhekial Phukan, wrote the *Laraputhi* (1873) for children. Padmabati Devi Phukanani, daughter of Ananda Ram, also wrote *Hitasadhika* (1885) for children.

The Assamese children's literature also like other branches, became rich from the Jonaki age both in verse and prose.

The folktale has played a vital role in the children's literature, from the earliest period. The tale or folktale is known as *Sadhu-Katha* in Assamese. Assamese folk-tales in English are found in the collections such as J.D. Anderson's *Kachari Folktale and Rhymes* (1895), G.A. Grierson's *Linguistic Survey of India* (Vol. III, 1903), J. Barua's *Folktales of Assam* (1915), Praphulladatta Goswami's *Tales of Assam* (1980) and Benudhar Rajkhowa's *Assamese Demonology. Tales of a Grandfather from Assam* by Aruna Devi Mukherjee is a translation of her father Lakshminath Bezbarua's *Kaka Deuta Aru Natilara*.

Niti-Katha (1884) of Bishnupriya Devi, wife of Gunabhiram Barua, is a collection of folktales of pre-Jonaki age.

Lakshminath Bezbarua's *Buri Air Sadhu* (1912), *Kaka Deuta Aru Nati Lara* (1913) and *Junuka* (1913) are collections of folktales. Bezbarua collected these folktales from various sources and put them in his lucid style and language. His pioneering efforts have been followed by *Asamiya Sadhu* of Saratchandra Goswami and *Sadhukatha* (1934) and *Sandhiar Sadhu* of Trailokyeswari Devi Baruani. The other important writers are Sriramchandra Das, Arjunchandra Das and Prasannakumar Deka.

Maina, *Akpakhya* and *Birachatiar Desh* of Hariprasad Barua, *Pakhila* (1951) of Banikanta Kakati, *Rangpata* of Benudhar Sharma, *Junjuni* (1964) of Mitradev Mahanta, *Ghumati Jayore* of Dulal Barthakur are some other important books for children.

There are some minor and stray works on the *Ramayana* and the *Mahabharata*. These are very popular amongst the children. Mahadev Sarma, Rosheswar Sarma, Mitradev Mahanta, Lalitkumar Barua, Mahendranath Bhattacharjee, Atulchandra Hazarika, Taranath Barpuzari and many other writers published different versions of the *Ramayana* and the *Mahabharata* for the children.

Besides, the *Puran*, the *Bhagavata*, the *Panchatantra*, the *Hitopadesha*, the *Jataka*, the *Koran* and the *Bible* stories enriched the Assamese children's literature. Some important translations from the English and other literatures also enriched the Assamese literature for children.

Dadair Paja (1930) and *Venichar Saud* of Jnanadabhiram Barua are two Assamese versions of *Uncle Tom's Cabin* and *Merchant of Venice* respectively. *Robinson Crusoe* of Benudhar Sarma, *Waganor Sadhu* of Harendranath Sarma, *Don Quixote* of Suprabha Goswami, etc. are some readable Assamese translations. *Galivar Sadhu* and *Don Quixote* of Mahendra Bora are two popular Assamese varsions of *Gulliver's Travels* and *Don Quixote* respectively.

Kabita Har (1890) of Ratneshwar Mahanta, *Uju Kabita* (1895) and *Lara Kabita* (1897) of Durgaprasad Majindar Barua and *Ujupath* of Baladev Mahanta enriched the children's poetry during the 19th century.

The later works of the poets of the Jonaki age are *Sontara* of Bisaychandra Biswasi, *Kabitarchandrika* of Dhanai Bora, *Jilikani* of Ananda chandra Agarwala, *Kabitar Puthi* of Soloiman Kha, *Kabita Kusum* of Pramodchandra Barthakur and *Kabitar Har* of Singhadatta Dev Adhikary.

Nabinchandra Bardoloi, Raghunath Chaudhary, Jatindranath Duara, Chandradhar Barua, Dandinath Kalita, Binandachandra Barua, Atulchandra Hazarika, Kamaleswar Chaliha, and many other noted poets of the romantic age enriched the poetry of children. They were skilled craftsmen in metrical arrangement.

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The *Lara Bandhu* (Friend of Boys) edited by Karunabhiram Barua, son of Gunabhiram, is the first children's magazine in the Assamese literature. The *Akan* (1915) edited by Hemchandra Goswami, *Maina* (1923) of Raghunath Chaudhary, *Pakhila* (1933) of Harendranath Sarma, *Akan Arun* of Mahadev Sarma, *Parijat* of Dinanath Sarma, *Akan* (1933) and *Rang-ghar* (1948) of Birinchikumar Barua, *Amar desh* of Tulasinarayan Sarma, and *Kachijon* of Ibrahim Ali are important children's magazines published in the first half of the 20th century.

The *Dipak* (1958) of Gaurikanta Talukdar, *Jonbai* (1960) of Nabakanta Barua and Naren Sarma, *Radali* of Sureshchandra Rajkhowa, *Akash* of Preeti Barua, *Saphura* of Bhaben Saikia, *Bihuan, Rang Ahe Pakhimeli* of Ratna Oja, *Pohar* and the *Chemaniya* are some noted children's journals and periodicals of later days.

Ankiyanatas of Madhavdeva furnish lovely portraits of childhood and adolescene of Krishna. His drama reflects the thoughts and sentiments which animate the childhood and the youth.

Kirtinath Bardoloi and Muktinath Bardoloi have written a few dance dramas in the operatic style for children. *Luit Kowar, Vasantir Abhishek*, and *Sur Bijoy* are notable among them.

Anandachandra Barua, Nalinibala Devi, Premnarayan Dutta, Kirtinath Hazrika, Nabakanta Barua, Nirmalprabha Bardoloi, Tafajul Ali and Keshab Mahanta played a vital role in the growth of children's drama and opera.

The biographical literature is most essential for the children. This branch of literature was rich in the Vaishnavite age.

Number of Assemese children's fiction is not very large. *Patal Puri* of Haragobinda Sarma is the first of this kind of literature. Besides, Jogen Sarma, Shukleshwar Bora, Premnarayan Dutta, Saujanyamayee Bhattacharji and a few others tried to enrich Assamese children's fiction with their writing.

Despite expanding science teaching, Assamese science literature for children is poor. Amongst writers on science subjects the outstanding name and their works are: *Bignanar Bishmay Batari* of Dwipendranath Sarma, *Akashar Katha* of Harendranath Kalita, *Bignanar Sadhu* of Rohinikumar Barua, *Patanagar Katha* of Jogendranath Saikia, *Prakritir Putala Khel* of Kalinath Sarma, *Mahakash Abhijan* of Binoy Tamuli, *Adim Jugar Katha* of Bhubanmohan Das, *Phular Sadhu* of Prasanna Goswami, *Abhinav Abishkar* and *Betar* of Dinesh Goswami, *Junmanir Bijnan* of Amrit Phukan, *Chandra Abhijan* of Bijaykumar Dev Sarma and *Prani Jagatar Bishmay* of Dimbeswar Chaliha.

Harendranath Sarma came to prominence through his children's literature. Besides his children's magazine, *Pakhila, Shibaji, Sabitri, Nal Damayanti* etc. are his notable contributions. Besides editing the *Akan* and the *Ranghar*, Birinchikumar Barua's contributions to this genre are *Swijarland Bhraman, Jatak Mala, Desh Bideshar Sadhu* and *Jamar Joy*.

The contributions of the celebrated dramatist Jyotiprasad Agarwala to the Assamese children's literature are *Jyoti Ramayan* and *Kampur Sapon*; those of Devakanta Barua are very limited in number. But his *Amair Nati* published in the *Ranghar* (Vol. 1, No. 2, 1948) is one of the best poems of this branch of literature.

Atulchandra Hazarika has contributed a group of stories from the *Mahabharata*, the *Puran*, and the *Jataka*. *Grimar Sadhu, Andersonar Sadhu, Ishapar Sadhu*, are some of his noted translations. *Runuk Junuk, Maniki Madhury, Phehujali* are his metrical works. These metrical verses of Hazarika have however achieved more success than his other poems.

Ajalitara Neog has to her credit such story books as *Alladdin, Sindabad, Alibaba aru Dukuri Dokait. Anandaram Dhekial bhukan* and *Gunabhiram Barua* are two of her biographies.

Harunar Rashid tried his skill in children's literature. *Tamkhurar Jupuri, Banbir Tarjan* and *Oliver Twist* are his noted works.

Premdhar Dutta and Ananta Deva Sarma produced a large number of literary works for children both in prose and in verse. Premature death of these eminent writers is a great loss to the Assamese children's literature. *Nakatha, Sialar Sing, Bhako Bhawana* are the important works of Datta and *Jolongar Mekuri, Orani Talar Goph*, and *Agashi Bantir Adhani Pohar* are the works of Sarma.

Nabakanta Barua tried his skill in the children's literature both in prose and verse. *Siali Palegoi Ratanpur*, and *Akharar Jakhala* are his notable works.

Dharmeshwar Kataki published some useful books for children. They are *Harishchandra Upakhyan, Akanir Dhruba*, and *Akanir Prahlad*.

Nirmalprabha Bardoloi, the noted poet and essayist, has to her credit books like *Chilchil Chila Bagi Chila mila, Man Urania* and *Saliki Ratautou*.

Lila Gogoi contributed some works both in prose and verse for children. *Sontara, Lachit Barphukan* and *Khare Sialar Biya* are his useful works.

Gaganchandra Adhikari, the author of *Takat Akota Hati*, is a young promising writer.

Bilati Hoja of Praphulla Datta Goswami, *Daorar Sipare Dhunia Desh* of Maheshwar Neog and *Pamilir Parial* of Rohinikumar Barua are important books for children.

Some other important works for children of which mention may be made are *Japani Sadhu* and *Pakhir Deshat Anjumani* of Anu Barua, *Uraj* and *Mauraj* of Harinath Sarma Doloi, *Bhantir Sadhu* of Bhim Sekhar Barua, *Krishna Lila, Sishu Lila* of Bishnupriya Datta

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Barua, *Bane Bane* of Jogesh Das, *Olat Palat* and *Sandhiar Sadhu* of Atulchandra Barua, *Mukali Manar Sadhu* of Syed Abdul Mali, *Kekora Kair Bia* of Kalinath Sarma, *Chin Deshar Sadhu* of Jamir Uddin Ahmed, *Ramdhenu Kamdhenu* of Dabendranath Acharya, *Lak pa Kur* of Narendranath Sarma, *Tahanir Sadhu* of Nanda Talukdar, *Sishu aru Suna Katha* of Nilima Dutta, *Ajan Deshat Elish* of Prabina Saikia, *Himalayar Sadhu* of Bishwanarayan Shastri, *Adarsha Jiban* of Maheshchandra Dev Goswami, *Kimbadantir Sadhu* of Hemantakumar Sarma, *Mauchak* of Jatindranath Goswami, *Ping Pang Parwar Matar Gari* of Jatin Goswami, *Naria Rajar Paria* of Kailash Sarma, *Manar Lagari* of Rajendranath Bhuyan, *Kazirangat Sat Bihu* of Lakshya Hira Das, *Karbi Sadhu* of Rangbang Teron, *Sonowal Sadhu* of Gagan Sanowal, *Amatar Mat* of Birendranath Dutta, *Desh Bideshar Akani* of Nanda Saikia, *Batrish Singhasan* of Utchaba Nanda Goswami and *Jiba Jantur Sadhu* of Anil Kumar Sarma.

N.T.

CHILDREN'S LITERATURE (Bengali). Written literature for children in Bengal dates back to 1818, when *Digdarshan*, a magazine for young people was printed and published by the British missionaries Carey, Marshman and Ward of Srerampur, with the able cooperation of contributors like Raja Rammohan Ray (1772-1833) and others. The avowed purpose of this and similar publications was to provide reading materials and moral instructions to the pupils of the newly established schools under the patronage of missionaries, rather than fostering the cause of literature. The published pieces were rather dull and didactic and the language was stilted. But these efforts prepared the ground for the growth of juvenile literature by establishing an easy prose which children could understand. For many centuries however there had existed in Bengal a rich store of unwritten juvenile literature in the form of bed-time stories retold by generations of mothers and grandmothers, with added local interpolations which made them a moving record of the lives and thoughts of the common people of Bengal. Unfortunately little effort was made to collect and write them down until the 19th century.

The task before the early writers of juvenile literature in Bengal was not an easy one. The common people were mostly illiterate. Their readers as well as the reading matter had to be built up mostly from scratch. In this respect the role of the magazines and periodicals which soon appeared (and generally disappeared after a few years) is by no means insignificant. Through their efforts a facile and lively language developed. The initial translations were supplemented and largely replaced by original efforts. Educators and writers began to take an interest. Last but not the least, a new generation of eager and inquisitive readers appeared. The books and periodicals now overflowed from class-rooms into homes and playgrounds. The seeds of a true juvenile literature thus germinated.

Four distinct ages may be recognised in the growth of juvenile literature in Bengali: (1) The first of these may be termed the Age of the School Book Society, 1818-1847. (2) The next is the Vidyasagar Age, 1847-1891. (3) Then began the Modern age 1891-1941. (4) Lastly, the age from 1941 onwards.

The School Book Society commenced its activities in cooperation with the Srerampur missionaries, whose purpose was still not the furtherance of literature, but the spread of education along with Christianity, though the latter was not forced upon the pupils in any way. Whatever their purpose, their efforts undoubtedly resulted in the creation of a simple and more practical Bengali than the sanskritised language of the books and manuscripts of those days. The reading matter published at first consisted mostly of translations from English originals, moral lessons, nature study, excerpts from British history and so on. The language was unimaginative and the style didactic. Yet the rich juvenile literature of Bengali today undoubtedly owes its beginning to the good missionaries and the School Book Society.

An accurate assessment of the number of books for children, written and published at this time is not possible, as many have vanished without any trace. Soon after its foundation in 1818 the society published six books. One Captain Stuart who founded several schools in Bengal and his helper Tarachand Datta were among the authors. Stuart's *Itihas Katha* (Tales from History) and *Upadesh Katha* (Advice to Readers), of which no copies exist today, were adaptations. Radhakanta Deb, Tarinicharan Mitra and Ramkamal Sen wrote *Niti Katha* Moral Lessons) in three parts.

The first original composition for children has been attributed to Krishnadhan Mitra for his articles, in the periodical *Jnanoday* (The Dawn of Knowledge). *Hito padesh* (Moral Advice) translated by Ramkamal Sen appeared in 1820. It was a collection of 49 stories with morals and also had 49 pages. In 1836 the Christian Tract and Book Society published *Sadachardipika* (Light of Good Behaviour), pricedl$^{1/2}$ anna, consisting of 16 pages of moral episodes about historical characters. In 1938 appeared *Jnan Chandrika* (Moonlight of Learning) by Gopallal Mitra. It was a collection of stories from Indian sources with some attempts at literary embellishment. In 1840 was published *Jnan Pradip* (Lamp of Learning) by Gourishankar Tarkavagish. All the stories aimed at the moral uplift of young people.

Thus the Society did not nurture the cause of literature, but it did yeoman's work in preparing the ground and providing an easier and practical language suitable for children, all to the benefit of future fruitful years. The predominance of the School Book Society ended with the emergence of Ishwarchandra Vidyasagar

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(1820-1890).

With the publication of Ishwarchandra Vidyasagar's *Betal Panchavimshati* (25 stories of Betal) in 1847, a new age commenced. The book was adapted from the old Hindi *Baital Pachishi*, a collection of 25 moral stories centred round Vikramaditya, the ideal traditional king of Ujjain. It was not only the romantic narrative that inspired the new writers and readers, but also the language and style of this writing.

Vidyasagar gave his countrymen a language that was easy and beautiful, backed by a faultless Bengali grammatical structure, which did not need Sanskritic props. For children he wrote mostly text-books: *Varna Parichay* (Know your Alphabet), *Kathamala* (Book of Fables), *Bodhodaya* (Dawn of Knowledge), *Akhyanmanjari* (Collection of Stories) and so on—text-book for schools, but with a difference. These were endowed with the spirit of Bengal, even if the story was taken from a foreign source.

The language used in the books for children became warm, homely and infinitely more suitable for their daily life. The scope was widened to include more subjects, but still the new books aimed at only imparting information and moral teaching. The purpose of merely giving pleasure and inculcating an awareness of the richness of the life around the young readers had not yet entered the minds of the writers. Moreover the need for educative books was most pressing, although translations from more advanced foreign literatures had helped to colour the children's demands for more interesting reading, such as Daniel Defoe's *Robinson Crusoe* published by Bangabhashanubad Samaj in 1856.

Among other important writers of this age was Madanmohan Tarkalankar (1817-1858) whose *Shishu-Shiksha* (Child's Reader, 1880) contained some of the earliest peoms for children. One of these 'Pakhi sab kore rab/rati pohailo' (the birds chirp, signalling the end of the night) is an absolute charmer. There was also Akshaykumar Datta's *Charu Patha* in 3 parts (1853 '54, '59) which is one of the earliest Bengali books on popular science. The Rev. Lalbehari Dey (1824-94) collected and published in English his famous *Folk Tales of Bengal*. These were translated into Bengali only in 1978 by Lila Majumdar. Rangalal Bandopadhyay (1828-1887) and Dinabandhu Mitra (1830-1873) published a charming book of verse for children, *Surodhuni Kavya*. Manomohan Basu (1831-1912) wrote a book of poems for children, *Padyamala*, which gained much popularity among the youngsters.

The Vidyasagar Age achieved one great purpose. It helped Bengali juvenile literature to recognise its own heritage.

Many writers of the Vidyasagar Age continued to live well into the 20th century and the most powerful writers of the modern age began to publish their early works under the tutelage or inspiration of Vidyasagar. The new age however is conventionally dated from 1891, when Jogindranath Sarkar (1866-1937) published his little collection of poems and stories entitled *Hasi o Khela* (Laughter and Games). This single book is said to have ushered in a new age in which juvenile literature left its long service in the class-room and was enthroned in the child's heart. This possibility had dawned on educationists earlier, but the ground was not ready. Even the School Book Society founded in 1818, had plans to publish more entertaining books to be awarded as prizes. This had never materialised.

Hasi o Khela therefore was the first to break away from the class-room tradition and was solely for the pleasure it would give to children. What the child would incidentally learn was an extra benefit. Rabindranath (1861-1941) who had been writing for children for some years, had never planned such a book himself. Writing about this book in the periodical *Sadhana* in 1893 he said, 'The book is for little children. Bengal needed such a book, all our children's books are for the class-room. There is no trace of tenderness or beauty in them.....'

Indeed Jogindranath had filled its pages with pictures, poems, short stories, animal tales, puzzles, letters and other things that delight a child's heart.

Jogindranath's unforgettable folk-tale *Sat Bhai Champa* inspired new writers to compose original folk tales and fairy-tales. Upendrakishore's *Majantali* is such an attempt. Trailokyanath Mukhopadhyay's inimitable *Kankavati* is a tale of romance and unimaginable happenings narrated with the most delicious sense of humour.

However, a spate of new books soon appeared. 1894 saw Upendrakishore's *Chheleder Ramayana* and Abanindranath's first book for children, *Shakuntala*, unsurpassed, to this day, in language and narrative.

In 1897 Jogindranath's child's primer, profusely illustrated, exquisite *Hasi-Khushi* was published and mastering the letters became a jolly game for children. *Hasi-Khushi* changed the whole face of primary education. It was a pleasure for the children to read and behold the countless rhymes, drawings and sketches of this book.

Jogindranath was always ably supported and later out-distanced by Upendrakishore who was a highly talented poet, prose writer, a trained artist and skilled in the art and science of printing. He improved on the old English methods of half-tone block-printing and earned recognition even in Britain. Before the close of the century he had established his own up-to-date printing press and publishing firm, famous for its high-class art work. But his first two books *Ramayana* and *Mahabharata* for children were published by his life-long friend Jogindranath and brought him instant fame.

Upendrakishore's books were all his own work, though some of his stories were based on old Indian classics and legends. All his little playful articles, poems, songs, playlets and a large number of stories were original and covered a wide range. Among his works may also be

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mentioned *Chhotto Ramayana* in charming verse, *Mahabharater Galpa, Puraner Galpa,* and *Gupi Gain* on which his grandson Satyajit's famous film is based; *Tuntunir Boi* was published with his own illustrations in 1910 and is still unrivalled. His early work, *Sekaler Katha* (1903) is about prehistoric animals and reads like a modern book. From 1913 he published his superb children's magazine *Sandesh* a veritable feast of pictures, stories, travelogues, articles on natural history and science, poems, puzzles, letters and everything a child can dream of. The language was usually the spoken tongue and the presentation precise, concise and smart. The price was three annas. The standard of the magazine has not yet been surpassed. Gradually a number of writers rallied around *Sandesh*, which soon endowed Bengali juvenile literature with a richness and volume which made it comparable to that of the more advanced countries of the West.

Among these must be mentioned several members of Upendrakishore's own family, whose contributions to children's literature are greater and more varied than those of any single family, save the Tagores of Jorasanko. The contribution of Rabindranath and some of his relatives is however the most important. Among his works for children the following deserve the highest praise: *Shishu*, first published in 1903 is a collection of exquisite poems not always quite for children which however children enjoy often without grasping the full significance. They are actually a help for the guardians to understand their wards. *Shishu Bholanath*, the playlet *Dak Ghar* (Post Ofice), *Galpa-Salpa* (Chit-Chat) and *Shishu-Tirtha* (Child's Pilgrimage) and other works are so exquisite as to defy criticism. But they cannot be fully enjoyed by the ordinary child in his playtime. We shall place Rabindranath above our list of normal writers for children.

Among the relatives of Rabindranath, his sister-in-law Jnanadanandini Devi (1852-1941) edited the children's paper *Balaka* (1899) and composed and published stories and playlets of which *Tak-duma-dum-dum* and *Sat Bhai Champa* still delight children. Gaganendranath Tagore (1867-1938) wrote a charming book for children, titled *Bhondor Bahadur*. Most astounding however was Abanindranath Tagore. His *Shakuntala* (1895) and *Khirer Putul* (1896) followed in rapid succession by *Nalak, Buro Angla, Rajkahini* and others have immortalised the author by their sheer power of narration, beauty of language and most of all the enchantment of word-pictures.

In 1907 appeared Dakshinaranjan Mitra Majumdar's (1877-1957) *Thakurmar Jhuli* (Grandma's Bag), an unforgettable collection of folk-tales, the first of its kind, barring Lalbehari Dey's *Folk Tales of Bengal* which was written in English. The success of his first book encouraged Dakshinaranjan to publish other similar collections, *Thakurdar Jhuli* (Grandpa's Bag), *Dada Mashair Jhola*, etc., but none of them was as remarakable as the first.

During the closing years of the 18th century literally hundreds of eager inspired writers of children's books appeared with their varied offerings. We may mention only a few of the most outstanding. Upendrakishore's younger brother Kuladaranjan Ray produced a large number of charming books collected from Indian legends, or adapted or translated from European originals. These served to enrich the juvenile literature of Bengal. Among them were *Odyssey, Iliad, Robin Hood,* many of Conan Doyle's books—*The Last World, The Hound of the Baskervilles, The Sherlock Holmes Stories* and so on. These and similar attempts by other writers, Ramananda Chatterjee's *Arabya Upanyas* (Arbian Nights Tales, 1908); Shivanath Shastri's *Upakatha* (Folk Tales, 1908; collected from foreign originals); Monilal Gangopadhyay's *Japani Manush* (Man of Japan, 1908) suggested by Japanese stories and many others broadened the field.

Upendrakishore had a houseful of talented children. Sukhalata Rao (1886-1969), Upendrakishore's eldest daughter, wrote exquisite poems for children and published adaptations from European faity-tales. Her *Aro Galpa* (More Tales), *Galper Boi* (Story Book), *Nije Paro* (Read by yourself), *Nije Shekho* (Learn by yourself), the last two being school primers, are still admired.

Sukumar Ray (1887-1923), Upendrakishore's eldest son, is still the acknowledged leader of Bengali juvenile literature. His *Abol-Tabol,* poems full of humour and gentle satire, *Khai-Khai, Ha-Ja-Ba-Ra-La,* a marvellous novel, *Pagla Dashu,* a book of school-stories, and *Jhalapala,* a book of hilarious plays,—all mark him out as a rare writer who died at 36 only.

Satyajit Ray, Upendrakishore's grandson, introduced Professor Shanku and wove wonderful science fictions around him. Moreover, his *Ek Dajan Gappo, Aro Ek Dajan*, etc. are interesting story books for children.

A vigorous young literature was gradually acquiring strength. The spirit of adventure was making itself felt. It had appeared at intervals even in the 18th century but had not made much headway. As one of the effects of the translations of foreign adventure stories, original stories began to appear. Among the first were those by Hemendrakumar Ray (1883-1963), one-time editor of the children's periodical *Rang-Mashal*. His original adventure stories *Jakher Dhan* (The Demon's Treasure), *Abar Jakher Dhan* (The Treasure Again), *Dersho Khokar Kanda* (The Adventures of 150 Young Boys) and other stories thrilled a whole generation and inspired a spate of adventure stories which continue in a more realistic form with accelerated speed to this day. As early as in 1915 were published Jagadananda Ray's *Graha Nakshatra* (Stars and Planets), and *Machh Bang Sap* (Fish, Frogs Snakes). This was not a break-away from the old paths.

Neither Rabindranath nor Abanindranath had attempted adventure stories (except as children's dramas)

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and real life stories. But Rabindranath wrote of natural science. The seed was there. Jogindranath and Upendrakishore wrote of nature as well as of bold boys, robbers, hunting animals, foreshadowing more deliberate adventures.

The new books were most thrilling, full of hair-raising adventure and heroism. Of these writers the foremost was Hemendrakumar Ray (1888-1963) as has already been said. The great novelist Bibhutibhushan Bandopadhyaya was another. His *Chander Pahar* (The Mountains of the Moon), *Hira Manik Jwaley* (The Glitter of Diamons and Rubies), *Bone Pahare* (In Hill and Jungle), *Maraner Danka Baje* (the Drums of Death) and others are beautifully written, bold and idealistic stories. Later Premendra Mitra (1904) continued in the same strain. His *Dragoner Nishwas* (The Dragon's Breath), *Kuhaker Deshe* (The Land of Magic) and his *Mamababu* and *Ghanada* stories are all based on true natural and scientific phenomena with the magic of adventure and imagination. He was the first to realise that science fiction was not the same as science fantasy, but much more difficult, requiring intensive study and the ability to reach logical conclusions. Premendra Mitra is the ideal writer for children, highly intelligent, and full of humour, keenly observant, with a general freiendliness and a sense of the dramatic that appeals to all children. His collections of short stories, *Ek Jahaj Galpa* (A Shipload of Stories), *Galper Mayur Pankhi* and many others, all original, are excellent.

Sunirmal Basu (1902-1957) tried his hand fairly sucessfully at stories, poems, playlets, in the manner set by Upendrakishore. His books—*Chhanabara, Bare Maja, Ananda Naru* and others helped perpetuate the new standards.

Achintyakumar Sengupta (1903-1976) wrote for adults but his *Dakater Hate* (In the Clutches of Dacoits), *Dui Bhai* (Two Brothers) and other children's books are thrilling, intelligent and popular. Shivram Chakravarti (1905-1980) after his initial successes in adult literature devoted his talents to writing for children. His deep sense of the absurd, and unbelievable skill in the play of words have made him one of the most popular writers for children. His books *Bari Theke Paliye* (The Run-away), *Montur Master, Hatir Sange Hatahati* (At grips with the Elephant), *Harshabardhan* and other books are priceless gems of fun and absurdity.

Buddhadeb Bose (1908-1974) a remarkable figure in the field of modern Bengali literature, wrote many charming books and poems for children, such as *Rangin Kach* (Tinted Glass), *Elomelo* (At Random), *Taser Prasade* (In the Palace of Cards) and others. These writers have left a lasting impression on or made some significant contributions to Bengali juvenile literature but there are also many excellent translators and other writers as well as those from whose books for adults, children's versions have been prepared. Among these are Saratchandra Chattopadhyaya (1876-1938), Tarashankar Bandopadhyay, Balaichand Mukhopadhyay, whose original books for children are no mean achievement. Saradindu Bandopadhyay (1899-1970), who in addition to superb adult books, wrote three marvellous children's stories about Sadashiva. Shanta Devi (1894 . . .) rewrote foreign fables and Hindustani Folk Tales. Annadashankar Ray (1904...) in addition to his thoughtful essays and adult books has written beautiful poems for children. His *Urki Dhaner Murki, Hoi-Re-Balri-Hoi* and other books are assets to juvenile literature. Ashapurna Devi has written a large number of popular books for children. She has a delicate imagination and a homely touch.

These and a hundred others are still making contemporary literature a pattern of fact and fiction. The gap between spoken and written language has almost disappeared in juvenile literature. Text-books include poems and stories of today, besides those of the old masters. Bengali juvenile literature has developed a character of its own, intelligent, enquiring, broad-minded and imaginative. Most books are original. There are adaptations from the old classics and the best of foreign juvenile literature.

A number of publishers devote their energies to the publication of children's books. They are: old timers like Orient Longman, Macmillan's City Book Society, Deb Sahitya Kutir and new firms like Ananda Publishers, Asia, Sahitya, Nath Bros., Moushumi, Bimata Ranjan, Signet Press who once set a proper standard for others. And some of the magazines and journals exclusively meant for children have also over the years catered to the needs of children in ample measure. These include *Sandesh, Mauchak, Rangmahal, Anandamela,* etc.

L.M.

CHILDREN'S LITERATURE (Dogri). The first Dogri books for children were a collection of seven one-act plays entitled *As bhag Jagane ale an* and a collection of 13 children stories called *Rochak Kahaniyan*, both by the late Narendra Khajuria and published by Dogri Sanstha, Jammu, in the early 1960's. These plays and stories have children or/and birds and animals as characters and the purpose is didactic. About the same time, Shyamlal Sharma published *Bal Bhagavat*–collection of stories from the *Bhagvata* for children. Thereafter a journal *Paungar* brought out by Vijay Puri sought to give some pages to writing of children's interest but it soon ceased publication after a few issues. A Dogri translation of *Hitopadesha* appeared in the early 1970s. Thereafter Om Goswami wrote and published a collection of seven plays for children called *Bal Ekanki* in Dogri. As implied in the title, these are also one-act plays meant for childlren. In 1979, the year of the child, the J & K Academy of Art, Culture & Languages brought out a special issue of *Sheerhaja, Bal Visheshanka*. Dogri Sanatha, Jammu, also

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brought out a special issue of *Nami Chetana* during the year. Of particular interest to children are folk tales of which nearly one and a half dozen volumes have appeared so far–twelve published by the J & K Academy and the rest by individuals.

FURTHER WORKS: Ek ha raja, (9 folk-tales), Dorgi Sansthan, Jammu; *Paun* (4 folk-tales) Dogri Sahitya Mandal; Bansilal Gupta, *Dogri Lok Kathan.*, (15 tales)

Sh.

CHILDREN'S LITERATURE (Gujarati). Though it did not have a separate nomenclatture, there were plenty of songs and stories for children in Gujarati folk literature.

The traditional stories which a child would hear in Gujarati included tales from the *Ramayana*, *Mahabharata*, *Bhagavata*, *Panchatantra* and *Hitopadesa*. He would also have fairy tales, anecdotes of Akbar and Birbal, Vikram and Vetal, Bhoj and Kalidas and so on.

In the year 1826 primary, middle and high schools oriented to Western pattern of education, were established in Gujarat. Prior to this, in 1820, Native Schools and Books Society was constituted at Bombay. It brought out textbooks for the new schools. The textbooks, however, had to be supplemented by books for co-curricular reading. In 1928 Bapu Shastri Pandya wrote *Aesop Nitikathao*. It was a translation of Aesop's fables and it became very popular. In the next few years, five other translations of Aesop's fables were published. There also appeared translations of *Gulliver's Travels*, with the title *Gulliverni Musafari* in Gujarati.

In 1931 was published an interesting book, *Balamitra*, in two parts. It contained stories, poems, anecdotes, jokes and provided interesting type of reading. In 1840 Bombay Education Society published four books for children *Sishusadbodhamala*, *Balamitra*, *Balasathi* and *Panchopakhyan*. These books contained short stories, anecdotes, biographical sketches and poems. In 1848 poet Dalapatarama wrote humorous poems for children, taking a clue from tales of *Hitopadesa* and *Panchatantra*. His was perhaps the first major work in the area of original writing for children. Amichandra wrote *Batrisa Putalini Varta*, retelling the traditional Indian tales woven round king Vikrama. In 1866, Navaltam, the well known poet-critic, published *Balagurravali*, employing the poetic form of 'garba'.

In 1870 Keshavalal Parikh brought out a collection of riddles, *Koyada Samgraha*. A Parsi author, Marzban's two books should be specially mentioned *Kavtuka Samgraha* (1865) and *Pushpan ane Lova* (1866). The first presents general knowledge in a light manner and the second in the form of puzzles.

In 1867 Hargovindadas Kantavala wrote a full-fledged novel regarding the marriage of a foolish king.

Iccharam Desai wrote *Balakono Ananda* (1985) in the tradition of Evenings at Home series of English literature

Murkho (1896), edited by Manchharam Ghelabhai, is a collection of popular tales, from different pens with the 'the fool' as their theme.

In the first decade of the twentieth century three interesting publications marked a departure into a fresh area of children's literature. Narayan Hemchandra brought out his *Mahabharatani Vartao* (1904), presenting several children from the story of *Mahabharata* as heroes of his own book. Iccharam Desai published *Ghashirama Kotavala* (1903), telling the story of Ghashiram from Maratha history. Hargovinda Das Kantavale published *Kanyavachanamala* the first book exclusively meant for girls.

In 1906 Sharadaben Mehta brought out *Puranvarta-samgraha*, a collection of mythological tales. *Desadesani Vato* (1914) and *Vijnanani Vato* (1914) by Kalyanarag Joshi take the children to a wider world and the world of science. *Balakaya* (1915) by Krishnaprasad Bhatt contains some good poems with a natural rhythm. Jayasukhlal Joshipura's *Alakano Adbhuta Pravasa* is an adaptation of *Alice in Wonderland*.

In the 1930's Gijubhai Badheka, a pioneer of children's education, established a nursery section in his school Dakshinamurti with the help of Taraben Modak, Nanabhai Bhatt and Harbhai Trivedi. Here, children were encouraged to write and their writing was edited and published. Gijubhai Badheka himself wrote fine literature for children of different age groups. Dakshinamurti published 105 books for children of the age group seven to ten, and 45 for the children of the age group eleven to fourteen. Gijubhai was a keen student of child-psychology and his books captivated the minds of children of his time.

Apart from Gijubhai's brilliant work, some other writers also helped the growth of children's literature in Gujarati in the 30's. All India Radio initiated children's programme. Various periodicals for children began publication. Poets like Nanalal and Jhaverchand Meghani wrote for children. Nanalal's *Balakavyo* (1931) and Meghani's *Balaradan*, *Veninan Phula* (1931) and Kilola (1932) marked a departure. *Ranga Ranga Vedaliyan* by Sundaram marked a point of culmination.

The poet Pinakin Trivedi who studied in Tagore's Shantiniketan, brought back the melody and rhythm of children's poems by Tagore. Two collections of Tribhuvan Vyas' *Navam Gito* (1929) and *Gunjarava* (1940) present images of the sea, river, hills and rains. Another landmark in this field is the collection *Ilakavyo*.

C.M.

CHILDREN'S LITERATURE (Hindi). Bhagwatiprasad Vajpeyi and Zahur Bakhsh were the main story writers for

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children. The latter was more effective because of his idiomatic and crisp language. Lajjashankar Jha is another name worth mentioning. The characters of his stories are traditional–king, queen, dog, cat, bear, etc. but his stories are based on personal experience and memoirs. A few adventurous stories like 'Jan Jokhim ki Kahaniyan' (1945) were also written in this period and their aim was to make the readers bold and adventurous.

Sohan Lal Dwivedi's collections of poems–*Bansuri, Jharna, Bigul* were very popular. Makhal Lal Chaturvedi ('Bharatiya Atma') and Mulchand Shrivatri are other notable poets of the same school, *Swarna Sahodara* is famous for children's songs. Stories in verse was another attraction for children. The subjects were old but Sohan Lal Dwivedi and Padamlal Punnalal Bakshi made new experiments in style and form.

A few biographies of political leaders like Churchill, Stalin, and famous literary figures like Tagore, Alfred Nobel came out. Travelogues like *Puri Yatra* by Lalli Prasad were also attempted. Translation of English and Bengali stories, poems and songs continued.

This period saw a new consciousness towards children's literature; its importance too was recognised and appreciated.

With the advent of freedom in 1947 the demand for children's literature grew. There ensued a keen competition among the various agencies producing books for children. The National Book Trust of India, New Delhi is producing books for the children in the age-group 10 to 14 years under the 'Nehru Bal Pustakalaya' plan. These books are produced simultaneously in all the fourteen lanugages of India. Magazines exclusively meant for children have also contributed a lot in this direction. *Nandan, Parag, Milind. Baljagat, Balbharati, Chanda Mama* and *Raja Bhaiya*, are notable monthlies. For the first time in Hindi a weekly exclusively for children *Bachchon ka Akhbar* has been recently started; a few weeklies like *Dharma Yug, Saptahik Hindustan* have regular columns and fixed pages for children's literature. The dailies–*Nav Bharat Times, Aaj, Bharat* and *Hindustan*, too, in their Sunday magazine sections have been regularly publishing stories, songs, poems, dramas, riddles, etc. for children. An attempt was made to popularise hand written children's magazine between 1946-49 but it failed. The Government of India and other Hindi speaking states are also encouraging the production of useful and healthy literature for children.

The trend of publishing old historical and mythological stories containing morals continues even today. *Saral Panchtantra*, edited by Vishnu Prabhakar, *Balpanchtantra* by Kamlesh, *Saralhitopadesha* by Dharampal Shastri and *Jataka Kathaen* by Savitri Devi are examples. Fairy tales are still popular among the children but the writers–Harikrishna Devasare, Shivamurti Sinha and Sharda Misra have made new experiments. Besides entertainment they provide scientific knowledge to the readers.

Children have speical liking for stories in verse. An attempt in this field has been made by Nirankar Dev 'Sevak.' His works *Panchatantra, Aesop ki Git Kathaen and Hafiz Ka Sapna Gobar Ganesh* by Vidya Bhushan and *Ek tha Raja: Ek thi Rani* by Chiranjit earned tremendous popularity in the last decade.

Among writers who wrote poems for children Ramdhari Sinha 'Dinkar', Chandrafula Sinha Yadav, Mayanka and Vinodchandra Pandey are notable.

One notable achievement in the field of children's literature is novel for children. Interesting and inspiring novelettes for children have been written by Manahar Chauhan, Harekrishna Devasare, Shatrughan Lal and Umashankar.

In the absence of child-stage it is natural that there is a dearth of good drama for children. Odd efforts have been made in this direction by Kamleshwar, Sri Krishna, Bhanu Mehta, Anil Kumar and Paritosh Gargi but they suffer from one defect or the other. The subject of these dramas–mostly one-act plays–are mythological, adventurous and moral. Some satisfaction can be derived from *Pratinidhi Bal Ekanki* and *Rashtriya Ekanki* edited by Yogendrakumar 'Lalla'. *Bal Natak Mala* by Dashrath Ojha is also noteworthy.

Before independence, biographies were written from the point of view of hero-worship. Their language, too was not simple and lucid. After independence, the scope has widened; educationists, scientists and authors were included in the list. The biographies published by people's Publishing House, New Delhi, Publications Division of Government of India New Delhi and Sasta Sahitya Mandal, New Delhi are related to Sant Tukarama, Rama Krishna Paramhans, Swami Vivekananda, Ishwara Chandra Vidyasagar, Rabindranath Tagore, Jawaharlal Nehru, Rajarshi Tandon,Khudiram Bose and Balgangadhar Tilak. *Yeh Kahani Vale* of Harekrishna Devasare is a novel experiment in the field of biography-writing.

There has been emphasis on providing scientific knowledge to children at an early age. For this purpose a number of books in the form of stories have been written. In most of them either heaps of facts are poured in a dull style or the facts are distorted, so the very purpose is defeated. However, *Khel Khel mein Vigyan* by Yogendra kumar Lalla, *Sinduri Grah ki Yatra, Chand ki Yatra, Samudra Mein Sau Din, Chandralok ki Sair, Pani Bola, Dharti Mata* and *Antariksha ki Yatra*, are noteworthy books in this field. The Government of India, Rajpal and Sons, Delhi, through its *Vishva Kosha* (ten volumes) and Jnan Bharati of Lucknow through its books have done a lot in service providing purely scientific literature for children.

Witty and humorous sayings, riddles and proverbs have their own importance in children's literature. Harekrishna Devasare (*Chutkula*), Sri Krishna (*Paheliyan*) and

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Shakun Prakashan (*Birbal ke Chutkule*) are noteworthy.

Comics is a new genre in Hindi. Comics of popular English stories, published under Indrajal Comics of the Times of India, and stories of Tarzan, Betal and Mandrake in the form of comics have been very popular among the children. Encouraged by this, India Book House have started publishing comics about the old mythological and religious stories. It augurs well that Hindi women writers are taking keen interest in writing stories, songs, poems and nursery rhymes for children. Notable names in this field are those Gopal Devi, Tara Pandey, Subhadrakumari Chauhan, Shanti Agrawala, Shakuntala Mishra, Sushila Kakkar, Vidyavati Kokil, Shanti Mehrotra, Sumitra Kumari Sinha and Shakuntala Sirothia.

Translation of children's books from foreign languages as well as Indian languages is going on steadily. Folk literature of foreign countries has been of special attraction. Atma Ram and Sons, Delhi have published folk stories in the series 'Lok-katha Mala'.

Independent books as well as miscellaneous articles have been published in magazines like *Nandan*, *Bal Bharati* and *Kishore* throwing light on the achievement and short-coming of children's literature. Notable among those who have written independent critical books on children's literature are Harikrishna Devasare *(Hindi Bal Sahitya: Ek Adhyayana)*, Nirankardeva 'sewak' (*Bal Git Sahitya*), Jyoti Swarup and Mastram Kapur.

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S.L.G.

CHILDREN'S LITERATURE (Kashmiri). The Kashmiri language has to find its due place in the educational system of the State, consequently, children's literature remains poor. There is, however, a fecund traditon of folk literature in Kashmiri which is comfortably enjoyed by children. The element of fantasy and imagination in it is highly alluring and children, irrespective of their social class and creed, cherish it. There are, of course various levels of complexity in it. Children of the age group of 3-6 years like simple stories as those of the cock who found a paisa while scratching at a bin and thus set out to marry the king's daughter, purchased a huge merchandise and put everything into his ears. They also enjoy such simple rhymes as

> 'the lover came, entered through the window, made bunches of rays, 'For whom?' O! for whom? For Roma lady'

Children of this tender age also enjoy singing three songs in which birds, animals and inanimate objects are endowed with human passions.

> The hoope is cooking under the cherry trees/
> His mother asked him to wear rags.

After the sixth year our children generaly like tales of valour and courage. They also get absorbal in solving versified riddles which are abundant in Kashmiri folk literature. There are also some tales and rhymes which are accompanied by games. The Jammu and Kashmir Cultural Academy has made some serious attempts to collect and edit Kashmiri folk literature. However, the portion meant for children has not been published seperately. Ghulam Nabi Nazir's book *Sani gindantrayi* (Our Games, 1980) is a happy beginning in this direction. Mention must also be made of three collections of folk tales which serve the purpose of children's literature; these are *Desh Videshi Chi Luka Katha* (Stories of various countries) *Bhartichi Luka Katha* (Folk tales of India) and *Poshi Thar* (A Flower Bush).

The first two books were published by the Publication Division of the Ministry of Information and Broadcasting, New Delhi and the third one, edited by Nur Muhammad Roshan, was published by Lala Rukh Publication, Srinagar. (Jammu & Kashmir).

Soon after 1947, when Kashmiri was introduced at school level of education as a medium of instruction, our poets and writers showed some enthusiasm to compose songs and stories for children. However, only a few songs and stories gained popularity. Some of these successful songs were written by Ghulam Ahmad Mahjoor, Ghulam Hassan Beg 'Aarif', Dinanath 'Nadim' and Fazil Kashmiri. Unfortunately, the Kashmiri language was again withdrawn from the educational system in 1953 and, consequently, children's literature was again ignored, Nadim wrote his opera *Niki ta Badi* (Good and Evil, 1959) which contained some attractive songs. In 1959, the Education Department decided to award prizes on the best books written for children. This incentive had good results and in 1960 Naji Munawar—and Autar Krishen Rahbar wrote a book of stories–*Mukhtalar* (The Necklace 1961). It contained some beautiful stories based on folk-tales, but due to its bad get-up and artless illustrations the book could not attract any attention. Naji Munawar continued to write for children and his first collection of lyrical poems, entitled *Shuren Hind Bath* (Songs for children, 1961) was much admired. Naji has maintained the desired simplicity and lucidity to appeal to the unrestrained imagination of children. Without bullying children's imagination he has achieved the fascinating naivety of folk songs. Shambu Nath Bhat Halim published an illustrated book of beautiful stories *Balayar* (a Friend of children, 1960) which won him a prize. Some more books published in the sixties are Fazil's *Shamai Vatan* (a Torch for the Country), Vishambar Nath Kaul's *Chhanchhipoot* and *Ghandijiyun Lokachar* (Gandhiji's

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children-book) and Shankar Nath Kaul's *Nartsappipin to sona sund thul* (Top and a golden Egg). Fazli's book is a collection of patriotic poems. Kaul's two books contain illustrated stories.

Shankarnath Kaul's book reveals him as an adept story teller but he did not continue writing. Samsar Chand Kaul wrote a booklet *Kudratken ajayibetan hiuz Kitab* (a book of wonders of Nature, 1971) in which some basic information about birds is given in a simple language.

There are a few translated works meant for children published during the sixties. *Kotah nundabon son des* (How beautiful is our Country) of Bhola Bhattacharya was translated by Nirmala Devi. The book was beautifully illustrated. Sasta Sahitya Mandal, New Delhi published three translations: *Shankar Acharya*, *Godavari* and *Jalkari*; all the three were edited by Martand Upadhayaya. Sarvodaya Prakash, Delhi published a booklet *Rut shehri* (a good citizen). All these books have been writen from the educational point of view. Bansi Nirdosh translated a booklet from English which was published under the title *Qomuk Shayir* (the Poet of the Nation).

Among the Kashmiri writers only one writer, Naji Munawar continued to write for children in spite of all the discouraging conditions and the prevalent sense of futility. In 1972, he published the second volume of his *Shuren Hind bath* and in 1974 he published his collection of verse entitled *Bata Katha* (stories in verse). Both these books amply reveal his mastery in writing for children. Naji has developed an insight into the mind of the child and has understood child's inmate liking for rhythm. Without curbing the inquisitive mind of children by didacticism, he writes everything in such a way as to tickle their emotions, and imagination. Naji uses every stylistic device, particularly alliteration and repetition, to produce an enchanting melody. *Bata Katha* is in fact a versified rendering of some of Aesop's Fables.

In 1978, Naji translated all the famous poems for children of the renowned Urdu poet Iqbal into Kashmiri. These poems have been published in *Partavi Iqbal* (translation of Iqbal's selected poems) published by the J & K Cultural Academy of Art and Languages. In 1979, Naji translated some tales of fantasy and imagination selected from various languages of the world. The collection of these tales has been published under the title *Dun'yihchi Dalila* (Tales of the world 1979). Naji has also translated Jawahar Lal Nehru's *Letters from a Father to His Daughter* which remains still unpublished.

Recently two more books of verse for children have been published, namely, Ghulam Nabi Aatash's *Kentshah Mentshah* (1980) and Ayub Sabir's *Shuril* (1981). Two more illustrated books translated from Russian have been published in Moscow, these are *Poot drav kidkun Phidkun* (the chicken on his way to kidhun phidkun) and *Tsraribachi* (a young sparrow).

Sh.S

CHILDREN'S LITERATURE (Konkani) was started by Shenoy Gomybab in 1935 with his *Bhurgeamlo Ishtt* (Children's Friend). Until then, with the exception of some stray primers, no serious attempt was made to produce books for children. Gomybab in fact wrote this book as a text-book for children but it proved to be much more than that. His *Jaducho Zumvo* (Magic Island, 1968) is also well known.

Ramchandra S. Naik's *Bhurgeamcho Ved* (1948), Bayabhav's *Dekh Dinnyo Kanyo* (Moralistic Tales, 1950) and Kamala Bai Rao Deshpande's *Baalyo Kanyo* (Stories by Grandmother, 1950) became quite popular. Ravindra Kelekar wrote a series on Gandhiji entitled *Ashe Ashille Gandhiji* (such was Gandhiji, 1960) and *Katha Ani Kannyo* (Stories and Tales, 1961); while Godubai Kelekar contributed *Ujya Fulam* (Flowers of Fire, 1962) and *Fultyo Kallyo* (Flowering Buds, 1963). R.V. Pandit published *God God Kannyo* (Sweet Tales, 1965) in two parts apart from *Bhurgyamlyo Kanyo* (Children's Tales, 1967) and *Ramayan Mahabharatantlyo Katha* (Tales from the *Ramayana* and the *Mahabharata*, 1968). Notable contributions were also made by A. Na. Mhambro (*Ghumche Katar Ghum* Beat, Oh Drum, and Shirish Bhode (*Kagdachim Vhoddim*, Paper Boats, 1968). Shantaram Hedo's *Bapu* (1973), Ashok Kamat's *Suryapoot Subhash* (Subhash, the Son of the Sun, 1975), Olivinho Gomes' *Supullo Kannya Panthulo* (Small Basketful Tales, Alvaro R. Mendes' *God God Kannyo* (Sweet tales, 1975) and Mhableshwar Borkar's *Ashi Kani Raja Rani* (Thus goes the story of the King and the Queen, 1975) and *Santanali Pilluk* (Santan's Flute, 1976) are also notable. Around this time, veteran poet M.L. Sardesai produced songs and lyrics consistently ; *Bebyanchem Kazar* (Frog's Marriage), *Bhangrachi Kurad* (The Golden Axe), *Nhaim tya vellar uloum naka* (Please don't speak at the wrong time), *Babuchem Logn* (A child's Wedding), *Pishim Padam* (Foolish Songs), etc. are some of those which have become legends. Damodar Mauzo wrote *Babulyachi Katha* (Babu's story, 1975) and *Kanni Eka khomsachi* (Tale of a Shirt, 1976).

Some of the notable translations of this period (1965-75) were : Suresh Kakodkar's *Alex ani Tacho Aproop Sounsar* (Alice in Wonderland) and *Gulliverachi Bhounvddi* (Gulliver's Travels), Chandrakant Keni's *Fulancho Hat* (From a French story), Suhas Dalal's *Kani Kani Kotva* (Russian story), *Dekh Dinyo Kannyo* (Tolstoy's stories) and Felicio Cardoz's *Alluddin Ani Jaducho Divo* (Allauddin and the Magic Lamp), *Tarvotti Sindabad* (Sindabad, the Sailor) and *Alibaba Ani Chalis Chor* (Alibaba and the Forty Thieves) all from the Arabian Nights. Shripad R. Desai wrote *Yakshaprasna* based on the *Mahabharata* in 1976. In the field of playlets for children, special mention must be made of Sardesai's *Kelem Tuka, Zalem Mhaka* (Aimed at one but the effect elsewhere), *Rajkumar Ani Char Chor* (A Prince and Four

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Thieves), *Aklecho Kando* (A Foolish Fellow), *Jhansichi Rani* (Rani of Jhansi), etc. and Pundalik N. Naik's *Ransundari* (Forest fairy).

Children's literature in Konkani got a boost in 1979, the International Year of the Child. The contribution of Zag Prakashan of Priol Goa was noteworthy. Out of the stipulated twelve, the publishers did manage to bring out eight lovely books : *Ganthlem* (Sugar Necklace) by Vijayabai Sarmallkar, *Raja Rani* (King and the Queen) by Ravindra Kelekar, *Baman ani Abhisar* (adaptation of Tagore's poem), *Papdam kavllyo* (Bunch of Papads) and *Ramgyali Vaghabhoundi* (Ramgo's Tiger–hunt) by Lakshmanrao Sardesai, *Madlo Poot* (Middle Son) by Shantaram Hedo, and *Kundesuskur* (Goan folk-tale) by Shyam Verekar.

Rajhans Vitarann is a publishing house in Panjim, Goa which has decided to bring out regular books for children. *Bhuk Bhishu* (1980) and *Chanimama* (1983) by Ramesh publisher has brought out the following: *Bhaskaracharya*, and *Aryabhatta* (1983) by Arun Heblekar, *Bhuk Bhuk* Bhishu and Chanimama (1983) by Ramesh Velluskar, *Bhatkaracho Kaan* (1982) by Vijay Thali, *Bomo the Great* (1982) by Ulhas Raikar, *Dorya Gazoilo* by Sudha Amonkar, *Bhutachem Gupit* (1982) by Sushanta Nesrikar, *Birbal*–Part I and II (1982-83) respectively, by Purushottam Singbal, *Surashri Kesarbai Kerkar* (1981) by Amita Phaldesai, *Master Deenanath* (1982) by Jawant Kapileshwari, *Mankulim Gitam* (Tiny Songs, 1982) by Mahohar Rai Sardesai,*Atlak Petlak* (1983) by Pandurang Phaldesai, *Footbal* (1983) by Ajit Moyo, *Amchya Gomcho Itihas* (Short history of Goa, 1983) by Nandakumar Kamat, *Nana Shankershet* (1983) by Shivanand Rivonkar, *Ami Saglim Deshannim* (We all, Over Smart, 1983), *Gopi* (1983) by Gajanan Jog, and *Choranchi Tolli* (Gang of Thieves, 1983) by Gurudas Bambolkar.

Some of the very recently published booklets include: *Khellnnim* (Toys) and *Circus* (both songs) by Bhikaji Ghanekar, *Makdachi Maja* (Monkey tricks) by Abhay Velingkar, *Kirmor* (Parrot-Peacock) by Vasant B. Sawant, *Allshank Vagh Khatlo* (Tiger will swallow the lazy, playlet) by Pundalik Nayak, *Geeta* (poems) and *Bodhakatha* (Fables, 1983) by Ramkrishna Zuwarkar, *Chirmulyo* (songs) by Kamala Rao Deshpande.

Konkani periodicals and magazines have been publishing stories, poems, etc. in their sections for children, over the years. A few periodicals like *Apurbai* edited by Shantarm Valaulikar made short appearances. *Maruti* is the only magazine exclusively meant for children being edited and published by Gurunath Kelekar consistently for the last one decade. *Saptak* (1982) by Jaymala Danait is a collection of seven one-act plays for school children. Special mention must be made of Kannyo by Fr. C.C. Pai (Swamy Supriya) released in six 'ghons' (Bunches), the last one appearing in 1982. They are printed in both the Kannada and Devnagari scripts.

S.V.

CHILDREN'S LITERATURE (Malayalam) acquired a separate identity only recently. In Malayalam such a development is a post-independence phenomenon. But this does not mean that there was no literature suitable to children in the pre independence state of the Malayalam speaking people. The former native States of Travancore and Cochin, together with the British–occupied Zamorin's territory of Calicut form the present Kerala State. It has its own history of development and progress regarding children's literature.

More to the credit of Travancore and much to Cochin and to some extent to Calicut, as early as in 1800 or before, child education gained a momentum. The early schooling system in these areas had a speciality. They had a three-language formula. Sanskrit, Tamil and Malayalam were taught in the 'Country Schools'. Among these, Sanskrit dominated. Stories from the *Ramayana*, the *Mahabharata* and the *Bhagavata* were told to children irrespective of caste or community or religion. The children grew up imbibing the spirit of these classics. Stories selected from *Kathasaritsagaram* and *Panchatantram* were also told to them by their elders in a manner attractive to children. Similarly, selected pieces of poetry and lullabies were also sung. This enabled the children to grow up with a sense of rhythm and rhyme.

In 1867, when the first Committee for compiling text books was constituted, the adaptation of modern trends in education became an acute necessity. This may be the first stage in the production of children's literature in Malayalam.

In 1881, Raja Raja Varma Valiya Koyil Thampuran became President of the Text Book Committee. He brought about a change in the production of books for children. He himself was a poet of high reputation. So he could do much to realize his vision about literature for children. Along with selections from classics he himself wrote a number of poems and encouraged others to write for children. His main intention was to instil moral values in the growing minds of children.

Malayalam poets of the modern period like Kumaran Asan, Ulloor Parameswara Iyer, Pandalam Kerala Varma and others followed the track trodden by Valiya Koyil Thampuran and wrote for children. Poets like G.Sankara Kurup and Vailoppillil Sridhara Menon took the cue from the earlier poets and wrote poems for children. Meanwhile K. Sukumaran of North Malabar, Moorkkothu Kumaran, C.Anthapai, O.M.Cheriyan, Arch Deacon Koshi and such other prose writers wrote stories for children in the pattern of *Panchatantra* stories and other works in Indian languages and in English.

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More modern writers like Raja Raja Varma, Eswara Pillai, E.V. Krishna Pillai, Kainikkara Kumara Pillai, Karoor Neelakanta Pillai and a host of other story - writers wrote original stories for children maintaining the Kerala atmosphere. Most of these stories almost followed the textbook style of writing.

Matthew M.Kuzhiveli was the first man who deliberately plunged himself into the realm of children's literature with dedication and devotion. He started translating famous books from English written for children.

Then, he wrote many books originally in Malayalam as well as adaptations from English, and graded them to suit children belonging to various age groups and standards. Though various earlier attempts had been made, Matthew M.Kuzhiveli was the first to bring out a full set of Encyclopaedia in Malayalam which is mainly addressed to children. He wrote more than 200 books and he has published over 400 titles in Malayalam through his own publishing house named Balan Publications. All of these were intended for children, graded for the various age groups. He was awarded Padmasri posthumously.

V.Madhavan Nair, popularly known as Mali, has written many works for children, mostly from the Indian classics. K.P. Kesava Menon, Moorkkothu Kunjappa, N. Krishna Pillai, Anandakkuttan, O.N.V. Kurup, Sugata Kumari and Pala Narayanan Nair are some of the prominent modern writers who showed interest in writing for children. Kunjunni Master, author of *Kunjunni Kavithakal*, has written innumerable, thought-provoking short poems which made him the favourite of children in Kerala. P.Narendranath, T.V. John, Pallikkara V.P. Mohammed, K.G. Sethunath, Sippi Pallyppuram, Tatapuram Sukumaran and others are among the younger writers who contributed to the promotion of children's literature and most of them are recipients of awards and other recognitions for their contributions in this field.

Publications and periodicals in Malayalam intended for children are on the increase. Apart from the children's pages and columns published by some of the prominent dailies every week, the periodicals published exclusively for children have promoted the reading habit in children. Earlier attempts proved failures. Among them *Ambili Ammavan*, a Malayalam rendering of the famous *Chandamama* of Tamil alone survived for a long period. Then came *Balarama* of the *Malayala Manorama* group of publications which created a record in the history of circulation of Malayalam periodicals published for children. It contained a variety of materials to attract children. This new wave inspired others to follow suit. *Balayugam* of Janayugam Publications, *Kuttikalute Deepika* of the Deepika Publications, *Poompatta*, first published by P.A. Warier, which is now being published by Pai and Co., *Balamangalam* of Mangalam Publications, *Muthassi, Malarvadi, Lalu Leela, Thathamma*, etc. are some of them. The Sastra Sahitya Parishat brings out *Eureka* and *Sastrakeralam* intended for children of lower and higher age groups with a view to impart scientific knowledge to children. *Talir*, another solitary periodical edited by Sugatha Kumari and published by the Jawahar Bala Bhavan of Trivandrum, was also popular among the children. With these periodicals and the books produced by Sahitya Pravartaka Co-operative Society, Kairali Book Trust and such other, publishers and the Malayalam versions of books published by N.B.T., C.B.T., N.C.E.R.T. etc., the reading habit of the children in Kerala has increased considerably. All these publications show a lack of understanding of the norms to be followed in the production of children's literature. Perhaps it may be due to the lack of books on children's literature in Malayalam till recently for the reference of these publishers. The first book on children's literature, *Balasahityam Enthu, Enthinu, Engane* (Children's Literature–What is it? Why is it? and How is it?) focusing on the content and the psychological aspects to be considered was written by Palai K.M. Mathew. The second one, *Enthanu Bala Sahityam*, is a Malayalam rendering of the English text *What is Children's Literature?*, a compilation of standard articles presented by various scholars from all over India in the Seminar organised by the State Institute of Children's Literature in 1981. This book covers all the aspects of children's literature.

A.J.

CHILDREN'S LITERATURE (Marathi). The old Marathi literature is rich in variety, but there is little in it for children. The old Marathi poetry abounds in references to children, their games and sports, mother's affection for her off-spring and children's filial love, and the like. A very common theme of songs through the centuries has been the young, naughty Krishna and his playmates, gamboling and frolicking in Gokul. But all this was for the consumption of the adult audiences. Not that children in those old times went without entertainment. As the folklore reveals, children had their songs, lullabies, 'Kahanis' (legends) 'Ukhanas' and 'Bhendis' (word puzzles and charades), and of course and time-honoured grandmother's tales for indoor entertainment. But this again is not literature, if by literature we mean the written word. In fact we have no ancient tradition in children's literature. It has its origin in our cultural contact with the West.

Speaking broadly, children's literature in Marathi began with the publication of the magazine *Balbodha* by Vinayak Kondadev Oak (1840-1915) in 1881. Before that, some children's books had been published, more notable among them being Sadashiv Kashinath Chhatre's *Aesop's Fables* and *Balmitra*, a translation of Barquin's very well-known book *Children's Friends*.

The Balbodha continued to be published for over

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thirty years. Oak's was a moralising attitude in a conventional way. The *Balbodha* remained to the last a one-man affair. As a result, it became stereotyped and lost much of its earlier appeal. Vasudev Govind Apte (1871-1930), a friend of Oak and himself an author, pleaded in vain with Oak to give his magazine a new look. Eventually in 1906, Apte on his own started a new children's magazine *Ananda*, which opened a whole new era in children's literature. Apte knew well that imagination and fancy were the *sine qua non* of children's literature and that it should be in the first instance interesting and entertaining. In the following three decades *Ananda* regaled young readers in Maharashtra with stories, songs, biographical and geographical articles, humorous skits, cartoons, puzzles, etc. *Ananda's* influence at one time was so overwhelming that *Ananda* became a name synonymous with children's literature. Following its lead, a number of magazines came up, prominent among them were *Shalapatraka* and *Balodyan* (Pune), *Khelgadi* (Bombay), *Balbodhameva* (Nasik) and *Mulanche Masik* (Nagpur). All these were good magazines, which laid the foundation for future generation of writers to build a fine edifice on it.

Apte did not rest with publishing a magazine, he also wrote children's books on a variety of subjects. His *Bal Bharata*, *Bal Ramayana* and *Bal Bhagavata*, abridged and simplified versions of the great Indian classics, found their way almost in every educated home. His other books include *Chittaranjan* (1949), a collection of fantasies introduced to Marathi children for the first time and *Ka wa Kase*? (Why and How?) unfolding the mysteries of Nature. By all counts, Apte is the father of children's literature in Marathi.

After his death in 1930, Gopinath Talwalkar took over as editor of *Ananda* and handled it with equal ability and insight.

Notwithstanding what Apte was doing, children's books were still far and few. A lack of awareness even among the educated people about the part books could play in the development of child's personality, accounted for this apathy. Very few good books were, therefore, published till as late as 1930. Among these, were Aesop's fables in more than one version, including the poet and playwright R.G. Gadkari's (1885-1919) *Chimukali Isapaniti* (Aesop's Fables for the little ones, 1911), which for generations to come remained a favourite little book for children. The other books worth mentioning, were B.M. Ambekar's *Panchatantra* and *Hitopadesa*, D.N. Tilak's *Jatak katha* (Jatak Tales), S.S. Navare's tales of the Sanskrit plays on the lines of Lamb's *Tales from Shakespeare*, S.B. Hudlikar's three books of fairy tales: *Na Hasanari Rajkanya* (The Unlaughing Princess), *Butka Pandit* (The Dwarf Pandit) and *Premala Raksas* (The Loving Demon) and Gopinath Talwalkar's *Chandrashekhar ani Mohana* (Chandrashekhar and Mohana) and *Sat Rajahamsa* (The Seven Golden Swans).

No one did better than P.K. Atre to make a dent in their general apathy towards children's literature, when in 1933 with the collaboration of the Karnatak Printing Press of Bombay he carried out his ambitious project of publishing a series of language textbooks for primary and middle schools entitled *Navayuga Vachanmala*. A man of versatile interests, Atre was an eminent educationist with a broad modern outlook, having spent long years in teaching in schools. He took pains in the selection of lessons, many of which he wrote himself, that would elicit creative responses in the child's mind by stimulating its imagination and curiosity. The language had to be simple, direct and evocative at the same time. Atre's aim was that children should develop love for learning and literature; and he succeeded in reorienting the entire concept of children's literature. In fact, so great was his success that the Navayuga textbooks were given a continuous run for nearly thirty years by majority of schools in Maharashtra, like Rabindranath Tagore's *Sahaja Patha* text books in West Bengal.

A new writer at this time emerged on the horizon, whose contribution to Marathi children's literature remains unsurpassed even to this day. He was P.S. Sane (1899-1950) who wrote under the name Sane Guruji, given to him by his young followers and fans. The thirties saw the tempo of freedom struggle rising to a climax and the entire atmosphere in the country was surcharged with a patriotic and idealistic fervour. Even young boys and girls had a part to play in the nationalist movement led by Mahatma Gandhi. Sane Guruji was the most eloquent spokesman of the spirit of these times. Every word he wrote echoed it.

Sane Guruji was as prolific a writer as he was profound. Besides the books he wrote for the adults, which are many and varied, he has written as many as 50 books for children, which include translations of the Western classics like Victor Hugo's *Les Miserables*. He is at his best in his two autobiographical novels–*Shyamchi Aai* (Shyam's Mother-1935) and *Shyam* (1937). Since it was first published in 1935, *Shyamchi Aai* has run into over thirty editions, which testifies to its phenomenal popularity. 'A sacred hymn to mother's love'–Atre described it in these words. The two novels together form the story of Shyam from his childhood to the age of adolescence. In *Shyam*, Sane Guruji created a character of a boy with a kind and benevolent heart, brought up by his fond, loving mother in the best of Indian traditions imbuing in him the great human virtues of love, tolerance, brotherhood and service to the poor and the downtrodden. Shyam was meant to be an ideal for the youths striving to realise Gandhi's dream of free India. This idealism is all pervasive in the writings of Sane Guruji. The literature he wrote for children is like a vast sea, comprising novels, short stories, poems, mythological and folk tales retold, biographies, letters, essays, etc. Of these

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the most popular are *God Goshti* (The Sweet Tales, 1941-44), *Dhadapadanari Mule* (The Struggling Children, 1937), *Sundar Patre* (The Beautiful Letters, 1950) and Gandhi's biography.

But Sane Guruji is much too subjective and sentimental. There is a surfeit of compassion and tenderness in him. An overbearing sense of didacticism pervades all his writings. He created a sort of illusory ideal world where everything had to be good, virtuous and sublime, and the bad and boisterous were an anathema. This does not quite fit in with the psychology of children whose minds yearn to roam in the world of wonders, adventures and fantasies. It is not surprising, therefore, that Sane Guruji's appeal to young readers dwindled considerably in the changed circumstances after Independence. In an overall perspective, however, Sane Guruji remains the most creative and profound children's writer in Marathi.

Another influential children's writer of this time, is N.D. Tamhankar (1893-1961). Like Sane Guruji, there is an unmistakable strain of didacticism in Tamhankar, but he did not quite ignore the lighter side of the child's mind, its impulsive longing for mirth and fun. Tamhankar wrote some six novels and a couple of playlets for children, but he is best remembered by his novel *Gotya*. In *Gotya*, Tamhankar also created a boy character like Sane Guruji's Shyam, but of quite a different bent. A good, well-meaning boy, Gotya takes delight in naughtiness and mischief. He is always itching for an adventure. While Shyam was an ideal to be reached, in *Gotya* children saw their own self projected, which speaks for his sustained appeal. Tamhankar followed his *Gotya* by a complimentary girl character Chingi (1945). In fact she is Gotya's little sister. Other child characters to come in this train, were S.S. Khanwelkar's Chandu (1943), V.V. Bokil's Vasant (1950) and Raja Mangalwedhekar's Mukya (1969).

Children's literature, however, came into its own only after Independence. So long it had remained a side activity of the adult writers, and even Sane Guruji and Tamhankar were not exclusively children's writers. The spread of literacy and the widening of the base of education, created a real demand for children's books. A new generation of writers with a sense of commitment now came up and children's literature received a big boost. Nonsense rhymes, songs, poems, stories, novels, fairy tales, mythological and historical legends, biographies of the great men and women of the world, now provide a grand fare to young readers in their different age–groups. The old attitudes of didacticism and condescensional moralising are discounted, and children's literature, now conforms to a much greater degree to the emotional needs of children. The writer today is no longer satisfied in telling children the stories of kings and queens, the prince charming and his beautiful princess and all those things belonging to the dead past. He is eager to unfold before them the fantastic world of animals and plants, unravel for them the mysteries of the universe and acquaint them with all those wonderful things happening in the arena of science.

These new trends were first clearly visible in the writings of B.R. Bhagwat (b. 1910). After Sane Guruji he is the most prolific children's writer with his score of 75 books, chiefly novels and stories. These include his translations of Jules Verne's stories of the moon voyage and Lewis Carroll's *Alice in Wonderland*. Bhagwat's favourite themes are adventure and fantasy, which he has deftly handled in his novels like *Bhutali Jahaj* (The Witchcraft Boat), *Bramhadeshatil Khajina* (The Treasure in Burma) and *Khajinyachya Betawar Sanju-Raju* (Sanju and Raju on the Treasure Island). His *Faster Fene* is a saga of bravery of a daredevil boy of that name, who roams about the country carrying out dashing expeditions and queer enterprises in the style of Mark Twain's Tom Sawyer. Faster Fene is like a new Robin Hood, who could easily become the accredited hero of children. But with Bhagwat, the subject of search of buried treasures is some kind of an obsession, and he rather lacks in the comic sense.

The other writers who have a major hand in the enrichment of children's fiction are Mahadevshastri Joshi, Gangadhar Gadgil, Durga Bhagwat, Sumati Paygaonkar, Malati Dandekar, Yadunath Thatte, Leeladhar Hegde, Raja Mangalwedhekar, Sarita Padki and Sudhakar Prabhu. Sumati Paygaonkar's translation of Hans Anderson's fairy tales is a very commendable work in translation.

All great poets have one time or the other written poems for children, and some of these have such an irresistable charm that they became household songs, for instance, Balkavi's 'Phularani' (The Flower Queen) and B.R. Tambe's 'Ata Gatti Fu Dadashi (I won't talk to you, brother). But poems such as these are often isolated creations, as though the poets write them for a change. V.G. Maydev (1894-1969) is the first poet to write full-fledged children's poetry in two collections: *Abhinaya Gita* (The Acting Songs, 1932) and *Shishu Gita* (The Children's Songs, 1935) came in the thirties; he continued to write children's poetry for three decades thereafter, adding up to a total of seven books. The child 's sojourn into the land of dreams, as also the funny things that occur in its day-to-day life, are subjects of Maydev's poems, and their speciality is that they are what one may call 'gesticulatory' songs. But Maydev though imaginative lacked craftsmanship. As a result, some of his poems are just humdrum pieces. Although for his pioneering work he has an assured place in the history of children's poetry; not much of what he wrote is now remembered.

The late fifties and early sixties saw a veritable efflorescence in children's poetry, with a host of young poets taking to writing poetry with an enthusiasm not seen

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before. More notable among them were Vinda Karandikar, Mangesh Padgaonkar, Shanta Shelke, Sadanand Rege, Sarita Padki and Nirmala Deshpande. Nursery rhymes, nonsensical verses, children's songs, poems for the adolescents, etc., came, as it were, in a spate. Children's poetry for the first time discovered its lost link with the folklore. Colourful images and rhythmical rhyming that produces hypnotic effect, are the prime qualities of the new poetry. Vinda Karandikar (b. 1918) is a master in this art. In *Ranicha Bag* (the local Marathi name for the Victoria Gardens at Bombay which locates a zoo, 1961), Karandikar opens up the amazing world of animals with their quaint anatomies and weird behaviour as children see them. His *Etuchya Deshat* (In the Land of Etus, 1961) is a fantasy in which Karandikar takes children on a ride to an unknown land where the life is all bizarre and topsyturvyed. Karandikar's poems are a consummate blending of rich imagery and resonant rhymes etched with measured words. Mangesh Padgaonkar, Raja Mangalwedhekar and the younger poet Mahavir Jondhale come close to Karandikar in beauty and excellence. There is a marked tendency among the newcomers in the field to imitate Karandikar. That is a sure sign of the deep impress he has made on the children's poetry in Marathi.

Biographies have a special purpose in children's literature. Besides being a source of inspiration and guidance for individual and social conduct, they provide children a glimpse into the history of the world and how it came to be changed by great men. After Sane Guruji, the major biographer is Raja Mangalwedhekar (b. 1924). In a series of brilliant biographies entitled *Bharat Ratna*, Mangalwedhekar narrates the life stories of India's great men of the present century. His imposing list includes C.V. Raman, Vishweshwarayya, Jawaharlal Nehru, Rajgopalachari, Radhakrishnan and D.K. Karve. P.L. Deshpande's biography of Mahatma Gandhi is a model in biography writing. P.L. Deshpande brings out the stirring drama of Gandhi's life in a style as simple as it could be but evocative at the same time. The book is profusely illustrated by the renowned artist M.R. Acharekar, who lends a magic touch to Deshpande's vibrant text.

On the score of scienfitic literature, S.B. Ranade (b. 1892) is a pace setter. His book *Timbunanacha Radio* (Timbunana's Radio) initiates the adolescent reader into the world of animals and modern inventions and discoveries in the form of stories narrated in a refreshingly interesting manner. The other writers who have made significant contribution to the scientific literature are C.G. Karve, Bhalba Kelkar, Yadunath Thatte, P.N. Joshi and N.V. Kogekar. Bhalba Kelkar's biographies of Indian scientists, Yadunath Thatte's life stories of the Western thinkers and men of science and Mahadevshastri Joshi's books on India's ancient culture, are praiseworthy achievements in this field.

The practice of staging children's dramas, especially in schools, is several decades old, perhaps as old as the schools themselves. The first concerted effort to organise children's theatre movement was made by Bal Rangabhoomi, a dramatic association of Bombay. Ratnakar Matkari (b. 1938), an accomplished playwright, is the moving spirit behind this movement. Starting in 1959, Matkari has so far staged nine children's plays under the banner of Bal Rangabhoomi, and written several one-act plays. Of the plays, *Ganari Maina* (The Singing Myna, 1964), *Kal Lavya Kandyachi Kahani* (The Tale of the Instigating Onion) and *Achat Gavachi Aphat Mavashi* (The Terrible Aunt of the Terrific Town, 1966), made grand success on the Bombay stage. Matkari's plays are pure fantasies, animated by fairies and angels, as well as demons and witches. Besides being highly imaginative, Matkari is also endowed with a sense of the macabre and the horrid. The success of his plays chiefly lies in their fantastic and weird quality.

Vijay Tendulkar (b. 1928) is another outstanding figure in the children's theatre, but quite different from Matkari. Tendulkar depicts in his plays children's domestic delights, their little worries and anxieties. The characters in his plays are children and not any superhuman beings.Tendulkar has an unfailing sense of the working of child's mind and his dialogues are short and suave in the manner of the language children speak and they glow with wit. *Chimana Bandhato Bangala* (The Sparrow builds a Bungalow), which brings out Tendulkar's finer qualities, is acknowledged to be his best. He has written in all eight plays and the last he wrote was in 1972. Sai Paranjape, Madhav Sakhardande and Narendra Ballal are other children's playwrights who have made some distinction. On the whole, however, children's theatre has remained confined to big cities like Bombay and Pune. Beyond these urban centres,it is practically non-existent.

The quality of production of children's books of late shows marked improvement, thanks to the growing awareness in a section of the book trade about the importance of the visual aspect of children's books. The publishers Keshav Bhikaji Dhavale of Bombay, who have been in the forefront in the publication of children's books for over three decades, have all along maintained a certain standard of elegance and neatness. It is a happy augury for children's literature that premier publishing concerns like Mouj Prakashan, Popular Prakashan, Venus Prakashan and the Majestic Bookstall have in recent years enlivened keen interest in children's literature and brought out certain books as their prestigious publications, which can compare favourably with the best books published in the country. Art designing for children's book is an expert's job for artists who can look upon the world with a child's vision. D.G. Godse, Prabhakar Gore, Subhash Avachat, Vasant Saravate, Padma Sahasrabuddhe and V.M Sathe are all highly talented art designers and illustrators, and

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have worked for the afore mentioned publishers. But such books are not many to come by and might even be considered exceptions. The quality in the case of the vast majority still continues to be sub-standard.

Children's literature in Marathi has very definitely established its identity as a separate genre of literature and is no longer a mere appendage of the adult literature, which once it was. It is true that much of the writing is trite and commonplace and there is a large tendency to borrow ideas from the West. But by and large the children today are more fortunate in having good books to read and dainty and delectable songs to sing, than those of the last two decades.

V.S.

CHILDREN'S LITERATURE (Oriya). The origin of juvenile literature in Oriya has been traced in Nana Baya Gita (Nursey Rhymes), children's oral songs, oral stories, play songs, riddles, proverbs and festival songs. A nursery rhyme is a song sung to the small childern by the mothers. These are prevalent throughout Orissa. Their emotional appeal is common, but there appear some differences in their language and composition. A nursery rhyme prevalent in Kalahandi district may be slightly different from that of Sambalpur and Cuttack. The nursery rhymes in Oriya are full of pleasant variations although they are held together by a common purpose. The theme of these nursery rhymes is usually taken from the natural objects like moon, sparrow, frog, cow, fish, cat, etc.

Through image and metaphor the child is acquainted with so many objects of nature. He associates the moon with his uncle and the cloud with uncle's home. The aspect of music, language and metre is also very vital for its full understanding. Sometimes absurd description also occurs in nursery rhymes. The impact of nursery rhymes on children's literature written in the modern period is immense. They act as the spiritual and emotional link between the child and the mother.

Like oral songs, oral stories for children are also available and very popular in Orissa. These stories are told by grandmothers and grandfathers for their emotional development. These stories are characterised by some peculiar style such as 'Kathani' preceding and succeeding the main body of the story. Festival songs have played an important role in shaping the children's literature in Orissa. These songs and stories are sung and told respectively at the time of observing fast for religious and social purposes.

Further, the influence of Sanskrit classical stories such as those of *Panchatantra, Katha Sarit Sagar, Hitopadesha, Briahat Katha, Shuka Saptati*, etc. is there. The educational syllabus in ancient Orissa included some literary pieces like, *Keshaba Koili* (Markanda Das), *Kanta Koili* (Balaram Das), *Artha Koili* (Jagannath Das), *Baramasi Koili* (Shankar Das), *Gyanodaya Koili* (Nathia), etc. which became the source of juvenile literature. Koili is a type of literary composition in ancient Oriya in which the mother expresses her desires to her child in a tender language. The earliest of such composition, *Keshaba Koili* is based on the love between Yashoda and her son Shri Krishna. These lines are composed in an alphabetical order and such compositions were memorised by the children of Orissa in those days when printed books were not available. Similarly some literary works like *Gopi Bhasha* (Danai Das) and *Bhagavata* (Jagannath Das) were studied by the school-going children in those days. The only purpose of this study was to acquaint the child with the events of the *Mahabharata* and the *Bhagavata*. Like Koili, Chautisha was a peculiar type of composition in medieval Oriya literature. Artatran Chautishas are some of the compositions which are very popular with the children. Similarly Boli (Sayings) also formed a part of children's literature in Oriya. It has actually derived its inspiration from devotional songs like, Stuti, Bhajan and Janana, etc.

Against such historical background, a conception of a modern type of literature for children gradually developed and this was mainly due to the arrival of the Christian Missionaries in Orissa in the first quarter of the 19th century. The establishment of an English Charity School at Cuttack in 1822, leading towards the multiplication of school-going children and establishment of printing press in Orissa in 1937 created an environment in which the demand of children for a particular type of literature befitting their psychology and understanding was acknowledged. The translation of the Bible under the guidance of William Carey and subsequent production of text books on grammar, arithmetic, history, science, etc. by erstwhile Missionaries such as Rev. Aromos Sutton, Rev. Lacy, Rev. Edward Marshman attracted the local scholars and educationists to write suitable books for children. The difference between a literary work for children and literary work for elders was felt by all. That is how the foundation of the present day children's literature in Oriya was laid down. In 1869 a committee was appointed for the production of suitable books for children.

Some of the local writers like, Kapileswar Vidyabhushan (*Barna Shiksha*), Ghanshyam Mishra (*Barna Parichaya*), Govindachandra Sharma (*Barna Bodhak*) Pyarimohan Sen (*Shishu Patha*), Prabhakara Churamani (*Padya Mala Upadesh Manjary)* took up their pens in the cause of producing suitable books for school-going children. This was the early phase in the modern period of children's literature.

The pioneers in this field are Madhusudan Rao (1853-1912), Fakirmohan Senapati (1843-1919), Gopalchandra Praharaja (1874-1946), Nandakishore Bala (1928-1975) and many others. Rao who was a teacher subsequently promoted to the rank of Inspector of Schools was well-acquainted with the psychology of the school-going

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children. Though primarily concerned with the object of writing suitable text books to be used in increasing number of schools in Oriya, he was well aware of the moral requirement of the children through literature. The literary creations of Madhusudan Rao for children fall into two phases: (a) text books, prose and poetry with a moral overtone (b) literary composition other than text books.

Madhusudan was responsible for bringing in variety in verse meant for children. He particularly emphasised patriotism, nationalism, moral virtues and a passion for all that is good in life. During his 35 (1873-1908) years of service in the education department, Rao took it upon himself as his sacred duty to revolutionise spiritually the children of his country. Beginning from his primer of learning Oriya, *Barna Bodha* (1895) the poet is credited with the authorship of a number of important works, such as, *Sahitya Kusum*, *Balbodha Kusum*, *Sahitya Prasanga*, *Sahitya Taranga*, etc. In depicting the different scenes and objects of nature he reminds the child that God the almighty is present in every object and according to him the child is the symbol of divine purity.

Radhanath Ray's contribution to the children's literature and that of Fakirmohan Senapati too are confined to text books written by them to remove the long-felt need of suitable text books in Oriya. Their works speak of their association with school-going children as teachers and also as educational trustees in those days. In writing text books they sometimes strayed beyond the historical and geographical limits and adequately and imaginatively drew upon such objects of nature as the animals and the birds and their ways and behaviour which are liked by children. The few stories written by Fakirmohan Senapati are interwoven with the amusing and interesting events from the life of such animals as donkey, cuckoo, mouse, parrot, cat, etc. Authors like Mrityunjay Rath and Govind Rath also wrote for children. During the closing years of 19th century a collection of juvenile poems *Janha Mamu* was published by Sudhala Deva, the then ruling chief of Bamra (2nd edition published in 1903). The number of contributors in this anthology were twelve and they are Sudhala Deva, Tikayat Babu, Satchidananda, Tribhubana Deva, Jalandhara Deva, Pandit Madhusudan Mishra, Kashinath Rajguru, Bishwanath Mahapatra, Bidyabhushana, Somhnath Jyotishalankara, and Duryadhan Naik. The book has exercised an abiding influence on the minds of children and mothers in all subsequent years. Juvenile literature in Oriya is full of references to the moon and its amazing magical beauty. The poems on the moon can be said to be a pattern for poems in Oriya, and when in 1932 Balakrishna Kar (1886-1957) published a monthly magazine for children he named the magazine *Jahna Mamu*.

Gopalchandra Praharaj (1874–1946), acclaimed in Oriya literature as an outstanding prose writer and the compiler of Oriya Lexicon, felt the need of writing for children. He collected the Oriya folk tales for the reading of the children with the titles *Utkal Kahani* and *Katha Lahari*. His contributions to children's literature extends beyond stories and fables and he composed a number of poems for children, viz. the anthology *Dho Re Baya Dho*. In writing verses for children Praharaj adopted folk literature as the basis and inspiration.

The most important author of children's literature in Oriya in the first quarter of the present century is Nandakishore Bala, popularly known as 'Palli Kabi'. Bala sufficiently developed the area of juvenile literature in Oriya. Mostly rooted in the environment, his poems contained in his anthology, *Nana Baya Gita*, breathe an atmosphere in which the simple and play-loving children are involved more and more with their playmates like the domestic cats, cows, dogs, parrots etc. The world of childhood as imagined by the poet is captured in his poems such as Bilua Bhai, Bilai Nani Benguli Nani, Barsha Gita, Para Jodika, Damara Kau, Ho Re Baya Ho, Nida Mausi.

Subsequent writers in Oriya who took up writing for children seriously and sincerely are Chintamani Mohanty (1876–1943), Nilakantha Das (1884-1967), Kalicharan Patnaik (1898), Godabarish Mahapatra, Ramkrishna Nanda, Upendra Tripathy and others. This phase in the growth and development of children's literature in Oriya belongs to the period after 1930 and during this period writings for children developed along the approved lines of psychology and science. Both in subject and form the verses and stories for children were reconstructed. The task of the writers of children's books demanded great skill both in language and in understanding the psychology of a child. The creative education of child through verses and stories was thought of as eradication of bad habits and gradual acceptance of good habits. Therefore juvenile literature in Oriya during 1930 to 1947, the period of the country's struggle for freedom under the leadership of Mahatma Gandhi, was enlarged, rebuilt and revitalised. The biography of national heroes and the stories of important epics of India were told and retold in a manner easily acceptable to the children and the purpose of such biography was the education of the child. A story, whether local or not, was set in a socially educative context. Chintamani Mohanty who is a noted poet wrote *Niti Kusuma Shishudharma*, *Niti Sahitya*, *Shishu Prarthana*, *Dhuli Ghara*, *Budhuni Khela* and so many psychologically appealing poems for children to awaken them to the world of morality and truth in the midst of their play. Pandit Nilakantha Das retold the *Ramayana* and the *Mahabharata (Pilanka Mahabharata; Pilanka Ramayana)* for children. Godabarish Mishra with the sole purpose of writing useful text books designed *Ramayana Katha*, *Mahabharata Katha*, and *Panchavira*. Laxmikanta Mahapatra devoted some pages of his magazine *Dogara* to the juvenile writings. His works like *Pilanka Katha*, *Jiba Jantu*, *Child Khana*, *Phulei Benguli*, *Ah Janha Mamu*, were received well by the

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young readers. He called himself the grandfather of his juvenile readers in his journal. He was to some extent influenced by Madhusudan Rao in some of his verses. Mahapatra wrote text books *Patha Mala*, and *Sahitya Sudhakara*. Kalicharan Patnaik who is a distinguished playwright in Orissa, also wrote stories and poems for children and his style and language bear the impress of his individual treatment. His first composition for children begins with an address to Kalahandia Megha (Dark Cloud) which has captured the attention of the children of all ages. His other works are *Baidhantti* (1921-1922), *Baula Beni* (1921-1922) and *Shishu Khelahi* (1941).

Upendra Tripathy (1903) is a very important author of children's literature. Being primarily a teacher he started his writings with a view to provide his students with reading material and he was a regular writer in *Pilanka Pashu Pakshi Puran*, *Jahna Mamu* and *Mo Desha*. His books like *Ghanti Ghagudi*, *Kasi Kakudi*, *Benga Bahadur*, *Pilanka Pashu Pakshi Puran* and *Dindima* have earned him the unique distinction of a creative writer for children. The effect of music in his poems makes the verses of Tripathy more appealing.

Godabarisha Mohapatra (1898-1965) is an important writer of stories and verses and text books for children in Oriya. Both in quality and quantity his humorous writings have provided new dimension to children's literature, particularly in creating an atmosphere of patriotism and sacrifice before the children. For some time he edited a children's magazine, *Tuan Tuin*, which proved to be very popular.

Efforts of Jagannath Mahapatra in this genre is remarkable. He produced model biographies in plain and simple language for children and such a series was called Anikia Sanskarana (One Anna Series) under the auspices of Nandan Shikhyaka Sabha. Ramakrishna Nanda, Balakrishna Kar, Padamachandan Patnaik Satyananda Mohanty are some of the important writers for children during the years following 1940. Ramakrishna Nanda started his literary career with text books only and the popularity of his text books like *Sahitya Sopan* and *Patha Sopan* led him to write for children and introduce science in juvenile literature. For some time he edited the magazine *Sansar* devoted to children's interest. *Jhumuka* is one of his recent anthologies of poems. One of his prayer songs like that of Madhusudan Rao has proved very popular with the school-going children. Balakrishna Kar, himself a notable writer of stories for children, was responsible for popularising children's literature for more than a decade and his medium was *Jahna Mamu*. It was started in the year 1932 under his editorship. *Janha Mamu* gave publicity to hundreds of writers in Oriya particularly those who started writing for children in those days. The magazine carried every month stories, verses, translations and adaptations from foreign languages. His second attempt was *Madhu Khosha*, a magazine devoted to the cause of popularising science among the children and his *Shishu Sankhali* is a lasting contribution to the encyclopaedic literature in Oriya. Besides, he himself wrote *Shishu Ramayana*, *Phulla Chandi*, *Se Deshara Purna Katha*, *Sapana Puri Nuapatha*, *Char Patha*, etc. After 1940 juvenile literature in Oriya has thus undergone tremendous changes both in form and substance.

Udayanath Sarangi has successfully struck a new role in his writing of stories and verses for children. Starting his career as a writer of text books such as *Odisara Itihas Katha*, *Bharatara Itihas Katha* (1929-1930), he has continued to produce book after book such as *Sindbad*, *Pari Raija*, *Tuka Musi*, *Ali Baba* (21 poems) which proved very popular with the inquisitive children. In this connection the name of Anantaprasad Panda, Agani Das, Bamdeva Mishra, Krishnachandra Kar, Chakradhar Mohapatra, Chandrasekhar Mishra, Baikoli Jyotish Bisarad, Basudev Mohapatra and Nilakantha Rath may be mentioned. Birakishore Das, who is popularly known as Jatiya Kavi for his patriotic songs, was also a capable writer for children. He successfully edited a monthly magazine *Mo Desha* (1946). Ramachandra Acharya dealt with puranic characters and he wrote *Bhima* (1922), *Sachitra Markendeya* (1929), *Sachitra Balmiki* (1931) and *Tulsidas* which are interesting as biographical readers for children. Nilakantha Rath also produced life sketches drawn from the *Mahabharata* and the *Ramayana*. Satyananda Mohanty, Dhaneshwar Satpathy, Gourichandra Routh, Gopalchandra Mishra, Bhawan Pati, Ramprasad Singh, Anantacharan Satpathy wrote regularly in children's magazine, which appeared from time to time. Bamdeva Mishra's *Aurangazeb*, Dayanidhi Mishra's *Dhruba*, Lingraj Mishra's *Guru Govinda Singh* and *Bala Veer Abhimanyu*, Jagabandhu Singh's *Washington*, Radhacharan Panda's *Mahapurusa Peter* and *Doctor Livingstone*, Binod Kanunga's *Pilakanka Bapu*, Sonaprasad Das's *Veer Keshari Shivaji*, and Godabarish Mohapatra's *Kirti Mala* are some of the well written biographies to attract the children's mind. Satyananda Mohanty also wrote interesting stories befitting children's requirements. Sridhar Mahapatra is well known for his popular books written on the themes of the epics.

Kalindicharan Panigrahi, who is a powerful writer of poetry and fiction in Oriya, has also tried his hands successfully in writing for children and he has attained unique success because of his simple and direct language and lucidity of narration. Kunjabihari Das has been a successful writer for children. His several publications both consisting of stories and verses have proved to be very effective so far as the demand of the children is concerned. Manoj Das has made available in Oriya language stories from English. Premalata Das has woven some stories for the children basing them on folk themes. Children's literary series like *Jane Thile Raja*, *Ajanka*

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Kahani, have also been much liked by the children. *Bilua Nanar Huka, Mo Khel Kandhee* by Gopalchandra Mishra has been received well.

A number of young writers have emerged during the period of last thirty years who have been primarily responsible for shaping the juvenile literature in Oriya and leading it to a new frontier of knowledge, expression, information and learning.

Emphasis is laid on the entertaining qualities of children's literature in Science and Technology. International affairs have also been gradually introduced in children's literature. There are three factors which are responsible for the wider expansion of children's literature and for its sudden popularity; these are (1) the increasing number of printing presses in Orissa, (2) the emergence of a large number of children's magazines in Oriya and (3) the impact of All India Radio's weekly forum for children of Orissa. The children's magazines have inspired many young writers to write for children with new ideas and techniques. Such journals include *Prabhata* (1909) (editor Reba Ray), *Panchamrita* (1920) (editor Chintamani Acharya and Agani Das), *Janha Mamu* (1932) (editor Balakrishna Kar), *Mo Desh* (1946) (editor Birakishore). Das) and *Dagaro* (editor Laxmikanta Mohapatra). In fact, the maximum progress and development in children's literature in Oriya has been possible only during the last twenty five years. *Shishu Sampada Tuin* (1957), *Sansara, Mana Pabana* (1960), *Shishu Lekha* (1971) *Mo Desha* (1973), *Bala Binoda, Babul* (1975), *Kishore, Vishwa Shishu, Bara Maza, Tiki Muniya* (1975), *Ame Kuna Kuni* (1975) are some of the magazines which have faithfully served the cause of the juvenile readers in Orissa. The importance given to child's mind by special programmes conducted by the All India Radio is evident. Daily papers like *Prajatantra Samaj, Matribhumi Kalinga* had long since contemplated to provide children's corner once a weak (Meena Shishu Raija Kishore Phouja, Udayabhanu) in their papers. Several prizes instituted by government agencies to encourage children's writers have developed the attitude of both writers and readers. The result has been the emergence of a consciousness among the children and the need for a special type of literature for children.

The children's literature in Oriya is now developing clearly on new lines. A new factor in the changing pattern of juvenile literature in Oriya is the child's growing awareness of and involvement with the outer world.

G.M.

CHILDREN'S LITERATURE (Punjabi). As an infant casts its first glance into this world, clasped in a deep embrace around its mother's breasts, the sweet words of ecstasy and joy of the fondling mother are the first introduction to the spoken language (mother-tongue). The overjoyous mother sings sweet lullabies, while feeding the child and cajoling it to fall asleep so that the mother can snatch a few moments of rest after the travails of labour.

The lullabies, the sweet little couplets and snippets of the age-old folk-tales and folk-songs form the backbone of children's literature in all lands and languages. They have been there from times immemorial and revolve round the birds and animals, fairy tales of pretty princesses, charming princes, the benevolent queens and kings, the ferocious giants, the magician Allah Din, the hidden treasures and the imaginary unknown lands, the glittering stars, the bright romantic innumerable moons, the attractive heavens, the merciful God and the horrifying hell and its ugly demons. Children's literature has been dominated by all these elements in every language, Punjabi being no exception.

Sporadic efforts for the production of children's books for different age groups, keeping in view their psychological needs, were made in pre-Independence periods. Just a couple of Punjabi writers indulged in the 'luxury' of writing books for children in the belief that 'Child is the father of man'. Reputed writers and poets too drifted into this field off and on to cater to the thirst for knowledge of their own children or of their readers. Sardar Gurbaksh Singh of *Preet Lari*, who transformed considerably the writing in Punjabi language and literature, produced a couple of very interesting books for children, *Gulabi Ainkan* (Pink Glasses) being the most popular.)

Among the childrens' periodicals, *Balak* edited by S. Lal Singh, dominated the field for a very long time; *Bal Sandesh*, the monthly magazine edited by Jagdish Singh, blazed a new trail in children's literature in the forties. *Bal Sandesh* was ably edited thereafter by Navtej Singh and is now being continued by Hirdeypal Singh, with a very moderate circulation.

With the dawn of Independence in 1947 India entered a startling new age of progress. Development of regional languages was guaranteed by the Constitution. Partitioned in two irreconcilable parts, Punjab lost its academic and intellectual nucleus Lahore to Pakistan. With the merging of some of the the Princely States of Patiala, Kapurthala and Nabha, East Punjab acquired some Punjabi-speaking territories.

However, the setting up of the Language Department by the Punjab Government gave a fillip to the development of Punjabi. Production of children's literature is one of the important functions of the Language Department. They produce a variety of books for children periodically.

Several private organisation like the Chief Khalsa Dewan, Guru Gobind Singh Foundation, Guru Nanak Foundation, Shiromani Gurdwara Prabandhak Committee, Punjabi writers' Co-operative, New Delhi and the

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Punjab and Sind Bank also have done pioneering work in producing profusely illustrated books for different age groups though their publications relate mainly to the lives and missions of Sikh gurus, saints and heroes. The National Book Trust, established by the Government of India, produces books for children in all the regional languages including a few in Punjabi. Private publishers like Hemkunt Press, Delhi and a few reputed publishers of Amritsar and Jullundur also produce a few books. With the establishment of the Punjab School Education Board in Chandigarh in 1970 production of school text books in all the languages became the responsibility of the Board. With a view to providing supplementary reading material to school students, a monthly magazine in Punjabi *Pankhrian* was started in 1971, under the editorship of Jagdish Singh, Director of the Board, *Pankhrian* at once caught the fancy of school children in the remotest villages of Punjab, and is still one of the outstanding children's magazines. Gurdial Singh Phul's vast variety of stories, plays and informative books are unique and bear the hall-mark of his deep understanding.

Individual writers have also contributed their mite to children's literature in Punjabi. With her deep insight into child psychology Jaswant Gill has produced a rich variety of literature for children and for adolescent youth. Tarlochan Singh's contributions regarding the study of the planets, stars, moons, etc., have set new trends. Dhanwant Singh Sital, Lal Singh, S.S. Amol, Shamsher Singh, Jaswant Singh Kailvi, Piara Singh Data, Singh Balli, Harinder Singh, Satnam Pandhi, Avtar Singh Dipak, J.S. Bawa are other notable writers in this domain. S. Sohan Singh's books in verse-*Raj Kumar Sumer* and *Harni Rani* are innovations in this field. Smt. Bhagwant's *Chiri te Gulela,* an old folk-tale, profusely illustrated was another commendable effort. *Guru Tegh Bahadur* and *Nikian Jindan Wada Saker* by Jagdish Singh are of outstanding merit. Mrs. Prabhjot Kaur's *Mahatma Buddh, Al mal Hoya Thal, Sade Tiohar,* etc., won awards from Language Department Patiala. She has written some very popular text books also. S.S. Wanjara Bedi has collected and published Punjabi folk-tales under the titles of *Punjabi dian Lok Kahaniyan, Punjabi dian Kahaniyan, Gallan Mudh Kadim Dian.*

With an awakening to the realisation that in a rapidly advancing age of the scientific temperament and of the consciousness to attune a child's mind to the highly sophisticated technological age, significant changes have taken place in the substance and material of children's literature in Punjabi too. Except for a brief span of the first couple of years, nay, months of its early life, the child is now exposed to such a vast variety of media, cinema, radio, television, video, etc., which have caught the imagination of children even in remotest villages and transported them into the vast sphere of space flights that the old fairy tales appear to have become completely out of date. Responding to these changed circumstances, the writers and publishers also are bringing out sleek and colourful illustrated children's magazine with exotic subject matters and scientific overtones.

Jag.S.

CHILDREN'S LITERATURE (Rajasthani) Though the writers in the pre-modern period did not adopt the genre, the deficiency was fairly compensated by tales for children available in the folk tradition. Popular folk poems for children have also been published along with these tales, though all those pieces have been recreated or retold rather than being reduced to writing in the original form. Some such collections are:–

1. *Hunkaro Do Sa* L.K.Chundawata, (12 folk tales), Jaipur, 1957. 2. *Akala Sariran Upajai,* Vijayadana Detha, (26 folk tales), Borunda, 1961. 3. *Tabaran ri vatan,* L.K. Chundawata, (10 folk tales), Udaipur, 1961. 4. *Hariya Suwatiya*–L.N. Ranga, (4 folk tales), Jaipur 1983. 5. *Lakhatakiyo*–L.N. Birla, translation by Srjana Samartha (10 tales), Lachamanagadha, 1982. 6. *Cauholi.*

Some of the more popular tales have been taken in more than one anthologies. It is to be noted that these writers have accepted the popular folk tales as a broad base only, while the entire superstructure is their own creation. More such books are : *Jhindiyo* (Poems) *Barahatha, Karanidana* (10 poems), *Phephana,* etc. Two of the poems of this collection––'Tabarano gita' and 'Mharo Desa Chadhai Giganara'—are not of the folk literature variety. These are modern in concept and are intended to infuse the spirit of national consciousness and pride in the children. (2) *Bata Men Hunkaro*—(ed). B.L. Mali 'Ashanta' (9 tales), *Lachamanagadha,* (one of these tales, Theli, is a translation from Russain). (3) *Sonai ro Mora* (ed). B.L. Mali 'Ashanta' (8 tales), *Lachamanagadha,* 1981 (one of these tales—Telephone—is quite modern in concept, while another one is a translation of the story 'The end of the party'—by Graham Green). (4) *Hunkarai Bata Mithi Lagai* ed. B.L. Mali Ashanta, (10 tales)—Lachamanagadha. Manohar Sharma and Dinadayal Ojha—two authors of this collection have tried to make a psychological approach to the subjects which are intended to benefit the children. All others are mostly folk themes, except one—'Mithi Roti'—translated from Russian. (5) *Lapa Bhara Moti*—ed. B.L. Mali Ashanta, (7 tales), *Lachamanagadha.* Some of the stories–'Anokho Parawara' 'Tabara are Suraga', 'Sani Deva ro chalavo'—are psychoanalytical and appealing to the child-mind. Attempts at composing poems for children have been made in

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'Dudha Bharyo Katoro' (A cup full of milk) by 17 different poets. One of the poems—'Chidakali ri Dharana' (Idea of a sparrow) is a translation of an English poem. Some of the poets seem to have a good grasp over the subject. The poetry issue of *Jhuna jhaniyo* (The rattling toy) the only children's quarterly in the language, contains fifteen poems on different topics by a single author, Sawaisinha Dhamora (*Jhunjhaniyo*, Vol. 6. No. 21, Jaipur, 1984). The treatment of the subjects is not agreeable to the child psychology. There are stray mature thoughts and passing remarks on the current social and political conditions which cannot pass as children's literature. *Taran Chai Rata* (The starlit night) is a collection of eleven essays written by B.L. Mali 'Ashanta'. The topics are morning, day, evening, night, moon and stars, sun, children, man, etc. There is no attempt to give any scientific knowledge about these natural phenomana. The essayist has taken the opportunity to go deeper into the abstract fields of thoughts and feelings in order to convey deeper meanings with the help of the imagery. Manohar Sharma's book—*Balabadi* (children's garden), a collection of seven stories, is also somewhat didactic in nature. Then, there are several abridged adaptations of famous English novels and short stories along with a rendering in Rajasthani of *A Treasury of Fables* by A.P. Bhatta, written in the *Panchatantra* style. The famous English work—*Alice in Wonderland*—has been recreated in an abridged form by B.L. Mali 'Ashanta' under the title *Mayanagari* (1982). Another work of this category is *David Copperfield,* based on the novel of this very name by Charles Dickens. The *Treasury of Fables* has been rewritten in Rajasthani by Bhikhamachanda Vidyarthi which forms an issue of *Jhunjhaniyo* (Vol. 5, No. 20 1984). *Suraj Bapa ra Beti Janwai* (The daughter and son-in-law of the sun) is a translation of a Lithuanian folk tale done by S.N. Joshi. L.K. Chundawata has collected eight folk tales of different countries in her book—*Desa Desantara ri Vatan* (Tales from different countries). China, Japan, Burma, Thailand and Afghanistan are the countries other than India. Ramakrishna Bajaj has given his impressions about Russian children in the travelogue—*Rusi Tabaran men,* 1982 (Among Russain children). Two collections of one-act plays, *Kunkun Kanya,* 1982 (The auspicious saffron and the bride) by Mahendra Banawata, and *Payala Hansai,* 1982 (The anklets laugh) by Jayachandra Sharma are meant for the children, but the subject matter and the treatment are of a higher standard. Lastly, we have four novels, as under: (a) *Bhora ra Pagaliya 1979 (Steps of the dawn) by B.L. Suthara, (b) Bilaniyo Dado,* 1979 (The dwarf-sized grandfather) by B.L, Mali, 'Ashanta', (c) *Khushamdi Raju,* 1981—(The Naughty Raju) by B.L. Mali 'Ashanta' and (d) *Baiju,* 1983 by the same author. A collection of popular jokes has been published under the title *Hansi ra Sabadaka,* 1981 (Sips of laughter) jointly collected and edited by Manohar Sharma and B.L. Mali 'Ashanta'. S.N. Joshi and Dinadayal Djha have given us short biographies of national leaders, such as, Mahatma Gandhi, Sardar Patel, Lokamanya Tilak, and so on. Joshi's *Apana Bapuji,* (Our Bapuji i.e. Mahatma Gandhi) is a fairly lengthy book divided into 46 small chapters. Gandhiji's theory about's Satya-Ahimsa' (Truth and non-violence) and his preachings and sayings have also been explained in simple language in the appendices. Dinadayal Ojha has given 18 short life sketches of leaders of national importance in his book *Desa ra Gaurava,* 1972 (The pride of the country). The first eight names of this list (Rammohana Raya, Dayananda and so on) have been published separately under another title *Bharata ra Nirmata,* 1972 (Makers of India), while the rest ten (Gokhle, Tilak, Lajpat Ray and others form the content of *Chuti Umar Mata Kam* (great deed in young age) 1972. As the list of books mentioned above reveals, the best contribution in the field has been made by B.L. Mali Ashanta through his children's quarterly magazine *Jhunjhanio* which is now in its sixth year. Almost all his books have come out through the pages of this magazine. There is a very wide scope for this literature to develop in the language.

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Raw. S

CHILDREN'S LITERATURE (Sindhi). Prior to the adven of the British rule in Sindhi in 1843, there was not even a single Sindhi work in the written form, which was especially meant for children. But, if we take into consideration the Sindhi folk literature preserved through oral tradition which contains considerable material for the younger gene ration, the development of children's literature in Sindh also can be traced back plausibly to the beginning of the 8th century.

The folk literature in Sindhi contains various tales fables, semi-historical legends, songs, nursery rhymes drolls, sayings, proverbs, riddles, anecdotes, jokes, etc. which are specifically meant for the entertainment and instruction of children. A large portion of such oral literary corpus is as old as the Sindhi language itself.

The modern period in the Sindhi literature starts with the conquest of Sindh by the British in 1843. The development of Children's literature in Sindhi during the modern period can be classified conveniently into the three stages:

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CHILDREN'S LITERATURE—SINDHI

After the advent of the British rule in Sindh, although the Sindhi literature showed rapid growth in prose as well as poetry, yet there was no concentrated effort on the part of writers to develop children's literature in Sindhi as a separate branch. Hence, writings especially meant for younger generation mostly got place in school text books and supplementary readers. Besides, some literary, magazines, such as, *Saraswati* (started in 1890) and *Joti* published interesting material for children. It was later on collected and published in the book form. There are a very few Sindhi books for children which were brought out during the later half of the last century. Early writers in modern period who contributed significantly to the growth of general as well as children's literature in Sindhi are Nandiram Thadhomal Sewhani, Udharam Thawardas Mirchandai, Kewalram Salamatrai Advani Navalria Saukiram Advani, Hiranand Saukiram Advani, and Akhund Abdul Rahim. They were followed by four great pillars of the Sindhi prose, Kauromal Chandanmal Khilnani (1844-1916), Mirza, Qalich Beg (1855-1929) Dayaram Gidumal Shahani (1857-1927) and Parmanand Mewaram Ramchandani (1865-1938).

In the field of poetry, an attempt was made to publish folk poems narrating legends and tales. A narrative poem, Kamsen ain Kamrup written by Lalo Bhagat in Devanagari script was transliterated into Perso-Arabic script by Udharma Thanwardas and published in 1869. Udharam himself was a good poet and prose writer. He wrote a large number of moral stories, poems and small essays on different subjects for children which were generally published in school text books and other academic literature.

Two collections of small poems and nursery rhymes *Barana Shaira* by Mirza Qalich Beg and *Barana Gita* by Kauromal Chandanmal Khilnani were published in 1870 and 1891 respectively.

As regards fiction for children, a good number of books containing fables, folktales and small moral stories were brought out during the last century, most of them being translations and adaptations of literary works in Sanskrit, Hindi, English and Persian. The earliest tales of Sindhi in print are those which were printed in Devanagari in the appendix of *Grammar of Sindhi* (Published in 1849) by Captain George Stack. After the standardization of Perso-Arabic script for Sindhi in 1853, a good number of prose books for children were brought out, for instance *Bhambhe Zamindara Ji Galhi* (A tale of Bhambho the landlord, 1854) by Ghulam Hussen Qureshi, *Sudhaturo ain Kudhaturo* (1855) by Sayyad Miran Muhammad Shah, *Esap Ju Akhanyu* (Aesop's Fables) by Nandiram Sewhani and Ellis; *Dilpasand Qissa* (An adaptation of Lamb's Tales from Shakespeare) by Mirza Qalich Beg, *Vetala jun Akhanyu* (Stories of Vetala) by Gurdasmal Kirpalani, *Sabha Jo Singaru* (Decoration of court, selected tales from *Panchatantra*) by Hasaram and Sobhraj Dasvani, *Baranyun Akhanyun* (Tales for children, by Kauromal Chandanmal Khilnani.

During 1901 to 1947 the region of Sindh came under the impact of socio-cultural, political and literary movements which spread throughout the country. The wave of national awakening influenced the Sindhi literature also. In comparison to poetry, the prose became a more powerful vehicle for people to express their emotions, thoughts and national consciousness. In such atmosphere, some poets and writers felt an urgent need to develop children's literature as a seperate branch.

In the field of poetry, Bherumal Mahirchand Advani (1876-1950) though mainly a prose writer and historian, composed a good number of lyrics and small narrative poems, many of which became very popular among children. Kishinchand Tirthdas Khatri 'Bewas' (1885-1947) was the first major poet who, besides leading Sindhi poetry to new directions, felt the urge to mould tender hearts of younger generation. His collection of lyrics *Shirin Shairu* (Sweet poems, 1929) contains melodious lyrics for children. Besides, his several songs, full of national and patriotic fervour, were so popular in Sindhi that children used to sing them. Inspired by the ideals of 'Bewas', Hundraj Dukhayal (b. 1910) and Hari Daryani 'Dilgir' (b. 1916) composed several melodious songs for children. Bawas and Dilgir brought out together *Mauji Geet* for children.

During the period a large number of prose writers came forward to pay special attention to the growth of children's literature in Sindhi. In this field, Melaram Mangatram Vaswani did a remarkable service by establishing *Gula Phula* office in Karachi in 1925, and publishing in monthly series beautifully illustrated books for children of the age group 4-9. *Bala-Ramayana, Bala Mahabharata*, *Bal-Shrikrishin*, *Hindu Vira Balak*, *Insafa Jun Akhanyun*, *Akhlaqi Akhanyun*, *Gula Gadi*, *Paristan* and *Devistan* are some of the titles published under this series. Melaram Mangatram Vaswani besides giving interesting material to children, always aimed at inculcating pride in tender hearts for Indian literary heritage and culture.

An important event in the world of younger generation was the founding of *Balakan-Ji-Bari* (Children's Guild) in 1925 by Shewak Bhojraj. In due course of time, it became an organisation which spread through out India. Shewak Bhojraj started a monthly magazine in 1944, with the title *Gulistan*. It was an importat Sindhi periodical for children containing variety of interesting and instructive material such as stories, essays, lyrics, biographies, humour, questions and answers column, and material on general knowledge.

The first half of the present century, undoubtedly, is the period in which the Sindhi literature showed remarkable growth in quality as well as quantity. Some of the important books for children published during this span of

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time are *Tahika-i-Tahika* (a collection of jokes, 1906) by Kauromal Chandanmal Khilnani, *Barani Ji Vindura ya Pirolyun* (Riddles, 1922) by Mirza Qalich Beg, *Dil-Bahar* (A collection of interesting and humourous stories in four parts) by Parmanand Mewaram, *Baranyun Bolyun* (Tales for Childrens, 1926) by Naraindas Ratanmal Malkani, *Tolstoy Jun Akhanyun* (Stories from Tolstoy, in three volumes) by Shewaram Bhagchand Lala, *Charchan Ji Chahira* (Jokes), *Rano Pratap* (1926), *Shivaji* (1927), *Raja Ashok* (1928) all books by Mellwaram Mangaram Vaswani, *Akhlaqi Talim* by Deumal Mahboobani.

After Independence (1947 onwards) many writers migrated to India. Jethanand Bhavandas Lalawani (b. 1916), a journalist and writer had started monthly series *Phulintan* in Sindh. After partition, he began to publish monthly books for children, 1950, at first from Ajmer, and then from Bombay. Prabhudas Brahmachari (1904–1977) started the monthly magazine *Phulwari* from Ajmer. The management of Kamla High School, Khar, Bombay has published about thirty books under different series for children. The Sindhi literature for children has shown remarkable progress in India but still there are a few subjects like science, technology, adventure on which there is hardly anything in Sindhi. However, the efforts made by Hundraj Balwani for keeping the children's literature alive are commendable.

M.K.J.

CHILDREN'S LITERATURE (Tamil) There were occasional writings for children by prominent men of letters at the end of the 19th century and early 20th century, and traditional classics popular through oral circulation were recorded in simple language. Further, some of the writers contibuted to the children's sections of various Tamil journals. When journals exclusively for children started appearing, more and more writers began writing for children. Certain writers have devoted themselves wholly to writing for children. Many of them write purely for the pleasure of writing.

Periodicals: The first children's magazine in Tamil was printed in 1840. It was called *Bala Deepikai* and was published by the Christian Society at Nagercoil. *Siru-Pillaiyin Nesa Thozhan* published by the Christian Association at Palayamkottai during the same time and *Balyar Nesan* published from Jaffna (Ceylon) by a group of Christian missionaries in 1859 could not continue for long for some reason or other. In 1891, another attempt was made when C.V. Swaminatha Iyer started a journal *Viveka Chintamani* wherein he reserved a section for children. In addition, he published some booklets for children. In 1971, A. Madhaviah published traditional children's stories in his journal *Thamizhar Nesan* serially and later published them under the title *Bala Vinotha Kathaikal*. In 1942 from Rayàvaram, a village in Pudukottai District, emerged a magazine *Pappa Malar*. Following this, a number of magazines appeared, all with a view to cater to the needs of children. Only after the publication of these journals, books for children came to be published and publishers began to show interest in bringing out children's books. Between 1947-52 there were some 40 Tamil periodicals for children. Due to the high cost of production and lack of wide circulation, all these journals except *Ambuli Mama* were discontinued. *Ambuli Mama* however, is being published in 13 languages. Now *Ratna Bala* and 3 or 4 other periodicals are still in circulation.

Today, there are approximately 2000 books written and published in Tamil for children in general. About 40% of them are well illustrated and with a good layout; 10% of the books are poems, 60% are stories, novels and plays and the remaining 30% are books of knowledge and information. No serious effort has yet been made to produce books for children in the smaller age group.

Poems: Of course, in ancient Tamil literature, there are some poems dealing with subjects suitable to children, but the style is not completely suitable to attract children of modern age. Folk songs with a special appeal to children have been in vogue down the ages through oral expressions. Still in the realm of poetry, Kavimani Desikavinayagam Pillai and the poet of national eminence Subramania Bharati, were the pioneers who gave the lead to contemporary poetry for children. Al. Valliappa is well known as the 'Children's Poet' and his *Malarum Ullam*, (The Blossoming Heart: volume I & II) are very popular among children. Some years ago it was Ka. Namasivaya Mudaliar who introduced delightful verses in the elementary text books and following him Mani Thirunavukkarasu, Mayilai Sivamuthu and others wrote a number of poems for children and enriched children's literature in Tamil. In 1970, an anthology was published in Madras. In this, poems by poets from Ceylon, Singapore and Malaysia were included in addition to those from Tamilnadu. This anthology entitled *Muthu Kuviyal* consisting of about 130 poems was serialised in All India Radio, Madras and the poets, (about 60 in number) were introduced by Poovannan who published in 1960 a book under the title *History of Children's Literature*. R. Ayyasami's *Bala Ramayanam* has poems that appeal to the ear, while Thambi Srinivasan's *Sivappu Rojappu* shows some interesting experiments with different technique and form to suit the themes handled.

Poems on pet animals, natural scenes, motherland, nation-builders and scientific subjects have been and are being written in Tamil side by side with narrative poems and witty lyrics. In 1977, the Tamil Writer's Co-operative Society brought out an anthology of story-poems for children compiled by Al. Valliappa. This book consists of 60 story-poems composed by 60 poets. Children of lower age groups prefer jingling nursery rhymes whereas poems

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with good subject matter and powerful expressions generally appeal to the higher age groups.

Stories: There are several writers who have written short stories and novels for children and some of the novels have been serialised in periodicals or broadcast from All India Radio. Besides fairy-tales, animal stories and moral stories, stories from everyday life have also been published. Adventure stories, social novels and historical novels, suitable for higher age groups are also available. Thooran, Poovannan, N.C. Deivasigamani, Thangamani and Arvi contributed a lot to this field. Humorous stories, patriotic stories and science fictions are now available in plenty. Comics that are very popular among children are produced occasionally. Most of these picture stories are serials published in journals.

On the model of *Grimms' Fairy Tales,* the late Vai Govindan started collecting traditional folk tales from all over Tamilnadu by publishing an appeal in his children's weekly *Anil.* Out of his valuable collection, some have been published posthumously in book form.

Plays: There is a great demand for plays for children in schools and children's clubs. And yet, when plays are published in book from, they do not sell well. With the aim of encouraging playwrights to write for children, the Association of Writers for Children conducted a Children's Drama Festival in 1955. At the rate of 2 one–hour plays per day, they staged six plays and the festival, inaugurated by Rajaji, was a tremendous success. But the attempt was not followed as expected. One of the plays *Thanga Kuzhanthaikal* written by Thambi Srinivasan and staged at this festival got the central Government award, the only children's play to get such an award in Tamil. Poovannan and Koothapiran have written a number of plays and enriched the field of children's literature in Tamil. On the Radio too, several good plays are broadcast and some of the Radio stations are conducting children's drama festival to entertain children. At present, there are about 80 books available in this category. 50% of them are good and suitable for staging. A number of one-act plays appeared in children's periodicals and some good plays staged by children in their schools and clubs still remain unpublished.

Non-Fiction: Another branch of literature for children is non-fictional writing. There is a wide range of text-books available on all subjects of scientific and technical interest. But a child would like to know new things, if learning can be made fun. Some of the writers have done this by presenting factual information in a lighter vein and with good humour. At present there are over 300 books in Tamil on different branches of science and in some of these books, a story and dialogue form of presentation have been adopted with advantage. P.N. Appuswamy is a pioneer in this field of writing. It is also gratifying to note that more than 200 books on biographies of great men in different walks of life have been published for children. T.J. Ranganathan's (T.J.R.) contribution to this field is very valuable.

With M.P. Periasamy Thooran as its Chief Editor, the Tamil Academy which has published a general encyclopaedia in Tamil has brought out *Kuzhanthaigal Kalai Kalanchiyam* (Children's Encyclopedia) in 10 volumes. A pioneering work, this publication is quite appealing from the point of view of get-up, illustrations, printing etc. *Kuzhanthai Ezhuthalar Sangam* (Association of Writers for children) founded in the year 1950 by Al. Valliappa has been greatly responsible for the rich development of children's literature in Tamil. This Association organises exhibition of children's books and photographs of children's writers in Tamil, holds conferences of children's writers along with literary meetings and symposia to discuss problems of writers and exchange notes, honours writers and publishers who have rendered valuable services for the cause of children's literature by presenting silver shields and participates through its members in conference and seminars organised by UNESCO, Southern Languages Book Trust, National Book Trust, and Children's Book Trust. In response to the appeal made by the Association, Tamil publishers bring out new books for children every year and these books are released simultaneously on Children's Day (Nehru's birth day–14th November) at a function wherein the authors and publishers concerned are introduced to the public. So far 450 books in Tamil have been released in this manner since 1957. The Association published a *Who's Who of Children's Writers in Tamil* in the year 1961 and its revised edition in 1972 consisting of 370 writers. Another publication of the Association *Thamizhil Kuzhanthai Ilakkiyam –Oru Mathippeedu* (Survey of Children's Literature in Tamil) was released on the occasion of its silver Jubilee (1976). An attempt was made by the Southern Language Book Trust in 1957 to encourage authors even at the manuscript stage. They announced a manuscript contest and awarded prizes for the best written manuscrips and published them in four South Indian languages. The Assoication of Writers for Children also invites manuscripts every year and present A.V.M. gold medals to the best two manuscripts.

A course of lectures delivered by Al. Valliappa in October 1979 on *Valarnthuvarum Kuzhanthai Ilakkiyam* (The Development of Children's Literature in Tamil) at the University of Madras under the Kalki R. Krishnamurthy Memorial Lectureship has been brought out in book form.

Research on children's Literature in Tamil for Ph.D., and M. Phil are being done by students of the University of Madras, Madurai Kamraj University and also of the University of Kerala.

A.V.

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CHILDREN'S LITERATURE (Telugu). As in other Indian languages, children's literature in Telugu, in its modern sense, developed only after coming under the influence of western literature. However, Telugu had innumerable songs and stories meant exclusively for children which included nursery rhymes, non–sense rhymes, humorous songs, didactic songs and the like. A Telugu song says that children go to sleep when lullabies are sung and serpents dance when the wind–instrument 'Nagasvar' is played.

The well–known informative book which was till recently taught to the Telugu children is *Pedda Bala Siksa* written by Puduru Sitaram Sastri and first published in 1847. This commences with the lists of alphabets in Telugu, Kannada and other languages and ends with the famous Shyamala Dandakam. In between are the fables, maxims and important details about world geography, the Railways, etc. In short, it is an encyclopaedia for the growing Telugu child.

Kandukuri Viresalingam Pantulu is one of the pioneers in the field of children's literature. His *Satyarjapurvadesa Yatralu* is an interesting storybook for children. Gurazada Venkata Appa Rao's *Puttadi Bomma Purnamma* (Purnamma, the golden doll) is an excellent story poem. In spite of these books however, it can be said that a real effort to produce good children's literature began only from 1910 onwards. It is during this period that Venkata Parvatisvara Kavulu (the twin poets) Chinta Diksitulu, Gidugu Venkata Sitapati, Veturi Prabhakara Sastri, B.V.N. Narasimha Rao, B. Rajanikanta Rao and a host of others wrote several songs, poems and stories for children.

Venkata Parvatisvara Kavulu has published *Bala Gita Vali* (Poems for children: 5 parts).

G.V. Sitapati has, through his songs, enriched the children's literature in Telugu. In 1940 when he was editing the popular literary monthly *Bharati*, he had set apart 2 pages for children's songs and stories. Among his songs, *Chilakamme Pendli* (The parrot's marriage), *Railu bandi* (The railway train) and *Iga-Salidu* (fly-spider) are worth mentioning. Chinta Diksitulu wrote songs and narrated stories. The first children's novel entitled *Lila Sundari* was penned by him. His other writings have become equally popular.

Innumerable books have appeared, giving stories relating to legendary, didactic, historical situations, besides the retold versions of the *Ramayana*, the *Bharata* and the *Bhagavata*.

At this juncture, M. Bapinidu's *Telugu Talli*, Md. Khasim Khan's *Bala Vijnana Sarvasvam* (Children's Encyclopeadia) and the bibliography of children's books in Telugu compiled by P.S. Devadas and P. Devadanom should be referred to as they serve as good reference books and are also valuable additions to children's literature in Telugu.

1945 saw the birth of a monthly called *Bala* entirely devoted to children's literature. It appeared under the able editorship of the Nyayapatis (Raghava Rao and Kamesvari). This was followed by *Balamitra*, *Chandamama* and other children's journals. Earlier, a few journals like *Balakesari* had appeared.

The credit of popularising children's literature should go to the Nyayapatis who made it their life mission to inculcate in children the habit of reading books and listening to the children's programme broadcast by the All India Radio. They made the Radio programmes interesting and informative. The efforts of the Southern Languages Book Trust, Madras, in providing interesting reading material for children also deserve mention. They have published a good number of children's books in Telugu including translations from Tamil and other languages. It is heartening that the government of Andhra Pradesh has been evincing keen interest in children's literature. The Andhra Pradesh Balale Akademi has been doing commendable work from its inception. Besides organising statewide competitions for children and workshop-cum-taining camps in creative writing for Children's writers, it published anthologies of biographies, one–act plays, stories, dance–drama. The Akademi also runs a children's monthly called *Bala Chandrika*.

It is significant that individual authors and commercial publishers are also bringing out valuable books for children. The National Book Trust, India, has also brought out several books for Telugu children.

Informative books of general knowledge and popular science are being written, usually by experienced teachers of science like Vissa Appa Rao, Vemaraju Bhanu Murti, A.V.S. Rama Rao and others. Among the writers of children's literature, M. Suryanarayana (Masuna), R. Bharadvaja, Kavi Rao, Reddi Raghavayya, M. Venkata Rao, I. Sarasvati Devi, V. Venkatappayya, V. Sambasiva Rao, Edida Kamesvara Rao, M. Ramakrishna, C.R. Sharma and several others may be mentioned for suppliying interesting reading material for the children.

C.R.S.

CHILDREN LITERATURE (Urdu) Urdu is a modern language not backed by sufficiently long tradition. 'Nazir Akbarabadi' (b. 1735, d.1830) is supposed to be the first poet who wrote poems for children. A collection of his poems for children, *Bachchon ke Nazir* was published in 1958. These poems do have moral lessons, but the poet's approach makes the text thoroughly enjoyable for children. Nazir also wrote poems on the religious festivals of different communities. He was a people's poet in the real sense, and was admired by men of all communities. He also loved animals and birds and has written some interesting poems about them, such as 'Reech Ka Bachcha', 'Hiran ka Bachcha', 'Bulbulon ki Larai' and 'Hans Nama'.

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Maulvi Muhammad Ismail of Meerut (1844–1917) who concentrated mainly on children literature did pioneering work in the preparation of text books for children. His poems and stories written exclusively for children in a simple language and an interesting style were included in many of his text books. He shows a thorough grasp of children's vocabulary. His text books have accordingly been used in the teaching of Urdu language for more than a hundred years.

Maulana Muhammad. Husain Azad (1832–1910) a top stylist and writer in Urdu, prepared three text books for children on the suggestion of Major Fuller, Director of Eductation, Punjab in which he has retold some interesting tales from the History of India particularly useful for young minds. His collection of tales *Qasas-ul-Hind* written in a simple and interesting style became very popular with the children. Another book *Nasihat ka Karunphul* meant for boys and girls was written in the form of dialogues. In this book the Maulana has impressed upon the young minds India's traditional values, virtues and standards of morality.

Maulana Altaf Husain 'Hali' (1837–1914) was a versatile writer. He was a poet as well as a prose writer of the first rank. Being a teacher he understood the psychology of children and wrote poems glorifying Indian culture and also some powerful patriotic songs. For their simplicity and charm his poems like 'Piare Nabi', 'Duniya ke Malik', 'Ladla Beta', 'Mitti ka Diya', 'Mein Bara' 'Hunga Ammajan', 'Barkha Rut', 'Hub-e-Watan', etc. are still popular with children.

Allama Shibli Nomani (1857, 1914), a contemporary of 'Hali' has also written some poems for children, which are included in his collection *Majmua Nazam-e-Urdu*. The Poem *'Jahangir ka Insaf'* is particularly popular with children.

Nazir Ahmad 'Dehlavi' (1831–1912) often considered the first Urdu novelist, wrote many interesting novels for young girls. The story of '*Mirza Zahir dar Beg*', or *Hazrat Bi's story*. may be cited as examples. Nazir Ahmad wrote primarily for girls, especially the Muslim girls, because he saw that people of his community were not much interested in the education of girls. *Taubatun Nasuh Binat-un, Nas* and *Mirat-ul-Uroos* are some of his more popular novels from the angle of the children, particularly young girls.

Allama Muhammad Iqbal (1877–1938), often acknowledged as the greatest poet of the early period of the twentieth century, is best remembered in India for poems which he wrote for children: 'Sare Jahan Se Achcha Hindustan Hamara', 'Himala', 'Parinde ki Faryad', 'Jagnu', Hamdardi', 'Bachche ki Dua', 'Ek Parinda aur Jugnu' and such others. He also translated some English poems and versified some stories which had a moral background and were therefore useful for children.

Brij Narain Chakbast, (1882–1926), was a popular poet and a great nationalist. His patriotic songs inspired children. Although his language was not very simple, the thought content helped children to understand and enjoy his poems. 'Chakbast' also versified certain incidents of the *Ramayana*. His poems were prescribed in school text books.

Tilok Chand 'Mehroom' (1877–1966) was another significant poet of children's verses. Although he wrote poems for adults also, he will be remembered mainly for those he wrote exclusively for children. His main themes were patriotism and the beauty of nature. His poems helped children to understand the meaning of freedom, peace and progress.

Afsar (Hamid-ul-Lah) (1895–1974), wrote poems as well as stories. For his poetry he selected topics that had a direct bearing on the psychology of children. His favourite topics were: 'Beauty of nature' and 'Patriotism'. He also versified many interesting stories. Some of his booklets viz. *Asman ka Hamsaya, Pandhra August, Makanon ki Kahani, Gandhiji ke Sathi, Hikayat-e-Gandhi, Hamara Jhanda* and the anthology of his poems entitled *Bachchon ke Afsar*, which provide general knowledge and useful information for children, became very popular. Institutions like the National Book Trust, Children Book Trust and Sahitya Akademi have also produced useful literature for children. *Id-Gah* by Prem Chand and *Foot Ball ki Kahani* written in an autobiographical style by Raj Narain 'Raaz' may be cited as good examples. Jagannath 'Azad' has written poems for children, contained in *Bachchon ki Nazmein* (Publication Division, New Delhi).

At. P.

CHILIKA (Oriya), a long, descriptive poem (750 lines), based on the lake Chilka, adjoining the Bay of Bengal, in the eastern coast of Orissa, was published in 1892 and written by Radhanath Ray (1848-1908). It was dedicated to Sri Ramchandra Bhanja Deb, the then King of Mayurbhanja, an ex-feudatory state of Orissa, and the poem also ends with a reference to the same king by name who has been spoken of as the destroyer of gloom of illiteracy in Utkal (Orissa). The poem consists of end-on rhyme couplets, and each line consists of 12 letters. The structure is generally musical and the language is a combination of Sanskrit-based words with colloquial words, and emphasis on the former. A large part of the poem is given to an account of Chilka, its vast expanse of blue water, varying vegetations, innumerable fishes, numerous types of birds many of which come to Chilka every year from distant lands, its islands, forests and many rivers that flow into it as well as the villages, places, temples and mountains that surround it. Then there are changing pictures of the lake with the change of seasons, as also with the change of hours during the day, with fine

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pictures of afternoons, evenings and moon-lit nights. Thus this is how the sun sets over Chilka: "Now the Lord Sun sets his golden throne on the top of valley in the west. As the long shadows fall on hills, the yellow turns to blue. As the cattle return home, the noise of bells round their necks fill the valley and echo in the forest-path. The smoke rises from hamlets below and curls through the forest." Or the moon-lit night is described as follows—"The white moonlight falls on vast blue expanse of Chika even to the distant horizon. The fishermen's boats now dot the eastern line, and as they return home from the sea their happy songs float lazily over Chilka. The spirit of the songs moves over blue water and vanishes in white moonlight. All around in sweet moonlight the sweet maidens laugh and sing". Or the account of night is one of quiet and peace—"Now the night has come; the noise is no more; the earth is quiet.... The chequered forest looks like the body of a snake. The hills and forests are quiet; men do not move; only the cricket sings; only the distant stream murmurs. The night deepens.The peace reigns everywhere". The poem makes references too, such as to the past glory of Orissa when the ships used to go out from Chilka to distant lands. But it mainly remains a fine descriptive poem, describing nature's beauties woven around Chilka, the lake, as the central figure, and to that extent it has inspired a whole line of descriptive poems in Oriya Literature.

Jo.M.

CHIMANRAVANCHE CHARHAT (Marathi) is a collection of humorous essays and stories by Chintamman Vinayak Joshi, an eminent Marathi humourist of last generation. First published in 1933, the book now runs into its 10th edition. In his introduction to the book, the writer states how he developed his humorous style through earlier imitative attempts and discusses the genesis of his stories. 'Chiman' is the abbreviated form of the author's own name. He is the central character and all the stories are woven round various funny incidents and petty adventures in his life. Chiman is portrayed as an average Marathi middle-class man, neither clever nor dull, but a simpleton, neither brave nor coward, but cautious, and self-protective-a typical clerk. The author calls them stories but they are rather straight narratives, told in an interesting humorous style.

Earlier Joshi was influenced by two humorous stalwarts–S.K. Kolhatkar and R.G. Gadkari whose pen name for humorous writings was Balakram. In this first few stories, the influence is clearly preceptible. The writer confesses that 'Tikakar Ani Nhavi' (The Critic and the Barber), and 'Maza Mumbaicha Pravas', the two parodies were inspired by Kolhatkar's writing of similar nature, But he soon left parody for satire which he thought more suited to his temperament.

Though four of his stories 'Lagnasarai' (The marriage season) 'U.Kidwe, ICS', 'Varsanshodhan' (In search of a Bridegroom), 'Akher Lagna Jamale' (The marriage settled at last) are similar in subject to those of 'Balakram', he has developed a style of his own. They are satires on the Hindu marriage system with tiresome search for a bridegroom done by bride's father and severe hurdles like the caste, gotra, horoscopes, and dowry that have to be crossed during the process. Things have much changed now. 'Bolwan' (Dismissal) is another satirical eye-opener on bigamous marriages in fashion amongst some writers who on the pretext of intellectual starvation used to desert their uneducated wives, and go in for more compatible educated girls. 'Gulabn', 'Pahara' and 'Capt. Chimanrao Scout Master' tell funny exploits of Chimanrao and Gundyabhau.

Perhaps the best story in the collection is 'Maze Dattak Vadil' (My Adopted Father) in which simpleton Chimanrao is very cleverly cheated and robbed by a rogue who claims him to be his son lost 20 years ago. It is a hilariously funny story. So is another one 'Raosaheb Chimanrao State Guest". It is a satire on the corrupt administration of the princely states where good for nothing staff cheated the guests and the State as well, and rulers were also equally good for nothing.

Joshi's humour entertained Marathi readers for four decades. The book established him as a humourist with a difference. His humour is gentle, pleasing and mostly situational. It tickles, but does not pinch. He exposes human frailties and inconsistencies. His twin characters Chimanrao and Gundyabhau have become memorable in Marathi literature.

I.S.

CHINGANGBAM KALACHAND SHASTRI (Manipuri, b. 1903) was a scholar of distinction. Born in a Hindu family and son of a noted Nata Sanskirtana, musician of Manipur, he is a graduate of Calcutta University, B.T. of Gauhati University and Shastri of Kashi Vidyapith. He worked as a teacher in schools and retired as Head Master of Johnstone High School, Imphal; he was a also a lecturer in Manipuri in Imphal College, Imphal. He undertook the translation of the *Mahabharata* into Manipuri from the original Sanskrit in 1965 which is nearing completion. *Basudev Mahakavya* is an original Manipuri epic he wrote on the theme of killing of Kamsa by Krishna. *Premdut* is composed in Sanskrit on the lines of Kalidasa's *Meghadutam*. He translated into Manipuri Kalidasa's *Raghuvamsa* and the *Gita*, wrote Manipuri *Vyakaran Kaumudi*, *Sheireng Leiteng*, a book on rhetoric and *Ashamba Manipuri Sahityagi Itihas*, (a history of Manipuri literature). Associated with the theatre movement in Manipur he can sing, act and write; he translated several plays from Hindi and Bengali. He was President of the

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Manipuri Sahitya Parishad, Manipuri Hindi Parishad and Sanskrit Research Committee and many other such organisations. He was awarded Padmasri in 1971 by the Government of India, fellowship of the Manipur State Kala Akademi in 1974, and honoured with the title Sahitya Bhusan in 1966 by the Manipuri Sahitya Parishad. received the national fellowship for the best teacher from the Government of India. Deeply religious, now he spends his days in propagating the essence of Indian literature, culture and religion by way of narrating and commenting on great Indian classics in localities throughout the State.

I.R.B.S.

CHINNAYA SURI - PARAVASTU (Telugu, b.1806, d. 1862) was born to Srinivasamba and Ramanujacharya belonging to Chattada Vaishnava sect. Chinnaya is the Telugu version of the Sanskrit of Srinivasa. Being the only son of his parents, he whiled away his time till his sixteenth year in playful activities. However, he learnt Sanskrit, Tamil and Prakrit under the guidance of his father. Kanchi Ramanujacharya taught him Tarka, Mimansa and Alamkara Sastras. He learnt Vedartha from a North Indian pandit, Rama Sastri. Chinnaya worked for some time in the Afghan School in Madras and then he joined Pachaippas' College and worked there from 1844 to 1847. He became Professor in Presidency School (which was to become Presidency College later). His scholorship and erudition came into limelight in this period. The then President of the College, Arbuthnot was impressed by his erudition, teaching skill and writing ability and added the title, Suri (meaning scholar or pandit), to his name. He was presented with a golden anklet inscribed with the title, 'Chinnaya Suri'. From then on he came to be known as Chinnaya Suri.

He was the first Professor in Telugu, Madras University, which came to be established in 1853. He wrote *Nitichandrika* in this period and dedicated it to the Vice-Chancellor of Madras University, Arbuthnot.

Chinnaya Suri's acitivities were three-faceted, namely, teaching, research and writing. He had a printing press called 'Vanidarpanam' for his printing work. He published a monthly, called *Sujanaranjani*. In his view, a dictionary, and a book of grammar are essential for the development of any language.

Following this ambition, he wanted to publish *Nitichandrika* in four parts out of which the first two, *Mitralabha* and *Mitrabheda* were first brought out in one volume. Not that there was no prose writing in Telugu before Chinnaya Suri. But his prose was of a distinct variety which was at once beautiful and erudite. His attempt was to teach language to the pupils through the medium of stories. His prose was unique in its own way, the like of which could not be seen before him or after him. Students of Telugu language and literature have continued to study his *Nitichandrika*.

The brightest jewel among his creations is his *Bala Vyakaranam*. There were works on Telugu grammar even before Chinnaya Suri like *Andhra Sabba Chintamani* in Sanskrit by Nannaya, *Andhra Bhasha Bhushanam* in Telugu poetry by Ketana, commentaries like *Balasaraswathiyam* and *Ahobalapanditiyam*. But they lacked brevity and simplicity. Inspired by the aphorisms of Panini's *Ashtadhyayi*, Suri wanted to make a gift of a similar nature to the Telugu people. Before he actually took up *Balavyakaranam*, he wrote grammar books of different styles: (1) *Padyandhra Vyakaranam* (1 chapter), (2) *Samskrita Sutrandhra Vyakaranam* (complete), (3) *Sabda Sasanam*, (4) *Sabda Lakshana Samgraham* (5 chapters). But none of them came up to his ideal standard. Then he made another attempt. His vast teaching experience and erudition ultimately came to his rescue in creating the wonderful *Balavyakaranam* in the *Ashtadhyayi* style with 10 chapters and 465 aphorisms. It took nearly eighteen years of tireless effort and shows the influence of *Vaiyakarana Siddhanta Kaumudi*.

He reached different corners of Telugu Land, studied and collected Telugu words and usages and prepared the manuscript for a complete dictionary in his own hand. This provided the source material and inspiration for *Sabdaratnakaram* by Bahujanapalli Seetharamacharyulu and Suryarayandhra Nighantuvu.

He authored many other books including *Adiparvam*, *Pachayappa Yasomandanam*, a commentary on *Viswa-Nighantu*, *Nitisamgraham*, *Aksharaguschcham*, *Andhra Dhatumala*, *Vibhakti Bodhini*, commentary on *Andhra Sabda Chintamani*, *Andhra Kaumudi*, *Andhra Kadambari*, *Yadavabhyudayam*, *Hindu Dharma Shastra Sangraham*, *Chatuvu poems*. However, *Nitichandrika* and *Balavyakaranam* have stood the test of time signifying the greatness of Chinnaya Suri.

A.Ve.

CHINTAMANI (Hindi; b.1600, d. 1680-85). The change from 'Bhakti' to 'Riti' was not altogether unexpected in the course of Hindi literary development. After 'Bhaktikal', considering the main poetic trends of the age, historians have given it different names, 'Ritikal', 'Sringarka', 'Alankarkal', etc. The full stream of 'Ritikavya' in Hindi really began to flow after the passage of half-a-century of post-Keshav period. Chintamani, born in a Kanyakubj family, stands at this juncture. This uninterrupted flow of 'Riti' poetry originated with the works of Chintamani, son of Ratnakar Tripathi and eldest brother of two great poets, Matiram and Bhushan. As such Ram chandra Shukla recognised him as the originator of 'Ritikal' while Nagendra regards it as a mere chance. He

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was well-versed in Sanskrit besides having full command on Brajbhasa. He enjoyed the patronage of several rulers including Suryavansi Bhonsle Raja Makrand Shah of Nagpur and was rewarded even by Shahjehan. His period of composition may be regarded as around 1643. He mainly followed the 'Rasadhvanivad' of 'Uttar-dhvanikal' of Sanskrit in his important works, *Kavyaviveka*, *Kavikul-Kalpataru* and *Kavyaprakash*. He belonged to the first section of 'Riti' tradition comprising the poets who usually describe all the aspects of poetry after *Kavyaprakash* of Mammata. Out of his works, the best known work *Kalpataru*, regarded as a comprehensive treatment of various topics related to poetry, was composed in 1650. The basic work of the second school was *Ras Manjari*, which has been based on the theory of erotic sentiment, chiefly concentrated on the differentiation and classification of 'Alankars'. His other works including *Chhandavichar* an elaborate work on prosody, are preserved in the State Library of Datiya. Another parallel work *Sringar Manjaria*, a poetic translation of Sanskrit book *Ras Manjari* has been mixed with his original works. Bhagirath Mishra edited this important work in which the poet generally used verse while giving illustrated descriptions and prose on the pattern of 'Karikavritti'. Being a profound scholar he wrote books which covered the entire field of poetics with its different theories. With two other names, 'Mani' and 'Srimani', he attained great success as a poet. *Ramayana* was another of his known works. He composed it in chaste language full of alliteration with a complete mastery over the use of Brajbhasa. On the whole, both as a poet, like Matiram, and an Acharya covering the entire field of poetics, like Bhikharidas and Kulpati Mishra, his position is authoritative.

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K.B.

CHINTAMANI (I, II & III, Hindi; first published 1939, 1954 & 1983 respectively). This collection of essays by Ramchandra Shukla was first published in the year 1930 under the title, *Vichar-Vithi*. After a good deal of additions, alterations and revisions it later appeared in the form of *Chintamani* Part I in the year 1939. The first ten essays of this collection pertain to human emotions or feelings ('Bhav ya Manovikar') and the rest of them seven in number - dwell on topics related to practical criticism as well as principles of literary criticism. The essays regarding 'Bhav ya Manovikar' had been published earlier in 1912-1919 under the title 'Manovikaron ka Vikas'. The first essay propounds the psychological aspect of 'Bhav ya Manovikar', the next seven essays—'Utsaha', 'Shraddha aur Bhakti', 'Karuna', 'Lobh aur Priti', 'Ghrina', 'Bhaya' and 'Krodh' are linked with the main enduring emotions (Sthayi-Bhav) of 'Rasas.' The remaining two essays, viz. 'Lajja aur Glani' and 'Irshya' are linked with the fleeting auxiliary emotions (Sanchari-Bhav) of the 'Rasas'. Among the essays on the topics of criticsm, three essays - 'Bharatendu Harishchandra', 'Tulsi ka Bhakti-marg' and 'Manas ki Dharmabhumi' deal with applied criticism while the remaining four, viz. 'Kavita kya Hai', 'Kavya mein Lok-mangal ki Sadhanavastha', 'Sadharanikaran aur Vyakti-Vaichitryavad' and 'Rasatmak Bodh ke Vividh Rup' deal with principles of criticism.

The themes of the essays relative to emotions or feelings (sentiments) are not limited to activities accepted or recognized by psychological analysis; their study is rather the result of the urge based on free thinking. Keeping the common sensibility in view, the emotions are defined in the perspective of modern psychology. But the personal sensibility, contemplation and new ideas have imparted them a completely original form. Perhaps for the first time in Hindi literature, such a vital depiction of 'Bhav ya Manovikar' has been put across in a psychological and literary perspective. In the preface, the author describes them as some "vital regions, that he chanced to visit during his inward journey. His mind has been on a constant journey but the heart has always kept company with it." Thus inspite of the fact that the mind had an upper hand, his interpretations do not suffer from the lack of support by the heart. It would be difficult to categorise these contemplative essays into the traditional subjective or objective essays as the essence of both has got inextricably interwoven in these essays. While writing these essays Shukla's eye is concentrated basically on literature, and not on mere factual or theoretical research. That is why we do not find here a mere discussion of psychological theories through the collection of factual data, nor do we have any discussion about the possible classification of emotions from the point of view of psychology. On the other hand, we have a logical discussion about the emotions as they manifest themselves in the various conditions of public life from the point of view of 'Rasa' or enduring emotion. It appears that Shukla's aim is confined to that extent through which he can show how these basic emotions have an all pervasive existence in human life.

The social interpretation of emotions or sentiments is, as a matter of fact, the basic subject matter of these essays. The writer here also indicates which emotions contribute to the people's welfare (Lok-mangal) and which others get transformed into psychologial ailments. In order to understand the emotion in its completeness, he tries to explain all the elements of 'Rasa' through gestures, feelings, thoughts, instincts and psychological endeavours.

The essay 'Kavita kya Hai' represents the sum and substance of his life-long reflections on the essentials and

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essence of poetry. The process of modification and revision of this important essay continued right from 1909 to 1929. It may thus be termed as the basis, and the edifice of his literary emotion as a whole. The essay 'Kavya mein Lok-mangal ki Sadhanavastha' abounds in solid arguments. 'Sadharanikaran aur Vyakti-Vaichitryavad, deals with the process of 'Rasa'. In order to explain the Indian theory of Rasa , the mental states of the poet, the reader and the poetic work have been analysed in a theoritical perspective. Shukla has revised the ancient theory of Sanskrit poeticians and has given it a universality through his more modern and systematic perspective. The last essay 'Rasatmak Bodh ke Vividh Rup' discusses the permeative character of 'Rasa'. Refuting the theory of 'art for art's sake', and the Freudian dream theory, he has laid emphasis on the theory of reciprocity of literature and life (Art for life's sake).

The *Chintamani*: Part II was published in the year 1954 by 'Nagari Pracharini Sabha, Varanasi (U.P.). It is a compilation of three long essays - (1) 'Kavya mein Prakritik Drishya', (2) 'Kavya mein Rahasyavad', (3) 'Kavya mein Abhivyanjanavad'. The editor Vishvanath prasad Mishra, has termed them as 'critical essays'. These essays reflect the depth and minuteness of Shukla's study of modern as well as ancient literature and of the Indian and western theories of literary criticism. These critical essays form the foundation stone of Shukla's critical approach to literature. His theory about the direct depiction of Nature in poetry is elaborated in the essay 'Kavya mein Prakritik Drishya'. While laying emphasis on the age-old relationship of man with nature and its various aspects, he maintains that nature represents the 'Vibhav Paksha' of poetry. In addition to this, the essay is an excellent critique interpreting the attitude of representative Sanskrit and Hindi poets towards nature. The next essay 'Kavya mein Rahasyavad' was intended to dispel the ignorance and illusion that prevailed about 'Chhayavad' amongst students of Hindi poetry. Shukla maintains that the mystical poetry is not essentially based on the natural emotional content of Indian poetry. To him Rahasyavad appears to be a philosophy of a foreign origin, which drives poetry away from its basic simplicity and invests it with an air of artificiality with the introduction of an unknown invisible, unearthly and spiritual entity into it. The third essay of the collection, viz. 'Kavya mein Abhivyanjanavad' mainly reflects on modern Hindi writings in the context of the detailed analysis of expressionism (Abhivyanjanavad). He finds the expressionistic theory guilty of the neglect of 'context'. With its undue importance to 'form', and refuting the theory of 'Art for art's sake', he pleads for the theory of 'Art for life's sake' as more balanced and rationalistic and quotes 'Richards and the Indian Theory of 'Rasa' in his support. From the point of view of critical approach to literature, it thus respresents one of his most important facets of his critical writings.

The third collection of essays, under the title *Chintamani* (Part III) was published as recently as the year 1983, edited by Namwar Singh. It consists of twenty essays of Shukla that had remained uncompiled and unpublished so far. The first two essays of this volume 'Sahitya' and 'Pleasures of Imagination' are translations of Cardinal Newman's 'Literature' (selected in his book the *Idea of a University)* and Joseph Addison's series in *The Spectator* (411-421, June, July, 1712 titled as 'Pleasures of Imagination'). 'Sahitya' was published in the 'Saraswati' in the year 1904. At the end of the essay a foot-note explicitly mentions its sources. He, however, freely quotes from Kalidas and Tulsidas. A good deal of the author's originality of thought has also crept into the essay. For instance, Newman's essay emphasizes personal rather than universal aspect of the creative process, whereas Shukla has linked it with 'Lok Mangal'. In his attitude of discarding the 'personal' in preference to the 'impersonal', we find an unmistakable though brief, glimpse of his later theory of 'Lok Mangal'. The next translation 'Kalpana ka Anand' was serialised in 'Nagari Pracharini Patrika', Varanasi during 1905.

Four essays of the collection - 'Babu Kashinath Khatri', 'Fredrick Pincot', 'Bhartendu Harishchandra aur Hindi' and 'Premghan ki Chhayasmriti' deal with the lives and work of eminent contemporary personalities. 'Premghan ki Chhaya-Smriti' is the only essay wherein Shukla has said something about his life for the first time. This essay is an authentic document that helps us to understand his mental make-up. The essay 'Bhartendu Harishchandra aur Hindi' has its own historical importance as it is the first draft of the essay 'Bhartendu Harishchandra' compiled in *Chintamani Part I.* Among the literary essays of Part III, 1909 version of the essay 'Kavita Kya Hai' has been included. The essays like 'Sabhyata ke Awaran aur Kavita', 'Upanyas', 'Kshatra Dharma ka Saundarya', 'Prem Anand Swarup Hai', 'Shesh Smritiyan ki Praveshika', 'Gadya Prabandh ke Prakar' aur 'Kavita ki Parakh' indicate the development of his thought-currents. Besides 'Sabhyata ke Awaran aur Kavita', and 'Kshatra Dharma ka Saundarya', the early portion of 'Praveshika', all the other essays of the collection are completely independent. Four essays—'Apni Bhasha par Vichar', 'Hindi ki Purva aur Vartaman Sthiti', 'Hindi aur Hindustani' and preface to 'Buddha Charit' help in understanding Shukla's views about language in the perspective of the contemporary scene. The last essay of *Chintamani Part III* is the text of the speech delivered by Shukla during the Varanasi session of Hindi Sahitya Sammelan. Here he pleads for the development of Hindi literature on original lines rather than on the basis of imitation.

The *Chintamani* stands out as a very valuable contribution to literary thought in Hindi and reflects the essential originality of the great master's thought processes, the profundity of his scholarship, his sharp analytical

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process and his undaunted poise in the face of strong winds that rose in the West and swept many a scholar away from his own moorings.

K.P.

CHINTAMANI (Tamil). Etymologically 'Chintamani' means a rare gem and by legendary association a giver of all riches. In Tamil literature this refers to *Cheevaka Chinthamani*, a verse epic by Thiruthakka Thevar.

Cheevaka Chintamani is one of the five major epics in Tamil, the other four being *Silappaikaram, Manimekalai, Valaiyapati* and *Kundalakesi*. The last two are not available while the first three were retrieved from palm leaves, thanks to a painstaking literary hunt by the Tamil savant U.V. Swaminatha Iyer. Of the three, *Chinthamani* is considered a later work, but listed ahead because of its literary magnitude. It is one of the earlist works in long verse in what is called 'Virutha Pa', destined to influence later works like *Kamba Ramayanam*. Subsequent writers liberally drew metaphoric and other expressions from *Chinthamani* in their creations.

Thiruthakka Thevar, belonging to the 9th century hailing from the Chozha dynasty, became a Jain and became well-versed in Jain and Sanskrit literature. *Cheevaka Chintamani* came to be written by him as he was inspired by some Sanskrit works. The number of stanzas varies in the two authentic editions, one published by Swaminatha Iyer and the other by Shaiva Siddhanta Samaj. The former has 3145 stanzas and the latter 3154, while a stray verse puts the number at 3315. The famous commentator Nachinarkiniyar said the work consisted of 2700 stanzas only. If so, the rest should have been interpolations; but they cannot be identified and isolated. Nachinarkiniyar's commentary is said to have been the best. There are clues given by some commentators according to which there should have been earlier commentaries also.

The Jains hold this book in great esteem as a text showing the way for salvation through the literary exposition of a legend.

R. Na

CHINTAVISHTAYAYA SITA (Malayalam, 1919) is deemed by many as Kumaran Asan's *magnum opus*. In it, perhaps, he achieves the perfect fusion of his vision of love with the invaluable traditions of our culture. Sita is conceived as the symbol of a love which transcends self. Her suffering and sacrifice are the legacy of the wife and mother the world over. Asan reveals the agony and the pain and the final overcoming of them by Sita as symbolic of the lot of all sentient and sensitive human beings.

In the poem, Sita is depicted not merely as thinking but as totally lost in thought. The poet deftly isolates a unique occasion of billowing feelings and rare insight, when Sita breaks loose of her wonted composure and scrupulous restraint. She is, as it were, uprooted by poignant thoughts. There is a veritable churning of her subconscious. Many thoughts surface which were so long lying inert and dormant. At times, she mouths the idiom of a modern suffragette. She even hauls her Lord over the hot coals of her indignation. She reveals unpalatable facts about his inadequacies and castigates him in no uncertain terms. Sita appears then far different from the helpless victim and patient sufferer she is usually taken for. In fact, this momentary reverie has transformed her into a merciless judge of men and things. She turns an apostle of Truth. She does not mince words. Rama is turned inside out and also indicted mercilessly. At this stage, her indignation and moral fervour are at their height. But as they ebb, composure returns. She sees into the life of things. Then she apprehends her Lord as he truly is, and visualises the moment of their reunion, when bereft of flaws and blemishes, he rises again to the height of glory, enabling him to inherit the peace that passeth understanding, which his spouse would have already attained. In the end of the poem, there is a hint of Advaitic unity. The protagonists seem to cast off their earthly garbs. Ceasing to be individuals, they become transcendent symbols of Prakriti and Purusha or Paramatma and Jeevatma. Sita herself is transformed into the Eternal Mother - the all-suffering but also all-enduring Principle of Life.

The poem's artistic success is vouchsafed by the right choice of the moment of obsessional introspection. This indicates Asan's astute apprehension of the totality of the theme. The poem opens with a declaration of that crucial turning point which lets loose the flood-gates of her emotions. The time has come for a lacerating review of her life so far.

> Aftar Sita's sons had, with the great sage,
> Left for Ayodhya, rapaired she, on an eve,
> With heavy laden thoughts, and remained
> In the garden at the hermitages' end.

She feels the void in her life. A train of thoughts is unleashed, conscious as well as subconscious, for a time coursing straight ahead and then taking devious paths. The poet captures this feverish exercise of the excited mind with consummate skill. The technical device adopted for this purpose is not that of Browning's dramatic monologue. Here there is no suggestion of action. The simple movements are those of a soul struggling through tortuous thoughts. Asan follows with great skill Bharata's Rasa Theory. He evokes the related phases of Bhava, Anubhava, etc., and through a dexterous display of feelings and emotions, he finally evokes the rasa of santa. Just prior to her exit from this worldly stage, there are a few invocations of hers to her beloved in Nature which begins with the one to the Sun:

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Let me now bid goodbye to thee,
Lord of the day's empire, O Sun,
Robed in the limitless radiance
Of thy hands' golden shafts.

She takes leave of Rama also:

Beloved Raghava, adieu to thee;.
Leaving thy arm's refuge I rise;
Into the firmament would I fly
By myself, unaided, undaunted.

The poem ends appropriately with the spectacle of Sita welcomed back into 'Mother Earth's' bosom, while the whole court including Rama watch aghast with surprise and awe.

The poem written in the classical four-line Sanskrit stanza form is a veritable mine of wise and well rounded phrases and sayings which are oft-quoted. Every line is filled with the rich ore of poetry and each adds to the solemnity and sublimity of the conception. The diction and style are in perfect agreement with the theme. The cumulative effect of the poem is to humanise the legendary character. Asan's Sita is a revivified version of Valmiki's heroine. Her impact on the reader's consciousness is tremendous. Still the surprising thing is that finally she too fades into the background. Instead, Rama rises in all his glory. He undergoes before our very eyes a metamorphosis. From a wooden puppet he is transformed into a great hero of great charm with a modest share of the human failings.

K.Sr.

CHINTU (Tamil) is a kind of song which was mostly prevalent after the 18th century in Tamilnadu. A particular metre is followed for such songs. A line of a poem with three syllables is also called Chintu. There was also a kind of 'vari kuttu' (a type of dance) bearing the same name.

When devotees perform Kavadi Attam as a part of their ceremonial worship of Lord Murugan, songs in Chintu music are sung. They are mellifluous and melodious with a particular rhyme called 'Chintu Isai'. Poets compose such beautiful songs for devotional purpose. Such songs would relieve the tedium of dancers who had to bear the kavadi from long distances to the temples which are mostly on hill-tops, which made the upward journey all the more difficult.

'Chity' occurs first in *Tolkappiyam* (Porul, 370) which means the three-syllabled foot of a particular metre. At present in some chintu songs the number of syllables is changed but the rhyme scheme remains the same. Chintu music is originally found in folk-songs. Common people like this music which was used by Annamalai Reddiar in his songs and he made it very popular among the literates. His Kavadi Chintu songs earned popular appeal because of their literary flavour.

According to Saravana Tamilan's *Yappu Nool* (1981) chintu songs have to be composed with a 'Tanicchol' (a word standing aloof) in the first line. It is marked off with a hyphen. If in a chintu the first two lines are found equal it is called 'samanilai chintu'. In the case of variation it assumes the name of 'Viyanilai chintu.' Altogether there must be three lines in a chintu song. Kavadi chintu, Vazhinadai (walking path) chintu, Nondi (lame) chintu, Kolai (murder) chintu, Vipattu (accident) chintu and Neethi (justice) chintu are the various kinds of chintu songs.

Kazhugumalai Murugan Kavadi chintu by Annamalai Reddiar, Kandan Chanta Kavadi Chintu by P.S. Balaraja Baskarar, Thirupporoor Kandan Kavadi chintu written by Sabapathy Mudaliar and edited by Krishnappa Chettiar, Thonkuva Srisivasubramniar Kavadi Chintu by Chellapillai, Purombunagar Sivasubramonia Kadavul Kavadi chintu by P.N.S. Sivagnanam Pillai and Mayilam Sivasubramaniar Sentamizh Chintu by S.S. Sankaralinga Nadar are a few of the Kavadi chintus persistently used by the devotees. The greatness of Lord Murugan, historical occurences related with the temples, the importane of the Arupadai Veedugal (the six abodes of Lord Murugan) etc. are found elaborated in these songs. They are based on love themes and they make frequent references to the Puranas. The life and role of the famous devotees are given proper places in them in order to emphasise the element of piety. Such things may elevate the importance of these songs.

Kovalan Charittira Tiruppukal Chintu by Varakalur Subbiah Pillai, Ramayana Tiruppukal Kavadi Chintu by V.N. Sabapathy Pillai, Valli Charittira Kandan Chintu by Kankasabai Pillai, Thirugnanasambandar Charittira chintu by Thiyagaraja Pillai are sung before an audience rather than during pilgrimage.

'Vel pattu' by Thangavel Pillai, Kunrakkudi Kumaran Nondi chintu by Chinna Lakshmanan Chettiar are found in Nondi chintu songs. Thirutani Murugan Thirukkulattil Aaru per Tarkolai chintu, Anni Arputa Mary Katalal Annanai Konra Kolai chintu (C. Visvanatan), Kopalu Naickar Kolai chintu (Manickam), Govindammal Sati Mosa chintu (Thangavelu), Devadoss Kolai chintu–all deal with some of the famous murders which attracted the attention of the public. Accidents related to train, fire, lorry etc. were remembered in chintu songs. Shencotta Railway accident chintu, Karamadi Accident chintu, Ariyalur Accident chintu (Railway), People's Park Ground Fire Accident chintu, Breaking of Veedur Dam chintu are some of them pertaining to important accidents which took place at various times. Thirukkural Neethi chintu, Katkudi chintu (prohibition), Atticoodi Neethi Chintu, Aanpillai Neethi Chintu (Justice for male), Penputti Chintu (Advice for females), Thevadi Chintu (against prostitution) are some which issue instructions against certain evils prevalent in the society. Mahatma

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Gandhi Charittira Nondi Chintu won for its author the Namakkal Ramalingam Pillai prize. Gandhi Marana Chintu by N.P. Karuppanna Pillai gives an account of the assasination of Mahatma Gandhi. The funeral procession is depicted in such a way that it creates a feeling of awe and sorrow.

Chintu developed to help the creation of fine pieces of literature. Subramania Bharatiyar accepted and developed this form in some of his best compositions. Twentieth century poets like Bharati Dasan and Kanna Dasan also followed the chintu metre in their poems.

Ramachinkara chintu, Chidambara Alaya Thiruppani chintu, Ranaganathar chintu, Ramanuja chintu, Subramoniar Panchachara chintu, Ennai Chintu, Oli Nayagar Avatara chintu are a few chintu works which require special mention.

A.N.P.

CHIPLUNKAR, KRISHNASHASTRI (Marathi; b.1824, d.1878 was a celebrated translator and writer of Marathi prose, who influenced Marathi prose style during the mid-19th century. He was educated in Poona Sanskrit Pathshala (school) and became proficient in Sanskrit. Later, he joined the Poona College for English education. In 1852, he was appointed a Translator by the Government. Later he became Assistant Professor and a member of the Daxina Prize Committee. He started Marathi periodicals *Shalapatrak* (School Gazette) and later *Vichar Lahari* (Waves of Thoughts) to counter the propaganda of Christian Missionaries. Among his important translations are *Arabi Bhashetil Suras Ani Chamatkarik Goshti* (Interesting and Strange Tales from the Arabic Language), which is a model of simple, expressive and lucid Marathi narrative prose, capable of expressing delicate nuances when occasion demanded. He was a populariser of scientific knowledge in his *Aneka Vidya Sangraha*, 1861 (A compendium of many branches of knowledge). His essay on Marathi language, Marathi Vangmayavaril Nibandh, shows his subtle, analytical intellect. He was also the author of a short biography of Socrates (1852) and translated Johnson's *Rasselas* (1873), Kalidasa's *Meghaduta* and Jagannath Pandit's *Karun Vilasa*. He has also composed the long poems - 'Vidyaprashansha' and 'Prashnottaravali'.

A.K.B.

CHIPLUNKAR, VISHNUSHASTRI (Marathi; b. 1850, d. 1882) was born and educated at Poona. Krishnashastri, his father, was an illustrious educationist, well versed in Sanskrit, Marathi and English. His education was more or less on orthodox lines in the beginning. After passing B.A. in 1872, he joined as a teacher in the Poona High School.

His father allowed him the use of the columns of monthly *Shalapatrak* even when he was learning in the college. He was asked to continue with the translation of *Rasselas*, which was partly done by his father Krishnashastri. After completing the translation he started writing on five eminent Sanskrit poets. His critical abilities were aptly exhibited in these essays. It was, however, with the publication of *Nibandhamala* magazine that he became famous. Soon he left the government service and founded New English School (1880) along with Tilak, Agarkar, Apte and Khare, etc., which inculcated the nationalistic outlook among many generations to come. He also started *Kavyetihas-Sangraha* a magazine to publish original historical documents, 'Chitrashala' and 'Kitabkhana' a lithographic press and a publishing unit respectively.

Nibandhamala remains unparallelled in the history of Marathi Journalism. All the 84 issues of it were authored by Vishnushastri. So profound was the effect of these essays on posterity that entire Marathi literature instinct with its spirit of patriotism for many a decade. He was orthodox in spirit and pragmatic in action. He severely criticised the pro-British bureaucracy and rebuked and ridiculed the leading band of reformers who lacked the courage to practise what they preached. His criticism against Phule, Lokahitwadi and Swami Dayanand, though relished considerably by his readers, was however short-sighted. When during the first few issues he exposed British historians like Macaulay and the ruling class in India his voice was suppressed by Press Act. Some of the issues and essays were proscribed by the Government. He then wrote extensively on literary issues. His essay on Moropant opened a broad vista of creative literary criticism in Marathi.

Essays in the *Nibandhamala* when published in a book form remained as a significant work in Marathi literature. His style remains unparallelled to this day. His love for the nation, the Hindu religion and the mother-tongue is seen in every line he wrote. Few essayists rival him in the power of eloquence and style with which he aroused the youth of the day. 'I am the Shivaji of Marathi language', he declared with pride. His style is elegant, graceful, full of vigour, having its own rhetorical devices. He had all the tricks of the trained rhetorician at his command: exaggeration, amplification, illustration, balance and antithesis. His style raised the Marathi language which was treading as a crippled child in the first 60 years of British rule, to great heights.

All his writings were published in the book form posthumuously. *Nibandhamala* (I. 1888, 2. 1889, 3. 1890), contains his essays. Stray articles from *Shalapatrak* and *Kesari* were published in *Kirkol Lekhasangraha*-Part I (1896), Part II (1902) respectively. *Sanskrit Kavipanchak* (1888) and *Vinod Mahadakhyayika* (1901) are his other works.

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Bh.K

CHIRAKUMAR SABHA (Bengali; 1904). This farcical play by Rabindranath might remind the readers of Shakespeare's *Love's Labour's Lost* for the central motivation of the theme. But the treatment and the social milieu in which the characters are placed, are so different that the final outcome is a light but pleasant comedy totally Indian in structure and characterisation. The humour of the play lies in the comic irony of the situation, witty conversation and dialogues, in the incongruities of different kinds displayed by the characters in action. It is possible to look upon this play as a didactic plea for accepting the sorrows and joys of mundane life instead of going after a life of renunciation, but the merit of this play as a play does not depend on this exhortatory note. This is one of the few non-symbolic plays of Rabindranath and shows his early penchant for the realistic drama.

As the title indicates, the theme of the play centres round some young people who initially planned to remain unmarried - but ultimately fell victim to the age-old institution and got married to the women they loved.

Pro.S

CHIRANJIT (Hindi. b. 1919) was born in a respectable Suryavanshi Thakur family of Distt Amritsar, Punjab. After his education there, he shifted to Delhi for good.

Chiranjit began his literary career as a 'Chhayavadi' lyricist but soon thereafter established himself as a leading Radio playwright and acquired renown in that capacity. In his great strides as a playwright, the poet in him was left far behind but even so he continued to write humorous and satirical poems under the pseudonym of 'Parody Das'. Even in the field of Radio plays also it is his humorous and satirical plays which pushed him into the limelight.

He happened to be the Chief-Producer (Drama) in the All India Radio during the Indo-Pak war of 1965. It was during these troubled times that his serialised plays under the title 'Dhol ki Pol' achieved phenomenal popularity. He was awarded the 'Padmasri' in 1972 for his significant contribution in the field of Radio plays.

Apart from Radio plays, Chiranjit also wrote socially purposeful plays and also plays with national sentiments for the stage. His serial 'Dadi Ma Jagi' telecast by the Delhi Television was as controversial as it was popular among a section of the viewers. Chiranjit normally sets forth with a wide canvas but lacks the capability to go deep into the problem he undertakes to portray. Perhaps it is not possible in plays that are avowedly propagandistic in nature. He will perhaps be remembered as one who imparted richness to the typical genre that is the Radio Play. He has so far written over a thousand plays, skits, farces and operas.

He has also written for the children and has edited some journals, too. During the late forties and early fifties, he edited the *Vir Arjun, Manoranjan* monthly and the weekly *Jansatta* published from Delhi. After retirement, he again plunged into editorial world and is now publishing and editing the *Sarvapriya* monthly which has entertainment as its primary objective.

His untiring endeavours and efforts in the field for enrichment of the Radio play led to his nomination as a member of the International Jury for the award of the 'Italian prize' for excellence in the genre in 1972. The Government of India appointed him Producer Emeritus for Drama in the Akashvani and the Doordarshan in January, 1982. His notable works are: Plays: *Gherau, Tasvir Uski, Abhimanyu Chakavyuh mein, Dhol ki Pol, Dadi ma Jagi, Mandir ki Jot.*

Poetry: *Chilman, Madhu ki rat aur Zindagi, Kahen Parody Das.*

Novels: *Master Silbil, Silbil ki Sil bilahat, Mahashveta.*

V.P.

CHIRASMARANE (Kannada) by Niranjan (pseudonym of Kulkund Shivarao) is a novel which records in the form of a recollection of early youth, the story of the fight which the agricultural laboures of Kayyur, (a small village in Kasargod taluk, now in Kerala), put up against their capitalist exploiters. In a sense it is a story of class struggle. Though ostensibly backed by a communist revolutionary zeal, the novel holds no plea for the communist ideal but successfully underlines how the working classes can unite and gain strength by organising themselves and voicing their protest; how even if for a while the protest is suppressed, the suppression itself adds strength to the movement; and how the capitalist exploiters use every available subterfuge to break the movement. The manner in which Nambiar, the capitalist landlord in the novel, manages to involve the members of the agricultural workers' union in a clash with the police with allegations of insurgence and murder turns out to be the turning point and leads the novel towards its climax.

Chirukanda and Appu, two intimate friends in their early youth, come under the influence of the local teacher whom they highly esteem and who puts the idea into their heads that agricultural labourers are exploited and the deprivation of their chance to work in the fields drives them to cities as destitutes in search of work. The teaching is brought home to Chirukanda when his family is thrown out of work by Nambiar who believes that labourers are no better than beasts of burden who understand only the whip and that their literacy should be limited to their being able to put their signatures so that he can escape the charge of cheating them. Chirukand's deprivation becomes the motivation for organising the agricultural labourers'

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union which, in course of time, gathers strength and becomes an influential body. With the addition of revolutionary workers like Abubakar and Kuyyambu, the union becomes a centre of powerful protest and, on one occasion, is able to repulse the police offensive.

On the eve of the proposed agriculturists' conference when in the course of a morning procession Abubakar is slapped by Subbayya of the police, the crowd retaliates by hounding him into the river. Nambiar's complaint that there was an armed insurrection which claimed the life of a policeman becomes an invitation to police repression and atrocities. Chirukanda and Kuyyambu are arrested and so are Appu and Abudakar and the teacher too who was in hiding. The farce of a trial follows and all the four, Appu, Chirukanda, Abubakar and Kuyyambu are convincted of the policeman's murder and sentenced to death. They meet there and shout slogans that presage the hope of a better tommorow.

Though on occasions the reader feels that the situations are contrived with a pre-determined end in view, the narrative is powerfully recapitulated. The locale of the action and the characters stand out clearly. The teacher who was the source of the new awareness and a symbol of hope for the future despite present setback, Chirukanda who stood for the labourers' union all through, Appu, Abubakar and Kuyyambu who held the revolutionary banner aloft, the fat and uncouth companion who provided comic interludes, the ruthless landlords Nambiar and Namudiri, all in their own ways haunt the reader's memory for long. The narrative could have done with a little less ardour but the pre-independence situation provides some justification for it. Altogether, *Chirasmarane* is a memorable novel, in a way representative of the "progressive" phase that swept over Kannada literature during the forties.

V.M.I.

CHIRMULAY SHARATCHANDRA WASUDEO (Marathi; b. 1930) has over the last thirty-five years, written about Fifty-plus short stories, some literary essays, travelogues and pen-portraits. His published books, all collections of short stories, are *Shri Shillak* (1967), *Cogs* (1973), *Eka Janmatalya Gathi* (1985). He has been Professor, and ultimately the Principal of Pune Commerce College.

The socio-cultural milieu in his narration is limited to the lower middle class of south-western Maharashtra to which he belongs. A brilliant student of Economics, then a professor, and ultimately the Principal of Pune Commerce College, he has led a life of an academic, interested in literature and Hindustani classical music.

However, what makes his narration different is the inner core of his characters and situations. This core tries to reach beyond the socio-cultural limitations and embark on a philosophical search of the how and why of this human existence. This raises his writing to the 'tragic level' and gives it the classical aura for which he is deservedly famous.

His narrative style also closely follows the classical mould. He simply tells his story in an aloof, straight-forward mood and manner. There is no ostentation, nor any novel experiments with the technique. In fact, in his narratives he avoids even a semblance of that technique which is commonly used as an effective substitute for authenticity.

This is why he belongs to no group, no wave or no particular tradition. He happens to be the contemporary prototype of the eternal story teller, who loves his characters and the anonymous listeners.

S.S.B.

CHISO CHUHLO (Nepali) is a mahakavya (epic) by Balkrishna Sama (1902-1981). Nepali poets do not subscribe to the view that writing epics in the present times has become obsolete. The form and essence of epic have at their hands undergone discreet modifications and the epic is retained as a still serviceable and powerful literary genre. In the process Nepali Kavya writing has branched out into Kavyas, Prabandha-kavyas, Khanda-kavyas, Navya-kavyas and Mahakavyas of several remifications.

Chiso Chuhlo (The Oven cold, 1958) is a modern Nepali social epic. As the title signifies, it depicts the wintry Nepalese social situation which is likened to a fire-place that remains unlit and cold. A group of three snowy peaks visible from Chapagaon, the setting of the epic, is imaged as a rudimentary fire-place where the sun-rays kindle a fire every morning and evening providing some comfort to the people around. Unfortunately the social situation is hostile and inimical for two reasons: first, the stark poverty and secondly, the rigid casteism. Surely both are derivatives of the centuries-old feudalism under which the main bulk of Nepalese population still suffers.

Santay, a 'damai' untouchable and Gowry, a high caste 'chettrini' woman, are protagonists, so to say, in the epic. But they suffer more than they deserve by their action. Contrary to the requirement of Indian classical epic they are more like non-heroes, almost non-resisters on the social and visible plane. So much so that Santay and Gowry merely mutely exchanged glances of endearment but never exchanged a word between them. Victims of hard poverty and unyielding casteism thrust on them by the prevailing social condition, both of them were immobilised and reduced to acquiescing in that state. Gowry is given away in marriage in a well-to-do family. But she just withers away and dies. Santay contemplates suicide but he senses that Gowry forbids him to take his life. He now hears Gowry speaking to him and telling him–

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Peace died with me
Let revolution survive with you
Plough through and overturn this earth
Where hate is virtue and love sin;
And in the orifice of that oven cold
Ignited be a volcano and speak.

Chiso Chuhlo is a ringing call, firstly, to throw off the shackle of casteism and secondly and more importantly, to struggle against the bondage of poverty. The two souls were crucified on these crosses. The call, however, wells up not from any socialistic reasoning or theorisation. It comes from a deep humanistic feeling that pervades the entire entity of the epic. Sama's humanism asserts the dignity of man and emphasises human values. How ugly and cruel looks any social condition that tends to impair these. Yet how radiant and noble are the men and women even when they bear the yoke and more so when they bestir themselves to shake off the yoke.

Chiso Chuhlo, a voluminous epic, is a modern masterpiece. Its high literary excellence does not rest merely on the depiction of existing social irreconcilability, on its portrayal of characters, its social or humanitarian message or its being a leap forward in advancing and transforming the tradition, social as well as literary, but on the quality of its poetry which is at once very simple and very high, speech of common mode and great poetry, artlessness and consummate artistry that give it the stamp of a really great literary work. It constantly rises up to the sublime height.

Lastly, *Chiso Chuhlo* is not bereft of intellectualism. In fact Sama insisted upon poetry incorporating in itself what he discribed as the tender intellectualization of feelings. The whole gamut of tenderly intellectualized emotions that we come across in the epic is truly astounding, to say the least.

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M.D.R.

CHITNIS MALHAR RAMARAV (Marathi; 18th-19th century) was a Marathi biographer who flourished during later part of the 18th century and the beginning of the 19th century. He was the great grandson of Khando Ballal Chitnis, the personal clerk of Rajaram. He worked as the personal clerk (chitnis) of Shahu Chhatrapati (junior).His fore-fathers having been in service on the same post right from Shivaji, his family was in possession of important historical documents and he also knew old traditional information. Therefore, he was well equipped for writing the biographies of Chhatrapatis. He has written biographies of six Chhatrapatis from Shivaji to Shahuji the junior.

His works are *Siva Chhatrapatiche Saptaprakaranatmaka Charitra, Srimanta Chhatrapati Sambhaji Maharaja, Thorale Rajarama Maharaja Yanche Charitra, Thorale Shahu Maharaja Yanche Charitra, Srimanta Chhatrapati Dhakate Ramaraja* and *Dhakate Shahu Maharaja Yanche Charitra.*

He elaborated his works with the help of *Visnupurana, Dandaniti* and *Rajaniti.* His writing is influenced by Sanskrit and Persian, but it is not difficult. The qualities of his style are, efficiency in describing episodes and lucidity of narration.

He has also prepared the second enlarged edition of Hanumantaswami's *Sri Samarthanchi Bakhar* according to Hanumantaswami's instructions. This 'bakhar' often repeats the old information. He is never particular about the chronology of events. His references to time and period are also faulty. But even then according to V.K. Rajwade, his works are useful for history because he was the man who had first-hand information.

Nis.M.

CHITRA (Maithili), is the first collection of 28 poems of a leading Maithili poet Vaidyanath Mishra, popularly known as 'Yatri'. Published in 1950, the collection contains some of the best modern lyrics and poems in the language. It is noted for its modernity in theme, spirit and style. The poet does not use in every poem a highly sanskritized diction but has successfully raised common everyday speech to a polished and elegant diction. Some of the poems are markedly leftist but the best lyrics reveal a tender and even nostalgic regard for Mithila's ancient and old world charm. The poet called himself at one time 'Vaideha' which exactly reflects the deep attachment of the poet to his land and culture. While some poems deal with the social evils like marriage in old age and marriage in childhood, the best poems powerfully and most poetically bring out the conflict between the old and the new, the ideal and the real, and the rural and the urban. The best poem of this kind is entitled 'Dvandva' which gives perhaps the finest vignettes of Mithila's quiet and pulsating life in the countryside. A sizable number of these poems deal with natural scenery as the background of human drama such as, the intense lyric on a solitary palm tree in a rural landscape which symbolizes the unconventional, defiant and firm attitude of the poet in a society which is excessively tradition-ridden.

The poems reveal the evolution of the poet's vision from his youth to manhood, from a young experimentalist in free verse and colloquial style to a mature master in a new idiom and a new technique. 'Yatri' succeeded in finally liberating Maithili poetry from the bondage of Vidyapati tradition and revealed Maithili as a modern literature, mature and powerful in theme and technique.

This small volume of poems has had a tremendous influence on contemporary poets, and though many have

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not been able to excel him (indeed some have produced at their best modernist poetry of a very common-place sort) poets like Rajkamal Chaudhary, Jivakanta, etc. have achieved new heights.

J.M.

CHITRADARS HANO (Gujarati). Nahnalal Kavi who was a great lyricist of modern Gujarat and who made several experiments with form and content in different genres has published his pictorial poems and pen pictures in prose in this book. Besides poems and poetic prose articles, it contains several pictures in blank verse of a special type which are called by him 'Apadyagadya' (neither verse nor prose). As there is variety of the forms of the pen pictures so also there is a variety in the subject matter. The poet in the introduction of the Book says, "This is a collection of pen pictures drawn on different occasions. In the book there are some historical pictures. Some are imaginary, some of them are about the best gems amongst men. Some are pictures of incidents. Some are about the special features of nature or art."

Of the pictures of historical personages are those of Maharaja Sayajirao Gaekwad, ruler of Baroda; Swami Dayanand Saraswati, the founder of Arya Samaj Sect; Kalapi, ruler poet of Lathi state in Saurastra. All the three are portraits in prose, but in all the three the poetic touch of Nahnalal can be seen. It is poetry in the garb of prose. Nahnalal was a student of history and so, in the life-sketches that he has painted we see a happy blending of history and poetry.

Amongst portraits in songs his song 'Gujarat' which he terms as a historical poem is the best. The poet in the songs on Gujarat, and on Charuvatika (a region in Saurastra) describes these regions in a historical perspective, their natural beauty, their people, their dresses, and great men like Dadhichi, Vasista, Bhrigu, Dayananda and Gandhiji who have contributed to their greatness. He imagines Gujarat as a fountain of flowers in the palm of India. He also describes the specialities of the region like the abode of lions in Gir forest; the ocean presenting a garland of pearls to the land.

Of the five pen pictures in Sanskrit two, Sarad Poonam (full moon day of autumn); and 'Shravani Amas' (moonless night in the month of Shravan), are pictures of the happy union of the earth and full moon and the pathetic condition generated due to their departure. In 'Sharad Poonam' the poet has painted two pictures simultaneously with the same brush. It is a unique performance in Gujarati poetry. The double painting process is continued throughout the poems.

His poems on 'Tajmahal' is full of images. The poet begins the poem with a number of interrogatives. He asks:-

Is this the pandal of eternal marriage?
Or is it a heap of ashes of love marriage?
Is this the crown of Mumtaz Oh! friend!
Or is it a resting stick of the birds of love!

Thus the poet in order to picturise a concrete object makes use of abstract images.

Pitrirarpan (homage to the father) is one of the remarkable poems of the poet. Though the poem is personal, because of the treatment of the subject, it is considered by some critics like B.K. Thakore as a tribute of the new generation to the old generation. Poet Nahnalal is considered a representative of new generation, who having ill-treated his father, representative of the old generation, asks for his forgiveness. In the poem, the poet just gives a pen picture of his father, who according to him, represents all that is best in Aryan culture.

His portraits in a unique neither-prose-nor-poetry (Apadyagadya) style also bear their special mark. Two portraits Saubhagyawati (married woman) and Navyayuvana (Young girl in adolescence) depict the bodily movements and poses, and from such movements the poet gives us the glimpses of their mental world. In the former the woman is painted as waiting for her husband, and after some time the husband arrives and their happy union is depicted. In the later poem the poet has depicted the adolescent girl in a pensive mood and asks the readers a number of questions as to the subjects of her thought, and then himself gives several clues.

C.M.

CHITRAGALU PATRAGALU (Kannada). A form of writing not very widely cultivated in Kannada is the literary pen-portrait. A.N. Moorthy Rao's *Chitragalu Patragalu* happily adds some precious pieces to that rather meagre volume of writing in that form. The first section of the book brings together letters written over the years to a dear friend and colleague and one or two at the end to his dear kith and kin. Even the letters help to build up a portrait of the friend addressed to as well as sketches of a number of other friends referred to so that the book as a whole turns out to be a live and lively gallery of portaits of his teachers and friends, elders and colleagues and others he admired for one reason or another. The personalities that figure in the first part are savants like B.M. Srikantiah and T.S. Venkannaiah who initiated and fostered the Kannada literary renaissance, well known professors like Radhakrishnan, teachers and senior colleagues like Rollo and Mackintosh, Gopalaswami who, though a professor of psychology, started the first broadcasting centre in the State, a political leader like Kengal Hanumanthaiah who, as Chief Minister, built not only the spectacular Vidhana Soudha, but also the not-so-spectacular but yet more important department for the promotion of Kannada

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literature and culture. It also figures some other less known teachers of his at school like Rev. R.W. Boot, Desikacahchar and D.N. Moorthy, who were all his educators in the best sense of the term. Moorthy Rao gratefully recalls that the last named teacher first taught him to love English literature of which he became an ardent student and finally a professor in his own college, making a mark for his fine and discriminating taste in literature.

No man writes about another unless there is something to attract and admire but since no man is perfect, a portrait would not be true to the original if it were only praise. It is easy to bestow praise but hard even to touch upon the limitations of those one admires. What brings life to Moorthy Rao's portraits is his open-mindedness which perceives both the lights and the shadows and the deft touch with which he handles both without making the former too bright and the latter too dark. B.M. Srikantiah's contribution to Kannada like his admirable scholarship in English literature receives due praise but not so admirable was his over-sensitiveness to criticism or his extreme subservience to authorities. Radhakrishnan's erudition was unquestionable and his elocution perfect but his authoritative stance was not altogether an unmixed blessing. Rollo was an inspiring teacher of English literature but he obscured his own good reputation towards the end by his imperialist postures. Mackintosh was a perfect gentleman of very few words. He had a fine sense of humour, but was too shy, "a sparrow among men", to make himself impressive. N.S. Subba Rao with all his magnanimity was as quick to explode as he was to cool down and, like a child, forgot all about his outburst. The only unflawed portraits are those of T.S. Venkannaiah who was goodness itself and of Gopalaswami who put him in charge of the broadcasting station and educated him in administration without seeming to do so; and K. Hanumanthaiah, the Chief Minister, whose deep concern for literature and culture was matched by the forthright steps he took to foster them. So the portraits come to life vividly and delightfully.

The letters to T.N. Srikantiah which form the bulk of the book were never intended for publication and so are characterised by a quiet informality, natural intimacy and even occasional impishness. Together they build up a portrait of TNS., the meticulous scholar, the sensitive critic, the generous friend who, contrary to outward impression, could be jovial and could crack jokes and enjoy them even when they were at his expense. So too came to life sketches of other friends that figure in the letters. With his typical lightness of touch and sly humour, Moorthy Rao makes his pages a delight to read and a pleasure to remember. The book won the Sahitya Akademi Award for the year 1979.

V.M.I.

CHITRAKATHA (Pan-Indian). The tradition of chitrakatha or narration of stories and legends with the visual aid of painted scrolls or panels has been known to prevail since ancient times in many regions of India. Many such pictures show-traditions have vanished but some have survived till the date. The chitrakatha proper as well as other pictorial ritual panels involves invocation of deities and ritual singing related to such panels. Connected with the painted panels was the whole mass of oral literary tradition which was transferred from generation to generation by the itinerant picture-story-tellers. The literature was an integral part of a folk-theatre-cum-picture-show.

Some of the earliest and most interesting references to such picture-showmen are contained in early Jaina literature. *Bhagavati Sutra*, a canonical text (3rd cent.), refers to the life of Mankhali Gosala, the greatest of the Ajivika teachers. There it is said that Mankhali Gosala was the son of a mankha named Mankhali. Abhayadeva (11th cent.), commenting upon the word mankha in the *Bhagavati Sutra*, says that it refers to a special type of mendicant "whose hands were occupied with a picture board". *Aupapatika Sutra* (3rd to 5th cent.) also mentions mankha (picture-showman) along with other performers. In its description of the Purnabhadra Chaitya, the *Aupapatika Sutra* states that the shrine was always visited by dancers, actors, rope-dancers, wrestlers, jumpers, mimes, story-tellers, rasa dancers, fortune-tellers, acrobats, picture-storytellers (mankha), instrumentalists, attendants and bards (magaha). Hemachandra, in the *Abhidhana Chintamani*, explains the word mankha as magaha or bard, but it is interesting to note that the above reference in the *Aupapatika Sutra* mentions both mankha and magaha and, therefore, perhaps these were two different kinds of performers.

Kuvalayamal (8th cent.), a Jaina text, refers to a wandering teacher (upadhyaya) who showed to a Jaina monk a painted panel of Samsarachakra, the cycle of the universe which continued depictions of the pains and pleasures of the human world, the heavenly regions, the involvement with various karmas and the different punishments in the hells.

Comparable to the reference to *Samasarachakarachitpata* are the descriptions of the 'yama-patas' of classical Sanskrit literature. In Vishakhadatta's *Mudrarakshasa*, there is a reference to a spy who disguised himself as a yama-pattika (picture-showman) and carried with him the painted scrolls of hell punishments. "He habitually entered the house of his patrons, where he displayed his yama-cloth, and sang songs, presumably of a religious type". Bana's *Harshacharita* also mentions yama-pattika and explains that they showed pictures and gave sermons on vice and virtue, reward and punishment.

In *Vaddaradhana*, a 10th cent. Kannada collection of

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nineteen stories from a Jaina prose classic, there is an interesting reference to a picture-showman performing in the market place of a town. The story of Sukumarasvami, in this collection, contains a description of a Brahmin minister and his daughter going to a Jaina monk. On the way she saw a man being taken to the gallows by the kings's guards. On inquiry it was found out that the victim was a picture-showman whose gang used to steal paddy from the bags of the paddy-merchants who were kept engrossed in the picture performance by the picture-showmen.

This account sheds light on the fact that such shows were arranged in market places and suggests that they were so absorbing that the audience even lost track of what was going on around them. Another curious point, apparent from the reference in *Mudrarakshasa* and *Vaddaradhane*, is that spying and stealing could be accomplished by picture-showmen, because they could get people engrossed in their pictures and take advantage of a situation where their attention was diverted.

From all these references in literature, dating from the 3rd cent., it is evident that the tradition of wandering teachers-cum-picture-storytellers was ancient and widely popular. It is interesting to note that even today in various parts of India there are wandering picture-storytellers who carry painted scrolls illustrating popular and regional versions of religious stories.

The Rajasthani picture-show tradition is predominantly connected with the legend of the folk heroes who lost their lives in the battle-field or in a plundering raid. Those men or women who died a premature death due to a snake-bite, disease, murder, battle or a plundering raid, received a special appeasement, because it was believed that a soul that departed suddently had many unfulfilled desires left in this world and therefore often came back and hovered around the settlement, where the person had lived. After going into trance, a bhopa (sorcerer) could identify and communicate with such a soul. Normally the soul demanded housing (shrine) and annual offerings, like a godling. This is how the various cults of the heroes and satis and the connected shrines came into existence. Most of the heroes and satis could be invoked at these shrines for consultations and guidance by means of songs of invocation mainly narrating the life-story and specially the highly glorified mode of death of the concerned deceased. In this manner a whole class of glorificatory oral literautre in the form of invocation songs came into existence. These songs were composed in verse and were handed down from generation to generation by the bhopas of the concerned shrines. The songs were a unique mixture of authentic incidents, legendary idealism, deification, cultic biases and pre-existing mythology and folklore.

In the case of local ancestors and satis, palila (a cultic memorial shrine) was erected and often a shrine constructed above it. But in the case of other warrior heroes such as Pabuji, whose popularity transcended a locality and became widespread over large regions of Rajasthan and the neighbouring states, not only large shrines were constructed in the villages of their origin and at several other places related to their life, but patas or painted cloth scrolls depicting the legend of their life were created and carried from place to place to organise picture shows with the accompaniment of oral narrative, singing, music and dancing. In addition to that of Pabuji, the painted panels of Dev Naryana, Ramdev Ramdala, Kisundala, Bhavani, etc. were prepared and narrated in front of an audience.

Pabuji lived in the 14th century and belonged to the Rajput clan of Rathod and hailed from Kolumand in Rajasthan where there is the main shrine dedicated to him. His story as painted on the pata and narrated by the bhopa is as follows:

An apsara, a water nymph, agreed to marry Pabuji's father Dhandhal on the condition that he would never have a secret glimpse of her when she was alone. The nymph bore a son called Pabu and a daughter called Sona. As Dhandhal broke his promise the apsara disappeared. After the death of Dhandhal Pabu's step-brother Budoji ascended the throne and his step-sister Premalde got married to Jindrao Khichi. When Pabu became a young man, he obtained a beautiful black mare from the Kachela Charans on the promise to protect their lives and cattle when required. For many years Pabu was involved along with his band of Thoris in cattle and camel lifting raids and counter-raids with the Bahelas, Sumras, Dodas, etc. Pabu invaded Sirohi and humbled the ruler, because the latter had humiliated Pabu's sister Sona, who was married to him. Similarly Pabu invaded the Dodas of Didvana and carried away their camels, because their daughter, who was Pabu's step-brother Budoji's wife, had jokingly challenged Pabu's valour.

Once Pabu attacked Dode Sumra to capture his camels as he had contemplated giving these as wedding gift to his step-brother's son Gogeji. As Pabu was returning with his captured camels and passing Umarkot of Sodha Rajputs (in Sind), the Sodhi princess saw him from the balcony of her palace and at once fell in love with him. Later on both got marred. But immediately after the ceremony Pabu reveived the news that his step sister's husband Khichi had attacked the cows of his Charan proteges. He fought with Khichi, restored the cows but did not kill him to prevent his sister from becoming a widow. But in a later battle with Khichi, Pabu died while fighting. The Sodhi princess became Sati after his death.

Pabu, the deified hero, is venerated by many communities in Rajasthan and its bordering areas, specially by the camel herders.

Painted cloth padas depicting the life-story of Pabuji are prepared by the Joshi and Chipa painters at Shahpur, Bhilwada, Chittor, Udaipur and Nathadwara. These panels which are between 15 and 20 feet long are carried

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to village audiences by the bhopas of Pabuji who narrate the legend at great length. Bhopa sings the stanzas and plays on ravan-hattha, a string-instrument while his wife repeats the stanzas and dances holding a wick-lamp in her hand.

The stanzas related to the narrative of Pabuji are known as *Pabuji ke Pavvade*. These are preserved in the still living,oral literary tradition of Rajasthan and sung by the Thoris and other communities.In order to get rid of misfortune and for prevalence of general auspiciousness, many people invite Thoris to come to their house or village and narrate the *pavvadas* of Pabuji. Pabu had lost his life while protecting the cattle of the Charanas and therefore as a token of gratitude the Charan poet Modji Ashia composed a large volume called *Pabu Prakash,* which is a significant work of Rajasthani folk literature. The doha, (couplets) of Pabuji composed by Ladhraj are preserved in manuscript form in Rajasthan Shodha Sansthan, Jodhpur. The latter institution has also published an edited version of the same work. The earliest date of writing of the manuscript is 1750 and therefore the author must have lived before this date.

Another panel involving an oral narrative is that of Dev Narayana. Dev Narayana is not so much a folk hero as a neo-Vaishnava incarnation. Dev Narayana was the son of Savai Bhoj, one of the 24 Bagadavat brothers. In return to the services rendered to a holyman called Babanath, Savai Bhoj acquired a lot of wealth from him. He with his 23 brothers went to Dwaraka to invest the fortune in horses. On their return they came to Ransahar where they offended the gardener of a royal park and quarrelled with a lady wine merchant. They were worshippers of Shiva and the Goddess Basag, the serpent king, who was offended by their partiality, complained to Vishnu. Vishnu came to punish the Bagdavat brothers, but was so charmed by the devotion of Savai Bhoj's wife Dadu, who came to worship him naked, that he promised to be incarnated as Dev Narayana through her womb. Then Vishnu requested the Goddess Bhavani to incarnate as princess Jayvanti or Jasvanti and destroy the Bagdavats. She appeared in the mountains and was adopted as princess by Raja Savar. When she grew up she expressed the desire to be married to Savai Bhoj, the eldest Bagdavat brother. But as destiny would have it, she was married off to the old Raja of Ransahar. But Jasvanti, secretly performed another marriage ceremony with the sword of Savai Bhoj and started to wait for the latter to unite with him as her husband. Finally the Bagdavat brothers prepared to march on to the old Raja. Jasvanti eloped with the Bagdavats. A battle took place between the two armies but on all occasions, Bhavani, the goddess, in the form of Jasvanti, came to the rescue of the old Raja. Due to Vishnu's desire and Bhavani's help all Bagdavat brothers were destroyed in the battles with the Raja. All the Bagdavat ladies became satis except Dadu. Vishnu kept his promise and took the incarnation of Dev Narayana through the womb of Sadu. With the help of the family bard Chochu, the surviving Bagdavat children were re-united. Dev Narayana married the daughter of the serpent Basag. At last all the property of Bagdavats was regained and the old Raja defeated by Dev Narayana.

Bagdavats were Gujars by caste and today the main followers as well as the bhopas of Dev Narayana are from the Gujar caste. However the bhopas from the Balahi, Rajput, Kumbhar and Gadari castes also narrate the pada of Dev Narayana.

When the epic of Dev Narayana is narrated with the help of the painted panel the main bhopa sings, dances and explains the legend while playing upon jantar, a three-stringed instrument constructed from bamboo and gourd.

The painted panel of Dev Narayana is usually from 20 to 40 feet long and the oral narrative could last the whole night or continue for several days. Most of the bhopas who are the carriers of the entire narrative on the tip of their tongue live in the Nagaur district. The epic of Dev Narayana or the Bagdavats is a formidable and valuable part of the folk literary tradition of Marwar.

In Gujarat, the *Chitrakatha* tradition is connected with Garoda caste of priests who officiate at the various ceremonies of the scheduled castes of Gujarat. Garodas were occupied with astrology as well as narrative singing connected with tipanu, a picture scroll. The paper scroll, painted in watercolour was roughly 14 inches broad and 168 inches long. It was divided into 19 panels containing pictures of deities, soul's journey after death and the punishments in the hells, as well as narrative illustrations of various puranic and local legends. Garodas who travelled from village to village gathering audiences, mainly women, narrated, partly in prose, partly in verse, the stories contained in the painted scrolls. In this respect they have been the prime carriers of oral tradition and local folk lore which they transferred, diffused and spread out. Though the Garodas are found all over Gujarat, the ones who painted the scroll and travelled all over for Chitrakatha narration came from the Palanpur-Vadgam areas of Banaskantha.

The first panel of the Garoda scroll depicts a temple. The second panel shows the personfication of the sun and the moon. In the third panel Ganesha, with his two consorts, is installed. The fourth one has Shiva and Parvati on the bull flanked by the images of Parvati as a Bhil woman and as a nati or street juggler. The fifth panel has the goddess Lakshmi. The sixth panel contains the narrative of Dhana Bhagat, who obtained great harvest by the grace of Vishnu whose ardent devotee he was. The seventh panel has the goddesses Bahuchara and Durga killing the Buffalo demon. The eighth panel has Kaliya-damana, Krishna's act of killing Kaliya, the serpent. The ninth panel shows Sravana's pilgrimage

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along with his blind parents and Dasharatha killing him. The tenth panel shows Sita in her cottage in the forest and Rama and Lakshmana hunting the two-headed deer. The eleventh panel shows Sita in Ashoka Vatika and Hanuman carrying the hill with herbs. The 12th panel has ten-headed Ravana and the 13th panel depicts the story of King Harishchandra and Taramati.The 14th panel shows Bhima shaking a tree to punish the Kauravas.The 15th panel has Sagalsa and Changavati grinding their son's head to feed a mendicant who was actually a god himself testing the worth of their devotion. The 16th panel depicts Ramdev Pir. The rest of the three panels show the soul's journey after death and the punishments in hells.

Partly entertaining but mainly ethical and didactic the oral tradition preserved by the Garodas is no doubt rooted in local mythology, beliefs and practices. Incidents from the Hindu epics and puranas are often parochialised and local deities, customs Sanskritised. For example the incident where Bhima shakes the tree to bring down all Kauravas is hardly mentioned in the original *Mahabharata*, but is described at great length in Vallabhram Surajram's popular Gujarati *Mahabharata*.

The story of king Harishchandra is so popular in Gujarat that the poets Nakara (16th century), Premnanda (17th century) and Ratnadasa (18th century) composed independent and extensive poems rooted in the local mythological background. Premananda composed independent poems on the themes taken from the *Markandeya Purana*, which was the source of the Harishchandra story. Due to his Gujarati rendering this Purana, the Devi Mahatmya, Sati Madalsa story and the Harishchandra narrative won great popularity.

One good example of how a folkore grows due to mingling of Sanskritic and vernacular traditions is evident in Ratnadasa's version of Harishchandra story. Here it is said that Vishvamitra taking the form of a wild pig destroyed Harishchandra's garden and then ran away into the forest only to be followed by the angry Harishchandra who was then drawn into the situation of patronising a marriage and thus losing his kingdom and wealth as the ritual gift to the bride. The incident of the wild pig has little puranic basis but is a formidable influence on Gujarati folklore literature. Similarly the puranic story of Mahishasuramardini does not involve the role of the Gujarati goddess Bahuchara as found in the Gujarati narrative of the Garodas. Indeed the Garodas are the last carriers of this magnificent class of oral literature.

In Ahmedabad some Vaghri families prepare printed and painted textile pieces called candaryo or dhoti which depict the various goddesses as well as the local and puranic religious scenes and which are used as curtains to make a temporary enclosure for a special ritual worship of the goddess. The main goddesses depicted and worshipped through these pieces are Khodiar, Mommai, Vahanvati Sikotar, Visat, Meladi, Hadkai and Jogani–all local goddesses. At the time of navaratri or fulfillment of an oath the communities of the Bhangi, Dhedh, Ravalia, Thakarda, Vaghri, etc., create an enclosure with the pieces hung around a small shrine of the goddess. By singing the songs of invocation the singers and musicians invoke the goddesses in the being of a badva or sorcerer. These songs of invocation sung in the enclosure made by the pictorial textile panels are a very important but so far the least documented aspect of folklore literature of Gujarat. The various versions of the satis of Charan and the other castes, the stories of birth and exploits of different goddesses and the stories of their magical powers are contained in these songs. The songs also contain legendery accounts of local kings and their associations with various goddesses.

The Rathva tribals of Chota Udepur and Panchmahals paint the sacred legend of Pithoro on their house walls. At the time of painting as well as every year after painting the legend a badva sorcerer, goes into a trance and identifies the characters from the legend. On this occasion the legend of Pithoro is narrated. According to the legend Pithoro was born of an unmarried sister of Indiraja. Finally the child was brought up by the mother with the help of her brother. Indiraja organised an assembly of Gods and found out the real father of Pithoro. Pithoro, as he grew up, showed signs of divine powers of healing and specially those of healing cattle. Indiraja and Pithoro often came into conflict. Pithoro is an important god of the Rathva and his legend probably contains the primitive elements of a creation song and echoes of conflict between the Indra and Krishna cults of the Hindus. For this reason the painted and orally narrated legend is representative of an important class of literary tradition namely the 'creation song'.

Chitrakathi, the migrating community of story-tellers, were found once all over Maharashtra and some parts of Andhra and Karnataka. The Chitrakathi were a wandering folk, who earned their livelihood by going from village to village narrating various vernacular legends and showing the related paintings in the market places. Earlier a large stock of paintings was obtained from the town of Pithan and therefore the false nomenclature 'Paithan Painting' was popularly applied to them by earlier writers. Actually since the people who painted and narrated these paintings were called Chitrakathis and therefore the term 'Chitrakathi Painting' is more appropriate. For further classification one might use more specific nomenclatures such as 'Chitrakathi Paintings' of Pinguli or 'Chitrakathi Paintings of Paithan'. As the traditional picture show of the Chitrakathis has become extinct since a few decades, only fragmentary information on the subject is available. According to one source a tribe called Thakar came from Rajasthan in the 18th century to settle in Pinguli in Maharashtra and spread out from there to other nearby regions.

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CHITRAKATHA

The Chitrakathi performers moved in a group of three or five people carrying a series of paintings connected with different folk stories, the epics and the puranas. Each painting, rectangular in shape, was twelve by sixteen inches in size and done in water colour on paper. Two paintings of correct sequence and order were pasted back to back. A stick was pierced between the two paintings so that by twisting the stick the audience could be shown the backside painting at appropriate moment of narration. The Chitraka thus used both verse singing and prose narration. The latter was in the form of a dialogue between the two narrators. Singing was accompanied by such instruments as ektara, and tambura.

The literary compositions utilised by the performers were partly rooted in the epics and the puranas and partly in the local vernacular traditions. Each set of paintings which illustrated one story or incident was called 'pothi', which consisted of several loose painted leaves. According to Sadvelkar some of these pothis were called *Yuddhakanda, Lavankusa Akhyana, Nandi Purana, Indrajita Vadha, Panchavati Ramayana, Sita Suddhi, Dundubhi, Karna Parva, Balakanda, Hansadhvaja, Svayamvara, Vatsala Harana, Aranyakanda,* etc. It is interesting to note that though the incidents are very much connected with the epics and puranas, a lot of local interpretations as well as local motifs and happenings of the regional mythology form the basic characteristics of the legends.

In the story of Arjuna's horse sacrifice and his son Babruvahana's battle against his own father, in the story of Abhimanyu, the son of Arjuna and his wife Subhadra and that of Lava and Kusha the characters speak the local language, wear local costume, and are rooted in the local customs, manners and mythology. Parochial nature of the mythology involved in the Chitrakathi oral literature can be exemplified by the *Lavankusha Katha.* Queen Kaikeyi, the wife of Dasharatha,desired that Sita, after her return from Ravana's Lanka, should draw a portrait of Ravana as she was expected to have intimate knowledge about Ravana's physical appearance. Sita refused to do so fearing Rama's envy and anger. But finally only from the drawing of the toe of Ravana's foot done by Sita, Kaikeyi fabricated the portrait and showed it to Rama. Rama was so furious that he ordered Lakshmana to take Sita to the forest and kill her. Finally Lakshmana left her in the forest and showed Rama an artificial limb as a proof of her destruction.Sita found her way to the ashrama, hermitage, of the sage Valmiki where she gave birth to a son called Lava. Another son called Kusha was created by the sage from the bundle of kusha grass and presented to Sita by him. Once Lava went to steal a flower from Rama's garden and displayed his physical power leading to the happy reunion of Rama and his family.

The Bengali tradition of the Chitrakara, patua (painter) and jadupatua (magic-painter, also in Bihar), the itinerent picture-showman was the most widespread. This tradition drew very early attention of scholars and connoisseurs of art and as a result has been researched into by a large number of scholars.

The earlier scrolls were painted on cloth but most of the later ones were done on paper and occasionally pasted on cloth. The Bengali painted scrolls were vertical like those from Gujarat and Andhra but unlike those from Rajasthan which were horizontal.

Each scroll was divided into several horizontal sections with ornate dividing borders. "Some of the early scrolls (1800) show an awareness of Rajput and Mughal tonality, avoidance of suggestions of the third dimension and a calmly flowing line. . . . . scrolls painted as Hoogly call to mind qualities of Etruscan painting". (Stella Kramrisch).

The chitrakaras and the jadu-patuas carried these scrolls from village to village, unrolled them from top, verbally narrated the story depicted therein and begged money and grains in return. Traditionally the painters practised their art and operated as picture showmen in the areas of Murshidabad, Bankura, Burdwan, Birbhum and Midnapur. In addition to the village patuas and chitrakaras, travelling in the above regions there was a whole class of painter-cum-picture-showmen called jadu-patuas or 'magic-painters' operating among the tribal Santal in the Santal Parganas in Bihar.

Like the oral literary tradition connected with other picture-shows, the Bengali and the Bihari ones also derive as much from the epic and the puranic tradition as from their own regional mythology. The main theme of these paintings and the connected oral tradition are Krishnalore, Ramayana, the story of Shakti, the story of human sacrifice by king Nahusa, the story of Badekhan Ghazi, the story of Behula and Manasa, etc.

The narrative of Krishnalila follows the *Bhagavata Purana* tradition but differs in several details for example the motif of the pregnant Devaki's transfer to a safe island for her delivery when she was to give birth to Krishna; the mother and child guarded by wild animals like tigers and snakes; finally Kamsa killing the divine child and emergence of Narayana as incarnation of Vishnu are closer to local versions than the puranic ones.

In the *Ramayana* scroll the incident of Rama shooting the deer and Ravana capturing Sita is the most popular. In the folk tradition of Bihar, Orissa and even Gujarat it is customary to depict and describe the deer as a two-headed animal, the second head being representative of the demon inside it.

While painting and narrating the Shakti-pata, the patua does not only consider the most known puranic forms such as the killing Mahishasura but also incorporates local stories of the appearance of the goddess to a regional saint or a devotee. Sanskrit mahatmyas are not used but the local mahatmyas and mangalas of Sitala, Chandi,Manasa, etc., are sung by the patuas in praise of

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the goddesses.

The story of Badekhan Ghazi, also a local saint called Satya Pir, is heard with great interest by the Hindu and the Mulsim village population. In Rajasthan Ramdev and Pabuji are also described as Pirs. The story revolves around the might and miracles of the greenclad tiger-riding holy man whose tiger punished those who did not pay homage to the saint.

The legend of Behula and Manasa seems to be the Bengali version of the puranic story of Satyaban and Savitri. Here Behula whose husband died of snake-bite due to Mansa's anger was rewarded by restoration of life by the goddess Manasa due to Behula's devotion.

In contrast the jadu-patuas who operate in the tribal areas of Santal Parganas narrate at great length the Santal song of creation. Here it is described how the earth was created after a great deluge. Thakurjiu created the water creatures. Then he created a mound of earth on the back of a turtle with the help of a worm. From the eggs of a pair of birds the first human couple was born. Then Moran Buru, a Santal spirit, taught the art of making rice beer. After drinking rice beer the couple gave birth to seven boys and seven girls who became the ancestors of different Santal clans.

The Santal scrolls depicting the events of the Baha or spring festival of Santal involves the narration of fertility rites of spring; women holding Sal tree blossoms in their hair and dancing; the various bongas or Santal spirits who partially derive their conception from the Hindu description of Garuda, the vehicle of Vishnu, and Hanuman, the monkey leader and devotee of Rama; the creation of the first Santal couple and subsequent generation of this clan, etc.

Here too, the scroll and the story of Badekhan Ghazi is very popular. Some of the most popular Santal scrolls and the related narratives are connected with the lilas of Krishna. Such lilas as related to the forest and open natural life were chosen for the purpose and therefore Krishna's exploits as cowherd, his many loves, the rasa dance with many gopis, Krishna stealing butter and finally taking away the clothes of the bathing gopis are more popular than other lilas. It is interesting to note that the Vastraharana lila wherein Krishna steals the clothes of the bathing gopis merges with the Santal story of creation where the boys and girls go to the forest and the girls climb Banyan trees to pick fruits. This is one of the most appropriate examples of how a Sanskritic tradition is regionalised incorporating many regional myths and legends.

In Andhra Pradesh as well as in the surrounding states several chitrakatha and other related traditions existed. The most important narrative panels involving illustrations of katha, both puranic and local, included the hand-painted textile temple hangings and the chitrapata tradition. In addition to these the fabulously illustrated manuscripts of the *Ramayana* having a highly narrative character were also created, perhaps for a more private picture-show. Moreover, the wall-paintings at Lepakshi and other sites were of picture-show in that respect. In Andhra, Karnataka and Kerala there was also the famous tradition of leather puppets connected with public narration of stories. But above all Andhra Pradesh had a very important tradition of picture-show.

The devices used for narrative illustrations as well as the styles and contents of all these traditions from actual picture-show panels to kalamkari temple hangings and wall paintings were related to one another and have grown in the same geographic and cultural area.

In the actual tradition of the picture-show of Andhra Pradesh, the picture scrolls used were, and still are, painted on cloth. An average pata was about thirty feet long and three feet broad. The vertical pata was divided into several horizontal sections by thin horizontal ornate bands. In each section one or more incidents of the narrative were printed. It was common to depict the same character several times in the same section if the narrative so required. The patas of different communities such as those of farmers, washerman, shepherds, etc. contained different themes depending upon their religious and cultural convention. Ramayana, Krisnalila and Markandeya Purana were the most popular themes of these patas. Local versions of these stories exist both in oral as well as written traditions of Andhra Pradesh. The group of picture-show men travelled from place to place and, after gathering an audience at the instance of the patron, narrated the legend in prose and verse. One of the most beautiful and complete patas painted in the late 18th century, having the theme of a local *Andhra Markandeya Purana,* is in the collection of the Calico Museum of Textiles, Ahmedabad.

Kalamkari temple hangings (cloth panels hand-painted with dyes) too are very rich from the viewpoint of illustrated folklore and the lore of the epic and the puranas. Some of the most popular themes of kalamkari temple hangings are related to the iconographies of Vishnu, Shiva, Brahma, etc. in their various forms and legends.

A local version of Virata Parva of the *Mahabharata* is one of the most popular themes of these hangings. The story of *Kichak vadha* (killing of Kichak) from this, usually shows the incidents of Pandavas with Draupadi, working as cooks, musicians and servants at the palace of the king of Virata. Kichak, the brother-in-law of the king and the chief of army, gets infatuated with the beauty of Draupadi. Bhima entraps him with various tricks and finally kills him.

Another popular Virata Parva incident depicted on these hangings is that of Abhimanyu's marriage with Sasirekha wherein Krishna's brother Balarama's daughter Sasirekha, who was intended to be married to the son of

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the Kaurava chief Duryodhana, was finally married off to Abhimanyu, the son of Arjuna, the Pandava ally of Krishna, through the latter's diplomacy.

Sita Kalyanam (the marriage of Sita) is still another legend, finding its way on to the textile hangings. Here usually the incidents of Rama's display of valour in exterminating the demons of Dandaka forest and finally wooing Sita and getting married to her are shown. While depicting or narrating this legend generally, the incident of Rama breaking the bow of Siva becomes prominent. But in the painted kalamkari version this important detail is eliminated and instead the scene of wooing her through delicate, romantic gestures and embraces are shown, which certainly is from the local mythology.

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J.J.

CHITRA KAVITA (Telugu). Ancients have divided poetry into 4 kinds: 'asu' (impromptu), 'madhura', 'chitra' (Variegated) and 'vistara' (elaborate). Thus 'chitra kavita' is one of the forms of poetry imported into Telugu from Sanskrit. *Kavyalankara Chudamani, Lakshana Sara Samgraham, Appa Kaviyam, Narasa Bhoopaliyam, Lakshana Rajeeyam, Lakshana Deepika* and other works described this form with examples.

Chitra Kavita was spread in Telugu literature by poets like Nannechoda and Palkuriki Somana. Jakkana, author of *Vikramarka Charitra*, says his grandfather Peddayamathya was an expert at the four types of poetry. He could spin poetry impromptu and perform poetic gymnastics. But today his works are not available. Some feel that Nannaya in his 'avatarika' or introduction to *Bharatam* mentioned these four types of versification.

Vartakavi Raghavayya in his *Lakshana Deepika* explains 'Chitra Kavita' as follows: hiding a line, twisting a stanza or a line, hiding a name, or a poem reading either way; writing 'Vrittas' with 'Kandam' and 'Githam' inside; 'chitra bandhas' or writing poems in strange patterns. Thus it contains as many poetic and verbal gymnastics as imaginable.

Modern scholars divide 'Chitra Kavita' into three types: 1) Sabdardha chitra kavita. This depends on sounds and the meanings of words. This has several kinds: 'ekakshari' (only one letter), 'dwyakshari' (two letters), 'thryakshari' (three letters): using all letters with the vowel 'a', 'e', or 'u'; without a nasal sound; labials, other than labials; and sounds pronounced without moving the tongue and many other gymnastics.

2) 'Bandha Kavita': placing the letters of a stanza in patterns of lotus and other such gimmicks. 'gomutrika', 'chatra', 'gutcha', 'naga', 'kankana', 'khadga', chakra', padma', 'Bhadra', 'Rasha', 'Pushpamala' and others are the popular 'bandhas'.

3) 'Garbha Kavita': one stanza containing one or more stanzas. Examples are varied. 'Champakamala' containing 'Kanda'; 'Seesam' containing 'mattebham' and 'gitam'; 'bhujanga prayatham' containing 'Sragvini'; 'marnigananikaram' containing 'Kandam', four types of 'Kandas'; then eight types; 'Krounchapada' containing 'rukmavati', 'Kamalavilasita' and two Kandas; 'Sarasijam' containing two 'Kandas' a 'neelotpala' and a 'manigana-nikara'; a 'seesam' containing a 'sragwini', a 'bhujangaprayata' and a 'drithavilambini', 'bhaskaravilasitham' containing two 'Kandas'.

These poetic gymnastics existed in the ancient Sanskrit literature although they were only the first two types and not the last. So we may as well declare that the last type, 'Garbha Kavita' is a speciality of the Telugu literature. Vinnakota Peddana was the first to list out the characteristics of this 'chitra kavita', and the next was Chitrakavi Peddana. The surname of the latter was 'Parsvamchala' but his wonderful skill in the said poetic form earned him the title 'chitrakavi' which in course of time became his family name. This is what a few critics feel. He wrote a book *Lakshana Sara Sangraham* and gave many examples of the various types of poetry mentioned above. He quoted examples from poetry for 'pada gopana'; 'Jagana chatushkandam'; 'Kalpitha Kalpavalli' 'padya bhramakam', 'pada bhramakam'; 'dwyakshari', 'garbhamangala maha Sri'; 'Laya grahi Saugandhi' containing 'vana mayura'; 'uthpala mala' containing 'Kusuma manjari', entire verses with words which only have the 'a' vowel sound, 'i' vowel sounds, 'u' vowel sounds; words with short vowels; and examples for 'Khadga bandha' and 'Chakra bandha'.

Chitrakavi Peddana introduced a new type 'Kalpita Kalpavalli–ka bandham': draw a pattern of twenty squares, five across and four down; write four 'Champaka malas' in the twenty squares; remove a few letters here and there according to a deliberate pattern to get seventeen more prosody like 'Pramitakshara vrittam', Aarya githi', 'Kandam', 'mani bhushanam', 'dritha vilambam', 'nagabandham', 'Kavikanthabhushanam' and others.

Coming after Appa Kavi, Ganapavaram Venkatakavi wrote a Chithrakavita prabandham under the name Prabandha raja Venkateswara Vijaya Vilasam. Sixty six verses out of the 808 which this work contains are written with the poetic gymnastics. Gudaru Venkata dasa Kavi's

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Prabandha Raja Sirobhushana Prakrishtha Balarama Charitra is noteworthy. Similarly Mandapaka Parvateeswara Sastry and Nadella Purushottama kavi of the recent times brought out such 'Chitra kavyas'.

But rhetoricians maintain "Prayena yamake chitre rasa pushtir navidyathe", meaning that where such jugglery is used, poetry fails to evoke 'rasa'; yet it must be admitted that this type of versification has carved for itself a special place in Telugu literature.

J.V.S.

CHITRA KAVYA (Hindi). Of the following three main divisions of Kavya (poetry)-Dhvani-kavya, 'Gunibhuta-vyanjya-kavya' and 'Chitra-kavya' the last is considered to be the lowest, the second and the third are considered to be of a higher order. In the first division 'vyanjyartha' (suggested sense) is pre-dominant and more charming than the 'vachyartha' (the expressed sense), while in the second it is sub-ordinate to or less charming than the 'vachyartha'. But in the case of 'Chitra-kavya' the suggested sense becomes indistinct-rather subdued -against the charm of one or many (i) 'Sabdalankaras' or (ii) 'Arthalankaras' (the figures of speech based on the aesthetic beauty of the sound or sense of the word respectively), or the construction of letters fixed for the framework of one of the following three gunas: 'madhurya' 'ojas' and 'prasad.' In short, 'Chitra-kavya' is based upon the pictureque use of the sound or sense of the word. Therefore, it is, of two kinds: 'sabda-chitra' and 'artha-chitra.' In Hindi literature, most of the poetry of Keshavdas (1555-1623) can be cited as the example of 'chitra-kavya'-especially in his works *'Kavi-priya'* and *'Ramachandrika'*. It may be noted that one of the 'sabdalankaras' is 'chitralankara,' but this one is not to be confused with 'chitrakavya'; 'chitralankara' occurs where the letters are arranged in such a way that they produce the form of a lotus, sword or drum, wheel, disc, etc.

Sa.C.

CHITRA KAVYA (Sanskrit). Literally Chitrakavya means 'Picture-Poetry' or 'Figure-Poetry' or 'Peculiar Poetry' or 'Variegated Poetry' (Chitra a picture, peculiar, variegated).

In poetic parlance, Chitrakavya is the lowest category of poetry having no dhvani, 'deeper or suggested sense' but charming only in its outer elements, diction or denotative sense or both. According to Anandavardhana all poetry worth the name must possess dhvani which is its soul; that which does not possess it is only an imitation, 'a picture' of poetry, hence the name.

The three varieties of Chitrakavya are (i) Shabdachitra (ii) Arthachitra, and (iii) Ubhayachitra. The last variety exhibiting ingenuity both of words and sense consists mainly of Prahelikas 'riddles'; and Kuta, 'poetic tricks'. The main components of Prahelikas are puns as well as respective order of poetic question-answers. In Kuta, the composer either conceals some elements (e.g. Bhavanishankaromesham prati pujaparayanah to be read as bhava anisham kara umesham prati, etc., meaning 'be always worshipful towards Shiva') or drops "half a syllable, one full syllable, bindu, visarga or a letter," and the reader or listener must find out the meaning of the verse.

The second variety comprises all the figures of speech of sense, particularly those based on comparison as these contain a bimba 'an image' or upamana 'a standard of comparison' leading to picturesque apprehension of the poetic subject. Brilliant images often constitute the highest order of poetry; labelling arthachitra, therefore, as the lowest category has been a little controversial. Appaya Dikshita has raised the status of figures of sense and Jagannatha assigns them to the medium and only verbal figures to the lowest category.

The first variety i.e. Shabdachitra or verbal peculiarity may occur either as shabdalamkaras or vilomakavyas or chitrabandhas. Shabdalamkaras 'verbal figures of speech' such as anuprasa (alliteration), latanuprasa (repetition of a word with difference in meaning due to the context), yamaka (chime), shlesha (pun), vakrokti (twisted mode of speech) are regularly defined and illustrated by eminent rhetoricians like Mammata and Vishvanatha. But the poets very often revealed an excessive fondness for verbal juggleries. They composed verses using only one consonant for each of the feet or the hemistich of a verse, or even for a whole verse; or composed verses with almost entire feet rhyming; or with chain rhymes; or with identical hemistiches with unidentical meanings and so on. There were Vilomakavayas ('reverse' poems) wherein lines read forward and backward gave either a complete stanza or a different meaning. Paronomastic poems narrated two or more (nay, once even seven) tales simultaneously; or the whole story was narrated without using even a single dental or labial or some other class of syllable.

But most ingenious and intriguing were the Chitrabandha compositions. They were either gatichitras (movement pictorials), or akarachitras (form pictorials), or bandhachitras (poetic designs). The first was an arrangement of letters showing certain movements like ardha—bhrama (half-foot movement), sarvatobhadra (movement in all directons), gomutrika (arrangement like the moving cow's sprinkling of urine), turagapada (steps of a horse), sharayantra (chess-steps), so that when we read the letters in an indicated order, the entire verse could be identically reconstrued. Similarly in the second variety letters could be arranged in certain patterns to give the form of padma 'lotus' or chakra 'wheel', etc.; or, in the third variety to give certain imagined shapes like chhatra 'umbrella', pataka

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'banner', khadga 'sword', maraja 'drum' (-knots) and so on.

This was the proper domain of Chitrakavya. It combined scholarship, skill in handling language and poetic amusement. It was an excellent pastime in vidagdhagoshthis 'learned assemblies'. People with lesser imaginative faculty also could try their hand at it. Evidences of its popularity are found in the Time-riddles of *Vedas*, mystical riddles of *Upanishads*, kutashlokas as well as a variety of puns, rhymes and alliterations in the *Mahabharata* and *Puranas*, in the rhymes in *Raghuvamsham* ix of Kalidasa, in the chitrabandhas in *Kiratarjuniyam* xv of Bharavi and *Shishupalavadham* xix of Magha, in the five-fold paronomasia in *Naishadhacharitam* xii of Shriharsha, in the non-labial diction in *Dashakumaracharitam* vii of Dandin, in grammatical epic *Bhattikavya* of Bhatti, in the paranomastic double (*Raghavapandaviyam*) or triple *(Raghavayadavapandaviyam)* or even seven-fold (*Saptanusandhanakavvam*) narratives, or in the 'reserse' poems like *Ramakrishnavilomakavya* (narrating Rama-story, if the story is read forward, Krishna-story backward), in collections of enigmetical verses like the famous *Vidagdhamukhamandana* of Dharmadasa or *Kavindrakarnabharana* of Vishveshvara, and even in some verses of the 20th century Sanskrit works. Besides their popularity, the Chitrabandhas were considered indispensable in an epic in deference to its universality. Their employment in the battlefields in the epics has inspired a theory that their origin is in the art of arraying armies in various forms on the battlefields. But it is more likely that the practice of writing inscriptions on swords and leaves gave rise to this type of poetry.

The status of Chitrakavya as poetry has been debatable. Anandavardhana poses the problem thus: If suggestion is the soul, can a composition devoid of it be called poetry at all? Does it deserve notice? The answer is, since the practice of composing such poems is wide and prevalent, we must notice it. Dandin and Rudrata treat them properly, but Abhinava calls them akavya 'non-poetry', Mammata suffers it, Vishvanatha does not recognise it at all.

Another consideration is that there cannot be any poem without the suggestion of feelings. But if the sugggestion of feelings is not intended by the poet, it will be extremely feeble, almost as good as naught.

And the biggest question is if all Chitrakavyas are of the lowest category. This has been controversial, particularly in the context of figures of sense. Appaya Dikshita and Jagannatha have been moderate. Mammata characterises all sense-figures as mere 'turns of speech' vakrokti which is an essential ingredient of the concept of poetry according to Bhamaha and Kuntaka, and which is nothing else than I.A. Richards' 'emotive word'! To class arthachitras, therefore, as the lowest poetry would be nothing less than unfair. (Kalanath Jha: *Figurative Poetry in Sanskrit Literature)*.

Second variety of the kavya type of Uparupaka is a musical composition, consisting of songs in various ragas and talas, meant to be sung to the accompaniment of the dance-abhinaya by a single person, and covering a complete story. (The first variety called ragakavya or kavya has songs all in one raga and tala). This and the first variety are termed as shuddhaprabandha and sutraprabandha respectively by Narayana who as well as his father Purushottama (court-poet of King Narayana of Parlakhimidi, 18th century.) composed some poems of both the varieties. But the best example of Chitrakavya is the famous *Gitagovinda* of Jayadeva whose wife Padmavati herself, it is said, rendered it into abhinaya.

R.N.

CHITRAKAVYAM (Malayalam). According to Sanskrit literary theorists, the term Chitrakavyam refers to verbal compositions devoid of real aesthetic beauty, especially those compositions which are either flat descriptive statements or clever verbal acrobatics. *Chitrakavyams* can of course be pleasing on a superficial level with their ornamentation. The real aesthetic impact is beyond its goal.

In Malayalam it would be very difficult to point out whole works as examples of the type. However, some of the works produced during the early Manipravala period like *Anantapuravarnanam* (early 14th century) could be said to belong to this type of versification. In it the poet describes the Sri Padmanabhasvami temple in Trivandrum and its surroundings. There are long sequences of quartets which are but either factual descriptions of various spots in the temple or listings of merchandise items displayed in the bazaar outside the temple premises. Nowhere in this Manipravala poem do the verses rise to the level of suggestiveness. This way of treating the poetic craft in a light manner can be seen in other early Manipravala works also. In *Unnunilisandesa*, for instance, the bazaar talks of various types of people are examples of flat poetry. If we scan through the literary works across the history of Malayalam literature, instances of 'flat poetry' can be cited even in the highclass compositions of master-poets. Cherusseri (15th century), Tunchat Ezhuttachhan (16th century) and Kunchan Nambiar (18th century) have all produced flat poetry here and there. The later poets including those of the present century are victims of this 'dry musings' once in a while.

The *Yatrakavyams* (poems describing journeys undertaken by authors), the *Sandesakavyams* (message-poems), the letters in verse, the *Samasyapuranams* (a kind of literary pastime where one poet publishes the last line or a portion of the same in a quartet inviting other versifiers to complete the rest), the manglapatpabra poems (poems composed to felicitate dignitaries or royalties, or

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to bless auspicious events) and many such compositions arising out of either the desire for imitation or out of worldly motivations are perhaps the best examples of *Citrakavyams* in Malayalam. The *aksarasloka* recitals have also contributed to the swelling of 'flat poetry' in Malayalam. Literary criticism in Malayalam, however, has not made use of this concept in a technical sense in evaluatory studies.

K.M.P.V.

CHITRANGADA (Bengali,) is one of Rabindranath Tagore's lyrical dramas which is, at once, the vehicle of a superb poetic thought and yet a well-knit play of unflinching grace and compactness.

The poet elaborated the antecedents of a somewhat mysterious nature that spurred his imagination on the occasion of the germination of the drama. Sometime in April, while returning to Calcutta from Shantiniketan, his eyes were dazzled at the colourful sight of the shrubs all around the railway line, beaming with flowers of various shades. Spontaneously he felt that, after a few days, at the end of spring, the season of flower would vanish yielding place to the hot summer. And it is the final culmination into fruitfulness, for which nature adorns herself with abundant colours and fragrance. In human life also, the season of flower, the youth, might achieve its fullness in calm and sober fruition. At once the difference between the environs of the mirthful spring and a rough and rugged summer seized the poet's imagination, and somehow it flashed into his mind that if a young lady came to discover that she had allured her consort merely with the physical charm of her youth, bereft of all the enduring graces of mind and soul, she might curse that shortlived bodily endowment of hers as a rival, baffling the innate fervour for an abiding companionship. Immediately the *Mahabharata* story of Chitrangada and Arjuna flashed into his mind, and the play emerged out of a sustained impact of the disjointed ideas. In June 1890 an outline entitled *Ananga Ashram* was written. After some fifteen months, in September 1891, at last the muse flourished in the lonely camp house of Pandua in Orissa. The poet, in 1936, rendered the same theme into a dance drama, one of the best of its kind, evolved by himself, through the fusion of music, dance and drama into a brilliant synthesis.

The theme was woven around the perennial question which exercised the poet's mind all his life and particularly in that part of his youth–what is love, what is beauty and what could be the basic stimulus behind an enduring and perfect man-and-woman relationship.

That is what emerged at the end of *Chitrangada* (1892) and to depict a concrete visual form of the abstract idea, Nature crept in spontaneously in a benevolent role, with sets of active figures resembling and aiding the pivotal human characters of the play. The interaction between the natural environs and personified figures thereof, and the human characters, unfurled, step by step, an unperceived mystery of passion, mirth, satiety, exhaustion and finally a new dimension of love emerging out of a mutual comprehension of true man-and-woman relationship, which instilled the play with an ever-growing penetrative dramatic interest. The blank verse with a beaming cadence of its own rendered a valuable handle in that illuminating process of fusing a lyric theme into a dramatic frame.

The plot runs thus: Arjuna, the third Pandava, reached Manipur while wandering all over India for fulfilment of a solemn vow. There Chitrangada, the Manipur princess, had an astounding encounter with him. The king of Manipur brought up his only daughter like a son; and thus she came to prefer masculine dispositions like war and hunting. One day, while Chitrangada and her associates, all in man's costumes, were on their way to a hunting pursuit, they suddenly found a man–strong and stout–lying on their way in deep forest, and Chitrangada commanded him to move away; but the fellow did not care. Enraged at that, she pushed him with the fine end of her bow and the man jumped up vigorously, but smiled, looking at the tender faces of the girls in masculine garbs. Chitrangada stunned by the masculine candour of the man accosted him for his credentials and came to know that he was Arjuna.

That brought a total change in the princess' disposition; she turned a feminine self out and out. Next morning she went to woo Arjuna in an unusual feminine dress; but her rough and rugged complexion, devoid even of usual feminine grace, evoked a flat refusal from Arjuna, who made his oath of celibacy a plea to that. Chitrangada, utterly disgraced, sought the benevolence of Madana, the god of love and Vasanta, his associate and craved for a day's grace, to make her as beautiful as was her sudden awakening into this bewildering feminine fervour. 'Celibacy of a man, celibacy of a Kshatriya', she groaned, 'would have to be smashed and smothered totally'.

Madana agreed to adorn her with the gift for a year and Vasanta assisted. The next morning, Arjuna saw an increbidly graceful feminine form, frolicking in a forest pool with her newly achieved beauty and he lost his heart to her instantaneously. Forgetting all about his vow of celibacy he wooed her, and Chitrangada cursed her lot violently—it was not for her, indeed, that Arjuna was breaking his own vow—but for those 'two blue—lotus eyes', for an embrace from those two 'butter—melted' tender arms, which were not Chitrangada's own; yet she could not resist herself and succumbed to the claims of the flesh and blood, giving away a woman's glory to no consequence. And the poet was flawless in depicting the mirth and passion of those physical encounters simply to contrive finally the unfathomable grace of the heart. The whole game turned intolerable for Chitrangada in no time, yet

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she could not desist. At last she sought escape from the burns of the 'fearful flame' with which she had been covered by Madana and Vasanta.

And as the year turned round Arjuna became tired of a pure physical attachment. Tired and disillusioned, he now was in a frantic search for that feminine grace which is not subservient to physical beauty alone, and Chitrangada emerged in her true self "I am Chitrangada, the Princess of Manipur–neither a goddess to be worshipped nor a mere female to be used or brushed aside as it pleases a man. If you care to have me as a comrade by your side in the path of danger and daring, if you let me share the great duties of your life, then only you will know my true self". And having come to know that, Arjuna confessed, "Beloved, my life is full".

The play has since been translated amongst other languages into English, French, German, Gujarat, Hindi, Kannada, Malayalam, Marathi, Oriya, Tamil and Telugu.

Gop.R.

CHITRE, DILIP PURUSHOTTAM (Marathi; b. 1938) remains a potent experimentalist in the post–independence world of Marathi poetry, short story and literary criticism, and now of films. He was born at Baroda. His father P.A. Chitre was the editor of *Abhiruchi*, a literary magazine. In 1951 the family moved to Bombay. Dilip took the B.A. degree examination of the Bombay University in 1959 with English Special. Then he worked as a teacher for three years in Ethiopia. On returning to India, he did his stints in the fields of advertisement, journalism, sales promotion, and in the Arts Section of the Indian Express.

His published works include collections of poems, *Kavita* (1960) and *Kavitenantarchi Kavita* (1978);a collections of short stories, *Orphias* (1968); an autobiographical travelogue, *Shiba Ranichya Shodhat* (1970). He has edited an anthology of Marathi poetry (1967). Besides, several of his articles in English and Marathi have found places in anthologies. A series of critical articles, 'Adhunik Kavitela Sat ched', two novelettes–*Saphire* and *Rubhiraksha*, translation of selected poems of Tukaram and Jnanadev (from *Amritanubhava*) await publication. Recently he has entered films and his experimental feature film, 'Godam' has won critical acclaim.

With the publication of *Shabda* he became the founder of the little magazines movement in Marathi. He belongs to the avant-garde generation in Marathi claiming affinity with the trends of surrealism and expressionism in the art world of Europe. Chitre has brought in fresh air into Marathi poetry and fiction.

Chitre is reckoned as a major figure in modernistic Marathi poetry after B.S. Mardhekar. He showed precocious but genuine poetic sensibility that bore the hall mark of mature modernity. With intuition and industry, he assimilated into his native sensibility the finest features of the western aesthetic tradition, not restricting himself only to the British or the American. He tried to reconcile with remarkable conscientiousness the heritage of the West with native traditions, exhibiting an agonising search for identification inevitable to educated Indians vigorously exposed to western culture. This process is clearly reflected in the short stories, personal memories, travel accounts and poems of Dilip Chitre. This is what distinguishes him from poets of sheer literary sophistication who keep on spinning webs of fantasies in midair. It is precisely for this reason that Chitre remains a genuine modernist in Marathi literature.

M.D.H.

CHITTA LAHU (Punjabi) is Nanak Singh's first popular novel, published first in 1932, later going into dozens of subsequent editions.

Rodu–a juggler–finds a forsaken child behind a bush, whom he adopts and brings up into a young beautiful girl, Sundri–the heroine–comes into contact with young Bachchan Singh–the hero–a devoted idealist very much interested in the reformation of his village. He starts a school in the Gurdwara for giving free education to the children, but due to his villagers' conservative ideas about untouchability, Sundri is denied this facility. Bachchan Singh teaches her privately and in due course of time, they develop love for each other. Bachchan Singh wants to marry her but is prevented by Pala Singh–group-leader of the village-vagabonds, addicted to wine and opium. Pala Singh himself has an eye on her. Not succeeding in his designs, Pala Singh implicates Bachchan Singh in a murder case.

Karam Chand, a hypocrite Brahman of the village plays foul with a young widow Gurdai of the village. The maltreatment and injustices by the society compel Gurda to adopt the profession of a dancing girl under the name of Anwarjan. During a marriage celebration Sundri comes into contact with Anwarjan—whom she wanted to dissuade from giving her dance-items in the village. During their conversations Anwarjan (Gurda) comes to know that Sundri is none-else but her own forsaken daughter.

Bachchan Singh is ultimately hanged and Sundri vows to avenge his death by killing Pala Singh. In her attempt to kill Babu Sham Dass, a station master to avenge her mother's miseries, she finds him (her father and Gurdai's first husband) a completely changed man and ultimately forgives him.

Chitta Lahu has literary as well as historical importance in the annals of Punjabi novel. Although the author had earlier contributed some novelettes, yet this was his first major achievement, which like a milestone, showed the Punjabi novel the path of realism. The portrayal of

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Punjabi life, individuality of characters, their variety and proper psycho-analysis, alongwith a double well-knit plot, interspersed with dramatic situations and dramatic-irony, are praiseworthy. The entire novel has been written in an ironical style, making it an effective satire on the wrong doings of society of the time.

S.S.U.

CHITTAL, GANGADHARA (Kannada, b. 1923) is one of the major voices in Kannada Navya Kavya ('Modern' poetry.) After a brilliant academic career he joined the Central Government Services and ultimately retired as the Chief Auditor, Western Railways.

His literary career spans a long period of four decades during which Kannada poetry underwent many transformations. His output though confined to three volumes, is remarkable for its quality. *Kalada Kare* (1948, The Call of Time), his first venture in poetry is a tiny volume full of adolescent effervescence and idealistic fervour. But a poetic bent of mind and a talent for versification are evident. However his next two collections i.e. *Manukulada hadu* (1961, The Song of the Human Race) and *Hariva a niridu* (1970, This Water that flows) established him as a poet of the first order.

Chittal is distinct in his thematic range and stylistic originality. His major pre-occupations are with the eternal themes of death and sex. He approaches sex with a combination of total involvement and cool detachment. His long poem, *Kama sutra* celebrates sexual love in all its dimensions. His musings over the meaning of life and death have crystallised in a series of poems based on personal experience. His style is full of rhythmic variations though in a leisurely, loose-knit way. He has forsaken the dialectic variations preferring to exploit the possibilities of the standard language.

Kirtinatha Kurtakoti devotes an entire chapter to Chittal's poetry, in his *Navya Kavya Prayoga* (1963). But a deep analysis of this poet is long overdue.

H.S.R.

CHITTAL, YASHYANT V. (Kannada; b. 1938) is a short story writer and novelist. He was educated at Hanehalli, Kumata, Dharwar and New Jersey. He is now the Marketing Director of Hylem Bakelite Ltd. His first collection of stories *Sandarshana* (Interview, 1957) is indicative of his later writings which have both rural and urban backgrounds. He exhibits a mastery over the colloquial as well as the literary idiom. In his second collection of stories *Abolin* (1960) the title story is of an innocent girl who is destroyed by her own innocence. Innocence facing harsh realities of life ends in tragedy in many of his early stories. Details serve in his stories like images in a poem. U.R. Ananta Murthy goes to the extent of saying that the best poetry in Kannada is to be seen in the prose of Chittal and Lankesh. *Abolin* contains another story 'Aparichitaru' a kafkaesque nightmare which is symbolic of the childhood fears of the narrator, which visit him in the form of dominating strangers. His third collection *Ata* (1969) with an introduction from Gopalkrishna Adiga claims a place of importance for Chittal. *Ayda Kathegalu* (Selected stories) came out in 1976. His latest collection *Kathe Yadalu Hugudi* (The girl became a story, 1980) is so far the best collection he has produced. In these stories Chittal enters into a creative dialogue with the current fashion setters who simplify life either from an extistentialist or from a progressive point of view. He shows the limitation of the symbolic mode which abstracts life beyond recognition. He demonstrates that current literary taste is spoiled by slogan mongering of writers who are confused between caste distinctions and class distinctions. The naivete of this trend and the barbarism which might ensue from it are the themes of these stories.

Chittal's first novel *Muru Darigalu* (Three Roads 1964) tells the story of an innocent girl who is conscious of her innocence and to guard it and protest against the whispering campaign that tarnishes her image, she commits suicide. It is a story set in the author's place of birth, Hanehalli. His recent novel *Shikar* (The hunter 1979) has been widely discussed and considered to be one of the best novels of the decade. It is the story of a man from Hanehalli who is an executive in a Bombay firm. The intrigues that surround him and vague accusations made against him remind him of the nightmare world of Kafka. The world depicted in the novel is a cruel world of competition, selfishness and greed. It is a world where the innocent are hunted until they accept defeat and become puppets in the hands of the corrupt bosses. In a moment of disgust the hero resigns his job, but the corrupt bosses are afraid that he would expose them. They try to tempt him with a promotion, but he declines their offer. The hero who was in the beginning like a confused and terrified animal, because he did not know his own past, accepts his past in a moment of grace. Having learnt about his past, he is no more afraid of it. He decides to go in search of his runaway brother and lost sister. It is a rare piece of writing in which the choice is made to be human. Here is the vision of a man, who voluntarily gives up his craving for success in the competitive world, who voluntarily stops fighting for territorial supremacy and who goes in search of significant human relationships. Chittal has shown new possibilities of the novel. Chittal got the Sahitya Akademi Award for 1983.

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Su. N.

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CHIVARAKU MIGILEDI (Telugu) is a famous novel by Bucchi babu, who is second to none in the technique of probing the psychic depths of a character. Depicted in this novel is the inner conflict of the hero, Dayanidhi. The novel is a series of conflicts between Dayanidhi's nature and the situations he is caught up in. Bucchi babu has closely studied psychological workings in the human mind in different situations and wrote this novel accordingly. One can see in Dayanidhi's character how incidents from the past influence the present life of a man.

The novel has Dayanidhi as its central figure. The many characters that he comes across, several resultant problems he faces, various experiences he gains, and a series of defeats he encounters that leave him alone in the society and acquire a philosophical attitude make the novel interesting. The main incidents that turn the hero towards a philosophical path have been connected with women characters like his own mother, and women like Komali, Sushila, Amritam, Nagumani, Indira, Shyamala, Katyayani, Rose and others. Their psychologies and strange behaviour puzzle the hero and he is not able to decide the course of his action.

The writer has split the hero's experiences into eleven stages. In the first stage we see the conflict in Dayanidhi between his love for his mother, and the biting criticism of his mother by others. In the end he accepts his mother and stands up to her ideals and as a result he has to stand alone in this unfriendly, and unsympathetic society. He is not able to accept any one who criticises his mother. It is only Amritam who has a word of sypathy for his mother, which touches his heart but for a brief moment.

If one observes closely the plot construction, one can see with what tender care the author has sketched the several stages in the hero's journey through life, the several turns he has taken in his attempts to reach the goal and the goal he has finally reached. The one truth Dayanidhi learns in his struggle in life is that it is far better to hate the weakness of a man than the man himself.

In his foreword, briefly narrating the story, the novelist writes how the hero cannot fit into the environment of the 'circar' districts; how he is made lonely by circumstances, how he makes a fresh start in Bayalaseema where fortune smiles on him quite unexpectedly; how again the forces and experiences from the past surround him and he is swept off in a current of loneliness; how he somehow escapes from there with life intact to turn a new leaf; how he can fulfil nothing in his life, but life can never throw him in despair though it might defeat him. The writer says that the crux of the novel is individual emancipation. The writer feels that the real tragedy in life is not being able to love. In this novel the writer views from various angles the psychological aspect of how the evils of the elders cast a heavy shadow on the lives of the young and curb the life's tendency to flourish.

Each of the many women that walk into the hero's life has a distinct feature. Komali has physical attraction; Amritam has companionship and love; Sushila has education; Indira has social acceptance. The ideal womanhood should be a synthesis of all these, but he does not come across such a woman. Hence his philosophical attitude. As a result of many external and physical defeats the hero forgets the surroundings and turns inward quite successfully.

Butchi babu has an instinct for poetic expression. Some of his sentences in the novel therefore, are unforgettable. To cite a few: Desire kills a man unless he derives comfort in imagination. 'Don't commit crime, for if you do, this graceful society blames you only for being caught doing a crime'. 'Those who desire to be, and struggle to be better than others are the real enemies of social progress'. 'A woman accepts a man for the sake of marriage and a man accepts marriage for the sake of the woman'.

Lines like these are innumerable. Suffice it to say that this novel is the masterpiece of a master-mind who has done it seriously. He was a painter too. Even a casual reader will have flashes of the artist in the delineation of characters. One admires the wonderful unfolding of the psyche of the characters. Above all, Bucchi babu is unparallelled in his art of characterisation and of story telling.

K.S.S.

CHOKHAMELA (Marathi, 14th century) belonged to Mangalvedhe, near Pandharpur and turned to the path of devotion because of abject poverty and social injustice done to him and his family by the then orthodoxy. His whole family consisting of himself, his wife Soyara, son Karma and sister Nirmala, came under the influence of Namdev, the leader of the bhakti cult of Pandharpur. Being an outcast, Chokha was denied entry into the temple of god Vitthala in Pandharpur. Instead of making a grievance of it, however, he continued to pray internally and composed devotional songs of exceptionally high calibre. This is how he speaks about himself and his intense devotion to God:

"A sugarcane may be crooked, its juice is not crooked.

A bow may be curved, and yet the arrow is not.

A river may have windings, and yet its water is even.

So also, Chokha may be a pariah, but his heart is pure."

The 'Johar' poems of Chokha tell both about his sincerity and the social injustice from which he was suffering. He preached the way of bhakti to all and sundry in the following manner:

"Clap your hands, raise the banner and tread the path to Pandhari, which is the open market of liberation for devotees to meet.

Flocks of banners have come together,

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And the whole bank of the river Bhima is resounding with the name of God,

Let the vile and the villanous come and go back purified, proclaims Chokha."

Chokha has written about 350 abhangas which are full of devotional fervour, sincere humility and social consciousness. The other members of his family have also contributed to Marathi literature. Chokha thus stands as a unique representative of the downtrodden.

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S.G.T.

CHOKHER BALI (Bengali, 1903) is Rabindranath's fourth novel, which was first published serially in *Bangadarshan*, a literary monthly of repute, revived after the death of its founder-editor Bankimchandra, under the editorship of Rabindranath, during the period 1901-1902. It had been written about a year back and in its draft form, it bore the title of *Binodini*. While giving it a final shape before publishing the novel in the monthly *Bangadarshan*, Rabindranath preferred a suggestive name *Chokher Bali* for the novel. It was published in book form in 1903 from Calcutta.

Chokher Bali, translated into English by Krishna Kripalani, was published under the title of *Binodini* in 1959 by the Sahitya Akademi, New Delhi. It was also translated into some other foreign languages, viz., Russian (1959), Chinese (1961), etc. and into most of the Indian languages like Hindi, Gujarati, Kannada, Malayalam, Marathi, Punjabi, Sindhi, Tamil, Telugu and Urdu. A transliteration in Devanagari script with footnotes in Hindi was also published by the Sahitya Akademi in 1961.

The story centres round Binodini, a young widow of exquisite beauty and imposing personality. She had her early education from an English lady, that gave her an independent, prejudice-free outlook on life.

Though a widow, she would not practise the austerities enjoined by the social customs. For sometime she made it her mission to avenge herself on Mahendra, who refused to marry her and who was not only the cause of her misfortune, but also an insult to her womanhood. And this she could do very easily. Asha, Mahendra's wife, was really 'an inexperienced girl, a mere doll' in comparison to her, and with the magic spell of her charm and beauty, Binodini easily won over Mahendra. But ultimately she realised that life needed something else for its fulfillment. And that was the love of a real man, whom she discovered in Behari, Mahendra's friend. The author might, however, be said to have betrayed some hesitation in keeping Binodini and Behari apart at the end.

With such a heroine as Binodini struggling for her human rights, with the author's emphasis on psychological realism, with a group of real men and women, *Chokher Bali* stands out as a pioneering work in the realm of Bengali fiction.

Dh.D.

CHOMANA DUDI (Kannada), an important novel by Shivaram Karanth, was first published in 1933. Since then there has been several editions of Karanth's classic. The short novel depicts the tragedy of Choma, a 'mari holeya', one of the lowest untouchable sects of Dakshina Kannada in Karnataka, who had to be content with mean little jobs like grazing cattle, weaving baskets, or fetching foliage for the landlord for meagre rations. They had to subsist partly on leavings of the dead cattle. Choma's tragedy is the result primarily of the conflict implicit in the refusal of the tradition-bound upper-caste to accord the status of tenants to 'mari holeyas' and Choma's unwillingness to sell the pair of bullocks he has reared to plough the land not tenanted to him, an unwillingness born of a strong, almost elemental desire to cultivate a piece of land of his own. Choma who is past fifty-five would not dispose of the three year old bullocks to free himself from debt; instead he sends his two grown-up sons to work in the tea plantation. The sons, like the father, take to drinking and the debt, a paltry sum of twenty rupees, remains unpaid as is usual in such cases. A sequence of misfortunes strikes the family; the younger son Gurva, elopes with a Christian girl; the eldest, Chaniya, dies of fever on his return from the estate; the daughter, Belli, subsequently falls a prey to the overtures of the steward Manvela Souza at the plantation where she has joined as coolie after the failure of her brothers to clear the debt; the youngest son Neela is drowned, with some of the onlookers preventing the timely rescue by a Brahmin youth since it would involve his defilement by the holeya's touch.

Karanth treats Choma with sympathy, depicts him as a human being with an identity of his own. Choma's distinctive identity lies both in his quest of a piece of land, and in his 'dudi', the primitive drum he is seen beating regularly. The rhythms of the dudi, like the 'te-te-te' to which Belli sometimes sings in accompaniment, reflect the monotony of the routine within which society seeks to confine the 'mari holeyas' and the frustrations which alone punctuate the routine when an individual like Choma dares propose a deparature from convention. Choma's 'dudi' may be both compared and contrasted with the violin of Nagaveni in Karanth's *Marali Mannige*, for while tragedy draws out in the two characters the artistic potentialities inherent in human nature, the difference in the temperament and their rhythms is a pointer to the respective positions Choma and Nagaveni occupy in the caste-class hierarchy and also to their qualitatively different responses to the crises. Though *Chomana Dudi*

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appeared in the early thirties the controlling impulse in the novel is neither romantic nor reformist. Despite Karanth's sympathetic handling of Choma's aspiration and of the profound impact its failure has on him, the novel does not overlook the limits set by history and tradition to individual initiative. Choma has to pay a price for having pitched his aim higher than what is feasible in his environment and, given his addiction to drink which is not unrepresentable of his class, he has little chance of redeeming himself from debt once he rules out the sale of the bullocks. Tragedy inevitably follows.

With the powerful evocation in the opening passage of the novel of darkness in the deep interior of the forest interrupted significantly by the 'dudi', the appropriate atmosphere is set for the tale where the sequence is predominantly dark. The depiction of the varying responses to the different phases of the village car-festival is also not without significance: the recurring festival functions as a cloak to indicate the maturing cycles of misfortune, and appropriately so, since the car festival works in complex ways on the rural Hindu psyche and signals to it the termination of an annual cycle and the beginning of a new. *Chomana Dudi* traces the disintegration of the protagonist's well-knit family (where the sense of the harmony was initially like that of 'the petals in a flower') in Bhoganahally, a small village steeped in poverty and superstition, where Choma surrenders almost daily a major part of his meagre earnings at the liquor shop before he goes home to sit before the dudi. And Sankappayya, the brahmin landlord, appreciates as he does Choma's earnest request for land, although he cannot but submit to his mother's counsel against granting tenancy to the 'mari holeya' on the ground that it is against established practice. As the scene shifts from Bhoganahalli to the plantation in the hilly tracts to the east, it becomes clear that in the Christian controlled colonial estate the set-up is as hierarchical and inhuman as the one in the village below: the cells built for the coolies are more like stables, with the liquor-shop to ensure that the coolies do not leave the plantation free from debt; and neither the white master nor the supervisors are averse to taking advantage of the helpless coolie women like Belli.

At one stage in the novel, Christianity which offers land to the converts, appears to Choma as the only way out. But he has to contend with native deities to whom his family has owed allegiance from time immemorial and whose 'wisdom' he cannot ultimately dispute. He seems to hear, at the critical moment, the voice of Panjurli, an awesome spirit, which reminds him that Christians, like others, are also subject to the sorrows and joys of life. As Choma returns home chastened, it is the sight of Belli seated on the mat with Manvela Souza that finally breaks him and his long cherished vision. He takes the bullocks to plough the master's land, leaves them at the very spot in the forest where he had found them as heifers, breaks the plough and sets fire to the heap of pieces. He recognises the human element and the compulsions that have led to Belli's fall and acknowledges his own lapses which contributed to it. This time, he starts beating the 'dudi' with unprecedented fury. The novel closes with the silence that ensues. The final passage of *Chomana Dudi*, the humanist work in which the use of language is subtle and evocative, is replete with suggestions and reverberates with overtones. Belli, frightened, runs to the partially closed door:

"The bullocks stood across the door. They had followed Choma home. Badu, the dog, was also there. Belli brushed past the dog and went in. In the faint half-light she could see Choma's 'samadhi.' The 'dudi' held fast, the upraised hand, the ecstatic fury–everything is as it is. But Choma is no more."

B.D.R.

CHORGHADE, WAMAN KRISHNA (Marathi; b. 1910) is a major short story writer and scholar in folk literature. An M.A. (Marathi & Econimics), B.T. of Nagpur University, he taught in College of Commerce at Wardha upto 1949; shifted to Nagpur's G.S. College of Commerce and Economics where he rose upto its Vice-Principalship (1949-70). Later he worked as the Director of University Text-book Committee (1970-80).

Brought up in rural surroundings, Chorghade developed interest in folk literature. While at Wardha, he came under Gandhian influence, and was imprisoned in the 1942 national movement. These influences are reflected in his writing which consists mainly of short stories. He has devoted himself to the form with singlemindedness and has developed a variety characteristically his own.

Most of his stories are collected in *Sushma* (1936), *Hawan* (1938), *Yauwan* (1941), *Prasthan* (1945), *Patheya* (1946) and after a long gap in which he remained silent, in *Sanskar* (1950), *Pradeep* (1954), *Onjal* (1956), *Majal* (1963), *Bela* (1964) and *Khyal* (1973). *Sampurna Chorghade* is a collection of his selected stories.

Chorghade stands as a link between the romantic writing of Phadke-Khandekar era and the realistic short story developed by Gadgil, Gokhale and others after World War II. He freed the short story of its plot-bound, technique-ridden framework, popular with earlier generation. He rejected these mechanical contraptions and wove his stories around small incidents filling them with a great deal of moralising, personalised stuff. Though they had a loose framework, they were neat, highly lyrical and articulate. Sometimes they were very thin, and they took a form close to personal essay.

But he did not free the story of idealistic make-believe and sentimentalism. After the emergence of the 'new' story as the aftermath of World War, he chose to remain silent, but reappeared not in a very different garb.

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He stuck to his idealistic approach and overlooked the ugly and seamy side of life. Life's ship, according to him, has floundered, but not yet sunk, and this is the theme of his later stories.

Chorghade's other publications include–*Sahityache Mooldhan* (1938)–essays on folk songs of Vidarbha region, written in collaboration with the Gandhian writer Kaka Kalelkar; *Champarani* (1944), *Prabhawati* (1945), *Aboli* and *Bhagyawati* (1950) are folk stories retold; while *Ahimsechi Sadhana* (1945), *Ahimsa-Vivechan* (1949) are translations. He has edited and translated works numbering 74, chief among them being *Marathi Hindi Kosh* with Madhav Sawant as co-editor. His latest publication is *Jadan Ghadan* (1982) covering the main events and the personalities he came across that influenced his life.

Chorghade has won several awards and honours. His story collection, *Patheya* and *Pradeep* brought him awards from the Govt. of old M.P, while *Sampurna Chorghade* won Banga Sahitya Sammelan's Yugantar Award, and a gold medal from the Nagpur University (1967).

He was president of the Vidharbha Sahitya Sangh, a member Marathi Mahamandal, and was also president of Marathi Sahitya Sammelan.

I.S.

CHOTRAYA GOPALA (Oriya, b. 1918) is a famous Oriya playwright. The impecunious circumstances of his family and his early interest in the theatre prevented him from receiving much formal education. He began his career as an actor-member of an amateur theatre group. In 1940 he joined a professional theatre company called the Bharati Theatre performing then in Manikghos Bazar, Cuttack. The actor-turned-playwright wrote his first one-act play, Sahadharmini (wife) in 1941.

Later most of his plays were staged by two other professional theatre companies, the Annapurna theatre and Janata Theatre of Cuttack. He was also associated with the All India Radio, Cuttack, and worked as a producer in its Drama Section, from which he retired in 1977. Chotraya is one of the chief architects of post-Independence Oriya drama, the others being Kartikakumara Ghose, Adwaitachandra Mahanti, Bhanjakisor Patnaik, Ramachandra Misra, Kamalalochana Mahanti and others. Oriya drama before them dealt mostly with historical and mythological subject-matter and its chief aim was patriotic propaganda. There were of course, a few plays depicting such social themes as untouchability, prohibition and women's liberation, etc., Kalicharana Patnaika's *Bhata* (Rice, 1943) for instance, dealt with the problem of food scarcity which Orissa faced in 1943. The play was a great success. Social realism became the principal mode of dramatic art in the post-Independence era. Playwrights like Chotraya were acutely aware of the numerous problems that had cropped up in the Indian society at the advent of independence. They also became familiar with Marxist and Freudian ideas and with the experimental theatre of Ibsen, Strindberg, Chekhov, Shaw and others. Chotraya's first full-length play *Pheria* (Come Back, 1946) was staged by a professional theatre company, Annapurna Theatre, 'B' Group, Cuttack in 1946. The play ran to packed houses for several months. *Pheria* celebrates the triumph of Gandhi's programme of village reconstruction and welfare through its central character Suresh's return from the town to his village where he devotes all his time and energy to the welfare of the people. The play is not entirely free from sentimentality and melodrama. But its sensitive characterisation and its realistic and precise dialogue are its plus points. *Bharasa* (Reliance, 1952) is a very different kind of play. Its central character is a poor, idealistic painter called Mohana who is helpless before the ill-treatment society metes out to him. The play examines the role of the artist in society and the aim of art in a manner similar to that of Bhajakisor Patnaik's *Jayamalya* (The Garland of Victory, 1956), although its artist-hero Braja is very differently conceived. *Bharasa* has a flawed structure, it poses the questions alright, but fails to resolve them. The last three scenes are insufferably melodramatic. The success of the play lies in the complexity of its characterisation especially of Kumar Saheb and Mrinal.

Next is commercially a very successful play, *Parakalama* (The Quill Pen, 1954). It traces the rise and fall of one Acharya, a politician, whom power corrupts absolutely. In the last scene in which he is arrested, his characterisation verges on the tragic. The conflict between capital and labour is the theme of *Pathikabandhu* (The Friend of the Wayfarer), one of the three plays published in 1955. The other two, *Sankhasindura* (Bangles and Vermilion) and *Nasta Urbasi* (The spoilt Urbasi) are about two girls, Madhabi and Urbasi, and their search for their essential human identity through love and suffering. *Abhaginira Swarga* (The Salvation of the unfortunate Women, 1957) deals with the dowry system. *Ardhangini* (The Better-half) which received the State Sangita Nataka Akademi Award presents the psychological study of a woman torn between her love for her son and her duty towards her husband. Chotraya's other full-length plays include *Sadhana* (Perseverance, 1965), *Ghataka* (The Astrologer), *Sriharika Samsara* (The World of Srihari 1974) and stage adaptations of Oriya novels like *Jhanja* (The Cyclone), *Abhinetri* (The Actress), *Amadabata* (The untrodden Path), *Malajanha* (The dead Moon) and *Pratibha* (Genius)–all published during 1956-60. In addition to these he has written a number of radio-plays and one-act plays. *Sakhaprasakha* (1977) is his latest collection of one-act plays.

Chotraya's drama is noted for its wide variety of themes, its social criticism, its realistic characterisation and for its witty and powerful dialogue. In some of his

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major plays like *Parakalama, Nasta Urbasi* and *Ardhangini* Chotraya displays a sense of irony which saves his art from deteriorating into cheap propaganda.

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Sau. M.

CHOURANG (Konkani) by Pundalik Narayan Naik is a collection of five one-act plays (1982), all produced and staged successfully in various competitions. The winner of the Sahitya Akademi Award for 1984, the book contains one act-plays entitled Eka-Zumvyar Zaim (On an Island), Pavnni (Auction), Mornnokotto (The Bank of Death)', Ani Ek Por Nagddemch Urta (.... and a child remains naked) and Khamsutrim (Puppets). The title *Chourang* in the present context signifies the particular rhythmic beat on the drum which precedes the dramatic performances and is a part of the traditional ritual of 'sumvari' still prevalent in some parts of Goa. The first three of these are philosophical in tone dealing with themes like freedom, sacrifice and death while the fourth has a socio-political context; the last one deals with the dramatic art, the handling of characters in particular. Pundalik Naik apart from being a successful short story writer, novelist and poet is the foremost playwright in Konkani today. In the present one-act plays one finds him at his best. The collection is certainly the most representative of the trends current in modern Konkani drama. These plays are extremely gripping. Pundalik knows how to write dialogues in colloquial Konkani, create extraordinary situations, develop character and shape dramatic endings. He handles with ease a variety of techniques. In 'Khamsutri' for instance, he presents the same story in four different ways, from four different angles (1) as seen by the writer, (2) as seen by the director, (3) as seen by the audience, and (4) as seen by the actors themselves. *Chourang* is certainly an important landmark in the field of one-act play in Konkani.

M.S.

CHRIST PURANA (Marathi) is an epic written in Marathi by Father Stephens (1549-1619), an English Jesuit who settled in Goa in 1579. The conference of Christian Bishops held in Goa in 1585 issued a directive that books in vernacular languages should be composed to propagate Christian doctrine. Accordingly, Fr. Stephens studied both Konkani and Marathi, the literary languages of Goa and wrote a booklet in Konkani entitled *Doutrina Christa* (Christian doctrine) in the form of questions and answers and composed the voluminous *Christ-purana* in Marathi consisting of 11,032 verses in 1614. The Purana has two parts comprising 36 and 59 cantos respectively and is based on the great Bible. The fact that three editions of this work were printed in the Roman script in 1616, 1649 and 1654, clearly testifies to its popularity among the neo-Christians in the 16th century. The text of the fourth edition printed 1907 at Mangalore and edited by J.L. Saldanha was prepared from some manuscripts. Recently it has been transcribed by Prof. S. Bandelu (Poona 1956) into Devanagari.

The first part of this Purana narrates the history of the Jews while the second narrates at length the life of Jesus Christ. The narrative poignantly depicts the affectionate adoration of the mother Mary, the impassioned devotion of Magdonel May, the martyrdom of John the Baptist, the rich splendour of King Solomon, the impudence of the tyrant Herod, the courage of young David and the awe felt by Adam and Eve after their disobedience of the almighty. The poet has taken special care to explain the religious background of the composition and also eulogises the Marathi language in the 1st canto. In addition to the characters in the original biblical stories, the poet has introduced the characters–inquisitive listener and the answering priest. At some points, their dialogue is skilfully employed to vindicate Christianity and refute the Hindu idolatry.

The narrative style of this epic has been deeply influenced by the Marathi saint poets, particularly Jnanadeva, Vishnudasnama and Krishnadasnama. Though not highly poetic like Jnaneshvara or Mukteshvara, with its genuine simplicity this treatise adequately expresses various moods and emotions in the different episodes in the narrative.

This is the first Marathi book to be printed, albeit in the Roman script. The prose introduction of this mythical narrative is a rare specimen of contemporary Marathi prose. What is more notable is the fact that a foreign English missionary has been able to fuse the tradition of the saint poets of Maharashtra with a foreign sacred book, namely the great Bible.

S.G.M.

CHRISTIAN LITERATURE (Telugu). The honour of laying the foundation for Christian literature in Telugu belongs to Pingali Ellanarya, son of Nagayamatya of the 17th century. He was born in Kondavidu in Guntur District, a Niyogi Brahmin of Shaiva cult. Encouraged by Thamma Narapa Reddy, he wrote *Thobha-charitra* alias *Sarveswara Mahatyam*, an epic in four cantos. This is the Christian epic in Telugu, depicting the life story of Saint Thomas, and is dedicated to the Lord. But we do not have any proof that the poet embraced Christianity. In the present century, one Mangalagiri Ananda Kavi, a Brahmin convert, wrote the story of Jesus Christ under the name *Vedanta Saram*, a poem in four cantos, and

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dedicated it to Nidumamilla Dasayamatya. There are proofs that western scholars helped the poet in translating Mark, Matthew and Luke from Greek. Coming under the English influence, Subbarayudu, a Telugu Brahmin in Visakhapatnam (1822), took to Christianity and helped very much in translating the *Bible* and other Christian works into Telugu. Under the name of *New Testament*, a translation was brought about by Des Granger. This book contained all the words spoken by Jesus, his teachings and parables. Later, several Hindus converted to Christianity, brought out Luke's *Gospel*, Mose's *Second Book* and *The Book of Psalms* in Telugu. These books bring out the story of Jesus, his superhuman qualities and his philosophy.

Later a preacher Bedche by name wrote the story of the Great Teacher around 1860 in colloquial style. Around 1835 the first newspaper was started by the Christian Association, Bellari, which served very well to propagate Christianity and to develop Christian literature in Telugu. They enriched various genres of Telugu literature.

Kandukuri Veeresalingam, a social reformer, was also a prolific writer in prose and wrote *The Story of Jesus* in prose. The teachings of Jesus were taking book form, either as novel, story or drama since then. Song-writing had gradually become prominent and important as the one vehicle of expression reaching one and all, the elite and the commoner.

In the 19th century a Bengali brahmin by name Purushotham Chaudhuri sang the story of Jesus under the name of *Songs of Bliss* and *Songs of Prayer*. In Andhra, many exponents of music and letters have written the story of Jesus as folk songs and popularised Christianity immensely.

In the modern times Puludindi Solmon Raju translated into Telugu John Bunyan's *Pilgrim's Progress* and wrote two Christian books *Kim Kartavyam* (What is to be done) and *Chamanti Chenu* (Grove of Chrysanthe mums). Kalaprapoorna Suragala Timothy Jnanananda Kavi wrote poems like 'Golconda' with historical background and poems like 'Tarangalu' (waves) and 'Esu Christhu' (Jesus Christ) with religious background. Modukuri Johnson was a law graduate who became a playwright with his *Natanalayam*. His *Bible Geethalu* (Songs from the Bible) bring out the intrinsic greatness of the book.

Besides these we have many other writings of Christian literature in Telugu, such as Elia and Joshua with their *Krishthu Charitra* (the story of Christ) and *Christ Krishna* a comparative study by Gadepalli Kukkuteswara Rao. Meka John Subbarao, D.V. Daniel, Pidugu Luther, Chinnam Prasada Rao, Ravela Joseph, Mannava China Narasimharao and many others have written of Jesus in their poems, plays and songs, thereby enriching Telugu Christian literature.

K.N.R.

CHRONICLES (Assamese), mostly written in prose and occasionally in verse, are the gift of the Ahoms, a branch of the Tai (Thai) race, who migrated to Assam in the early part of the 13th century and established a kingdom in the eastern part of Assam by conquering the indigenous tribes. Gradually they extended the borders of their state and became the supreme power in the Brahmaputra valley by the end of the 16th century. They were endowed with the historical sense of a high order, and their priests and leading noble families took especial interest in recording political events faithfully and periodically brought them upto date. The Buranjis by which term these chronicles are known is one of the few Assamese words which are derived from the Ahom language, now no longer a spoken dialect. The literal meaning is 'a store-house of knowledge that teaches the ignorant' (*Bu*-ignorant, *ran*-teach, *ji*-store or granary). Before the advent of the Ahoms the system of recording faithfully the important events of the reigns of kings was not in vogue. Chronicles were written in the Ahom language (an offshoot of Tai) during the first two or three centuries of their rule in Assam and this practice of adhering to their original dialect sporadically continued till the early part of the 19th century. From about the beginning of the 17th century the Ahoms, who in the meantime adopted Assamese by completely merging with the main social stream, began to show preference for Assamese in writing chronicles. Since then the number of chronicles in Assamese has considerably increased but only a fraction has been published of those which have been recovered.

The chronicles, mostly written in the dignified prose based on the spoken language of eastern Assam, have been classified into three broad categories:

(1) Desultory chronicles of the Kings of Kamarupa prior to the establishment of the Ahom Kingdom in 1228.
(2) Chronicles of the Ahom Kings from 1228 to the termination of their rule in 1826.
(3) Chronicles of Kingdom or countries adjoining the Ahom Kingdom or countries having diplomatic or other relations with the Ahoms.

Besides the classes mentioned above, there are chronicles dealing with dynastic histories or chronicles called *Rajvamshavalis* and *Satriya Buranjis* or chronicles of Satras, the Vaishnavite monastic and semi-monastic institutions. So far as the first category of chronicles is concerned, they are a mixed lot of traditions and legends and none of them give an exhaustive survey of all the rulers and dynasties, nor the chronology given by them is truly authentic. Some

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names of Kings occurring here are also to be found in the inscriptions of ancient Kamarupa. Though the account in these chronicles are not as much reliable as the inscriptions, yet they may be profitably used, some-times as corroborative and sometimes as supplementary evidences to the inscriptional accounts.

The second category of Buranjis, dealing with the different periods of the Ahom reign extending over six hundred years is not only larger in number but also more faithful and reliable as historical records. This is so because of the fact that they were compiled under the supervision of government officials and chroniclers were given free access to all necessary state papers, diplomatic correspondences and court minutes. Buranjis were also compiled by nobles who took active parts in contemporary administrative or diplomatic affairs. Therefore, the chronicles dealing with the medieval period are more authentic, reliable and mutually corroborative. Sir Edward Gait, the noted historian. certifies the reliability of the medieval Buranjis in the following way: 'The historicity of these Buranjis is proved not only by the way in which they support each other, but also by the confirmation which is afforded by the narratives of Mahammadan writers, wherever these are available for comparison." (History of Assam.)

The third category of Buranjis deals with the history of some neighbouring ruling dynasties of Tripura, Jayantia (Khasi-Jayantia districts of present Meghalaya and Cachar) and Delhi under the mughals. A chronicle of Burdwan was recovered several years back, but it mysteriously disappeared from an exibition of manuscripts. This class of Buranji bears stamp of writers who were intimately connected with the political relation of the Ahoms with the neighbouring powers. For instance, the twin authors of the *Tripura Buranji*, viz, Ratna Kandali and Arjundas Bairagi were the envoys of king Rudra Simha of Assam (1696–1714) to the court of Tripura between 1710-1715. They carried secret diplomatic message of Rudra Simha to the court of Tripura on three diplomatic missions. Another note-worthy chronicle of this class is *Badshah Buranji* where the history of the Mughal dynasty especially of the 17th century is narrated, exhibiting wonderful knowledge on the part of the author of the tradition and customs of the Mahammadan world. The language, though Assamese, is replete with Persio-Arabic words which contribute towards conjuring up the Mughal atmosphere.

The *Datiyalia Buranji* narrates the political relations of the Ahom Kings with some of the frontier tribes and chiefs during the later part of the Ahom rule. It may be mentioned in this connection that the chroniclers of this class of Buranji have not confined themselves to the narration of political events only, they have also made valuable observations regarding religious and social conditions of the state about which they wrote.

Following the Ahoms, the Koch Kings of western Assam encouraged learned scholars to record the achievements of their dynastic rule. This class of chronicles, mostly written in verse and interspersed with poetic embellishments, chronologically narrate the important events of the successive rulers. *Darrang Rajvamshavalis* written by different chroniclers, though loosely categorised as the Buranjis of the Ahoms, however, differ from the latter in respect of treatment and style. The same comment holds good in the case of *Satra-Buranjis* where the religous motive plays the dominant role. Nevertheless both the types of chronicles are valuable historical documents for reconstructing the history of medieval Assam.

Literary importance of the chronicles lies mainly in the nature of their narration and the style of prose moulded to suit the different situations and circumstances. Although verse has not been totally discarded as the vehicle of expression, the usual medium was prose. Based on the spoken dialect of the courtly environment of eastern Assam, the language of the chronicles is free from artificiality and unnecessary ornamentation. The prose style of different chronicles bears the stamp of the characteristic environment in which each chronicle was compiled and written. S.K. Bhuyan, the eminent historian of Assam who edited and published more than a dozen chronicles speaks of the prose style thus: 'In the process of conserving the deeds of the people with a remarkable touch of realism, the *Buranjis* have become endowed with human interest instead of being dry as just chronicle of court events, (*Studies in the Literature of Assam*).

The chronicles adapted their prose style according to the nature of topics dealt with. The writers did not unnecessarily indulge in emotional effusion or adulation. They have maintained rigid objectivity in narrating political events, without caring to curry favour with or incur any frown from the ruling power. The art of chronicle writing was considered sacred and therefore the writers tried to maintain restraint in language and thought. But that does not mean that they uniformly used flat and dry narration. The variation of the tone of the language according to the nature of situations and contexts could be noticed. A comparison of the style of writing in *Tripura Buranji* with that of *Badshah Buranji* or *Datiyalia Buranji* or of *Assam Buranji* recovered from the house of Sukumar Mahanta would reveal the variation of diction and style in presenting facts and events under different circumstances. While the *Tripura Buranji*, being an eye-witness's account of the political envoys, gives an objective narration marked by lucidity, sobriety and dignity, the language of *Datiyalia Buranji* presents a mixture of Assamese and the dialects of the border areas; or more correctly we notice a form of broken Assamese which we usually hear from the lips of tribal people of the border region not conversant with the niceties of the standard colloquial.

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The narration of the Buranjis is frequently enlivened by reproducing the exact dialogues and speeches of historical personages which sometimes lend a dramatic colour to the situations. Frequent use of epigrammatic expressions, wise-sayings and adages and at times eloquent, forceful and cryptic utterances produce a colourful effect in the minds of the readers.

The chronicles have also preserved the early Assamese epistolary forms, both in Assamese and Sanskrit. The diplomatic letters exchanged between the Ahom Kings and other monarchs have been reproduced verbatim in different chronicles and they illustrate the then existent protocols and formalities. In short, the chronicles of medieval Assam not only fulfil the criteria of political histories but also represent fine specimens of prose.

S.S.

CHRONICLES (Telugu). The records necessary to write Andhra history are not well preserved. They are in the shape of rock-inscriptions and inscriptions written on copper and silver plates. Some records are available in the shape of village manuals, Kaifiyats, Dandakavilas and geneologies.

In the the 19th century, for the first time Colonel Mckenjae gathered much material with the help of local pundits. He made them copy all the copper, silver and rock inscriptions on paper. He preserved them and made them available to the local public. They are now available for the researchers in the Tamil Nadu Government Manuscripts Library. C.P. Brown, the great literary luminary and saviour of Telugu literature, also gathered the records useful to write local history. Andhra Pradesh Sahitya Akademi prepared the copies of the records of Mckenjae and Brown.

The origin of Telugu language is traced to a Sanskrit inscription on the stupa of Amaravati. The word 'Nagabu' belongs to Telugu language. The first Telugu inscription was available in Cuddapah District. This inscription belongs to Erikal Mutthuraju of Renati Chola dynasty of the 6th century. Several inscriptions reveal the living conditions of people under the Cholas and Chalukyas. Some of the inscriptions were written in verse. Most of the inscriptions describe the charity of the rulers.

King Gunage Vijayaditya of Chalukya dynasty issued an inscription in the ninth century. It is available in Addanki in Prakasam District. It describes the noble rule of the Chalukya ruler. The brother of Gunage Vijayaditya, Yuddhamalla, carved an inscription on a pillar in the temple of Malleswara in Bezwada. The poems in the above inscription are in the prosody of Madhyakkara. Students of literature and Sahridayas can learn about the social and economic history of Andhra from these inscriptions.

The Nandampudi Inscription issued by Raja Raja Narendra and written by Adikavi Nannaya threw much light on Chalukya dynasty. Nannaya describes his friend Narayana Bhatta's scholarship.

A few chronicles in the shape of literature came to light. *The History of Prataparudra* written by Ekamranatha describes the life and times of the King Prataparudra. Kase Sarvappa versified the record of Ekamranatha with the title *Siddheswara Charita*.

One local officer in command of Srikrishnadevaraya wrote the diary of the king in a literary form. Kasi Viswanatha Nayani Vari Sthanapati is the author of *Rayawachaka*, a day in the life of Srikrishnadevaraya. This book was written in the sixteenth century. Kumar Dhurjati followed *Rayawachaka* to write a poem called 'Krishnaraya Vijayamu.'

In the 19th century two travelogues which read like chronicles of the times were written by two scholars. Enugula Veeraswamaiah travelled from Madras to Benaras in the 19th century. He described the nature and customs of the people of various places. It is very useful for knowing about the lives of the people in British India. In the same century, Kola Seshachalakavi travelled from Madras to Nilagiri and depicted the scenic beauty and environment in South India.

K.R.R.

CHUMMAR T.M. (Malayalam; b. 1899) started his career as a school teacher and retired as a college teacher of Malayalam. He was a promoter of the Samasta Kerala Sahitya Parishat, an old literary organisation of Kerala, of which he was a member and Vice-President. He was also the editor of the *Sahitya Parishat Magazine*. He composed poems, wrote studies on literature and gained reputation as a researcher and critic. He was given the titles 'Sahitya Nipuna', 'Sahityalankar', and Sahityataram' and by distinguished persons and institutions. His essays, studies, introductory articles etc. reflect his literary taste and critical insight. His *Padya Sahitya Charitram* and *Bhasha Gadya Sahitya Charitram* are masterly works of balanced and mature literary appraisal.

FURTHER WORKS: Mahakavi Kunchan Nampiar., C. Vyute Akhyayikakal., Chintapatham., Vicharalila., Gadya Saurabham. and Suvarna Kairali.

V.S.S.

CHUNDAWATA, LAKSHMI KUMARI (Rajasthani; b. 1916) was born at Devagadha, in a feudal family of the Chundawate sub-branch of the Sisodiya rulers of the erstwhile Udaipur state, and married to late Rewata

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Tejasinha, the feudal head of Rawatasar in the erstwhile Bikaner state of the Rathaudas. Her inner urge for literary writings and active participation in the political and social spheres prompted her to cast off the customery Parda (veil). Though moderately educated, she had a good command over the languages, and was endowed with the power to express her thoughts and feelings in an effective way. She is a sitting M.L.A. and has also served as a member of the Rajyasabha (Upper house of the Parliament). She has travelled abroad as a member of cultural delegations and has held many a post of honour and responsibility in public life. The following creative works stand to her credit. *Manjhala Rata* (Midnight) 1957, *Mumala,* (stories 1961); *Gira uncha gadhan,* (Lofty Forts on Lofty Mountains), *Kai Rai Ocakawa vata-folk* tales. *Bagho-Bharamali* (1962); *Pabuji ri vata* story (1962) *Soratha-vinjha ri vata* story (1962). *Dungali-Jawarajiri vata* (1981). Almost all these books contain folk tales, popular historical and love stories and anecdotes concerned with minor historical events of local importance. Her style is a traditional one, as found in old texts written by the bards and other writers of the late medieval period. The narration is interspersed with relevant 'Duhas' pertaining to the story. What she has done is to reconstruct the story to her liking and recreate it in her own language. Her descriptions carry the readers with them. Her diction is exceptionally rich, fitting to the occasions, and extremely pleasing and impressive. Her style is very lucid with a spontaneous flow of events and exuberant with emotions, especially the erotic and heroic ones. She had also re-told some folk tales for the children of which the following deserve mention–*Hunkaro do Sa* (response to the story teller, 1957), *Tabaran ri vatan* (tales for children, 1961) *Vata Karamata* (the Miracle of story, 1981) and *Gandhiji ri vatan* (Facts about Gandhiji). Besides these she has translated stories of Rabindranath Tagore, and a number of others by foreign writers, especially those of Soviet Russia. The concerned books are 1. *Ravi Thakara rivatan* (1961) 2. *Sansara Ri nami Kahaniyan*—renowned stories of the world (1966) 3. *Gajabana*—Russian stories (1978) and *Amolakavatan*. Life of Lenin, has formed the subject matter of her book *Lenin ri Jivani*, and *Suli ra Suiya Mathai* (On the edge of the Gibbet) is the translation of a Russian work. Her contribution in the field of compiling and editing of folk literature, such as folk songs, popular couplets and folk tales, has also been noteworthy. Some old texts were also edited by her of which *Varavana* of Dhadhi Bahadara is worth mentioning. The reputed ballads known as *Bagadavata Devanarayana Mahagatha,* were collected and edited by her. She has also written several books in Hindi. Her multifarious activities won for her the Padmashri from the Government of India in 1984.

Raw.S.

CHURNI (Chunni, Prakrit), is a type of commentary on the Prakrit Jaina Canon. It is a proper designation of the commentary because it grinds the grain of the text into the flour of detailed exposition. It may also be mentioned that whatever was taught orally by the teacher about the text of the Canon, when put to writing, it took the form of Churni. The Churnis are found on the Canonical as well as non-Canonical literature. The *Avashyakachurni* which comments on the *Avashyakaniryukti* but not on Bhashya of the text is most important. The other Churnis are on the Bhashya like the Nishitha. All the Churnis were written first and they gave materials for Bhashya composition. Perhaps both these types were developed simultaneously, Churni in Prakrit prose and Bhashya in Prakrit verse. The Churnis are mixed with Sanskrit but the Bhashya maintains the tradition of writing in Prakrit. And ultimately the Sanskrit was adopted for the commentaries. No commentary in Prakrit was written after the 8th century. Though the tradition of writing non-Canonical works in Prakrit continues upto this century.

The Churnis explain the texts. Its spepciality is in introducing the thought-provoking stories. Sometimes the clue for the story is provided by the Niryukti with catchwords but the full narration for the first time is found for those stories in the Churnis. But even if there is no clue the author supplies the story from his knowledge of popular stories prevalent throughout India in those days. One can say without hesitation that they are the mine of Indian stories popular before the 8th century.

Not only this, the main contribution of these Churnis, apart from the traditional exposition, is that they porduce before us the real picture of the Indian society as a whole and not only of the upper classes of people of India.

Following Churnis are published: *Nandichurni, Anuyogadvarachu, Avashyakachu,* two *Dashavaikalikachu, Uttaradhyayanachu, Acharangachu, Sutrakritangachu, Nishithachu, Dashashrutachurni* and *Jitakalpachurni.* Important but yet not published are: *Mahanishithachu, Panchakalpachu, Jivabhigamachu, Vyavaharachu, Brihatkalpachu, Oghachu,* and *Nishithabrihatchurini.*

The *Nishithachu* and other Churnis were written by Jinadasa Mahattara who was alive in 676 A.D. He was the pupil of Pradyumna Kshamashramana. Agastya Simha is the author of one of the two *Dashavaikalikachurnis.* Pralamabasuri is the name given as the author of *Brihatkalpachurni* and Siddhasena (not the Divakara) is the author of *Jitakalpachurni.* He is the pupil of Jinabhadra (7th century).

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D.D.M.

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CHURNIKA (Marathi) Among the regional languages of Indo-European origin, Marathi is perhaps unique in its usage of Churnika. The medieval classical Kirtankaras employed a rhythmic and rhetorical strain of prose style and signified it uniformly as Churnika. Proably the rhetorical prose of the Bhata poets in Vraja Bhasa comes closer to Marathi Churnika. Ekanatha's *Arjidasta* is much nearer to the medieval North Indian prose style full of Persian expressions. Some of the Akhyanas of 17th and 18th centuries contain such passages. The ceremonial outbursts of the Royal trumpeters (who, in Marathi, are called Bhaldara and Chopadara) might have indirectly inspired them. But the terminology used to denote these compositions, shows the influence of premedieval or classical prosody convincingly.

The famous Marathi Akhyana writer, Ananda Tanaya, is the first extant experimenter with the Churnika, as far as Marathi literature is concerned. He adorned the otherwise trite classical way of writing with a new embellishment. Raghunatha Pandit who perhaps was his contemporary and possibly a relation followed suit. Ananda Tanaya's Churnikas are simpler in style and diction and are also occasionally enriched with a touch of metres and verse forms like 'Ovi'. Raghunatha Pandit employed a more ornate and complex syntax, making his Churnikas more like Utkalikapraya and of Vrittagandhi variety. The great lyricist Amritarai has tried his hand at Churnika, giving it a somewhat different rhythm, that of the 6 matra beats. Other 18th and early 19th century poets like Niranjana Madhava, Vinayaka and Mukunda are known to have indulged in writing the Churnika form of poetical prose. One thing common to all these Akhyanakaras is the fact that all of them use the term Churnika, and no other varieties or sub-divisions are mentioned by them.

What really was the significance of such rhythmic prose interludes ? While the Akhyana would be in the people's current prose speech, songs were interspersed in it for its musical effect. But why such ornate,artificial prose passages were introduced is not very clear. Perhaps the classicist Kirtankaras liked to give their discourses an aura of dignified style. It was a traditional way highly stylized. It was not a conscious attempt at employment of the spoken rhythm of the colloquial speech, skilfully woven into it. Churnika was something different from the ordinary speech of everyday life; it was also something other than the closely-knit Tala rhythm of the 'padas' and other Bhajani songs, something rhetorical and grand in style and diction. It was prose in syntax, yet different from the illusive rhythm of people's everyday prose speech. It was, without doubt, an achievement in itself. In the modern times the Kirtanas have become rare and the rhythmic assonance of a near-prose style is quite in ascendance.

N.G.J.

CHIKKADEVARAJA (Kannada; b. 1645, d. 1704) was one of the most distinguished rulers of the Wodeyar dynasty of Mysore. He succeeded Devaraja Wodeyar, his uncle, and ascended the throne in 1673, in his 28th year. He had to wage many wars against many petty rulers and the Marathas, who invaded twice before he could consolidate himself as the most powerful ruler in south India. He desired to eastablish friendly relations with Aurangazeb, the Moghul Emperor, and sent an Embassy to him. From 1686 onwards the State enjoyed peaceful times and Chikkadevaraja was able to turn his attention to domestic problems. He streamlined the administrative set-up by introducing many innovations, the establishment of the postal system being one such innovation. The state income grew enormously, and he was acclaimed by his subjects as "Navakoti-Narayana" (Lord Narayana of nine crores).

Chikkadevaraja is remembered not only for his farsightedness and administrative ability but more so for the munificent patronage he extended to scholars and poets, like Tirumalarya, Singrarya, Singaramma (a woman writer), Honnama (also a woman writer); Timma Kavi,Mallikarjuna, Chidananda Kavi, Mallarasa and many other minor writers. Many books like *Chikkadevaraja Vijaya, Chikadevaraja Vamsavali, Chikadevaraja Yesobhusana, Chikadevaraja Vamsa Prabhava* bear testimony to the greatness of the personality of Chikadevaraja.

Chikkadevaraja seems to have been influenced to a great extent by Tirumalarya (or Tirumalayyangar), his close friend in his early days, and later his Court Poet, and Minister. This probably accounts for the fact that many of the authors (though not all) patronized by the king were of Sri Vaishnava tradition.

Chikkadevaraja is credited with having written several works. The most famous among them are *Gita Gopala* and *Chikkadevaraja Binnapam*. No doubt he was assisted in his literary activity by Tirumalarya. Tirumalarya himself might have written the above two works and ascribed the authorship to his benevolent monarch and patron. Both these works are characterized by deep devotional sentiment and lyrical beauty. Both expound the main tenets of *Visistaddvaita* philosophy, the devotional tenet of *Sarangati* (absolute surrender to God) in particular, in the chaste diction of old Kannada and contain references to the conquests of the ruler. *Gita Gopala* is a collection of songs, reminiscent of *Gita Govinda* of Jayadeva, the famous Sanskrit work; each song is prefaced by a brief substance of the poem in prose. *Chikkadevaraya Binnapa* is entirely in prose. It contains 30 binnapas (prayers) addressed to Lord Narayana of Yadugiri, also called Melukote, near Mysore City. They contain the essence of Visistadvaita philosophy, which is more pronounced in this work than in the former. The 17th century may rightly

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be called "the Age of Chikkadevaraja" in the history of Kannada literature.

M.V.S.R.

CINEMA (Dogri). The first film in Dogri was completed titled in 1965 and released in 1966. It was 'Gallan Hoyian Beetiyan' which means things that happened and are now passed. Its release in Jammu city created a lot of enthusiasm. A local Urdu paper *Ujala* dated 13th September, 1966, wrote: "Gallan Hoyian Beetiyan' is the name given to the imaginative creation of a popular Dogri short-story written by Narendra Khajuria. Being shown in the best theatre in the city; viz. Shankar Theatre, this picture of Dogra culture is drawing large crowds of men and women even from distant places".

This first picture was a product of the creative upsurge of Dogri renaissance which started in the middle of 1940's and reached its acme in the sixties. And it was the result of a dedicated Dogri writer and other artists, prominent among whom were Ram Kumar Abrol,a Dogri short-story writer of those days and Kumar Kuldip. There was no financial help or encouragement from the State Government and yet the enthusiastic group went ahead, collected funds from local sources, set up a production unit and named it 'Tawi' Films. The film script was based on Narendra Khajuria (Sahitya Akademi award winner) one-act play *Pyasi Dharti* (Thirsty soil). The film script was prepared by Kumar Kuldip who also directed the film. Dialogues were written by Ramnath Shastri (another Sahitya Akademi award winner) who also had a small role in it. Songs for the film were written by Dogri poets Yash Sharma and Kehari Singh 'Madhukar' (yet another Sahitya Akademi award winner). They were all local people. For music direction and singing of songs, outside help was taken. main roles were played by Dogri writers Ram Kumar Abrol and Jitender Sharma and the film actress Kaberi (who now works in Bombay films under the name of Meena Roy) and Veena Kotwal.

The film was didactic and socially relevant. Two problems-that of 'dohri' i.e. marriage by barter, and water scarcity in the Kandi area of Duggar, have been projected in the film. The story is set in two villages-one higher up in the hills where there is plenty of water for men, cattle and crops and which is green and well off, the other lower down where there is no water. The area follows the custom of 'dohri', that is, mutual exchange of brides between two families. The 'nambardar' (village chief) of the village with water, agrees to give his sister Shano in exchange to Haria of the other village, in exchange for Lajo, Haria's sister who would be married to 'nambardar's younger brother. At the time of Shano's marriage, the 'nambardar' declares that he would give an unusual gift in dowry to his sister, viz., a waterchannel to the village of her in-laws. Soon after Shano's marriage, her brother, i.e., the 'nambardar's younger brother dies suddenly. Now Shano's 'nambardar' brother wants that Lajo should be married to his uncle who is aged and also a drunkard. But Shano opposes this proposal. The relations between the two families turn sour and Shano's brother refuses to allow the water from his village to pass to the other village. It is summer and there is acute scarcity of water in the other village and people are miserable. Shano, accompanied by her husband's brother goes to the border joining the village of her brother and in an effort to release water, gets killed by her own brother who laments his rashness. He releases the water. Both the water and Shano's dead body reach the village of Shano's brother-in-laws simultaneously. Her sacrifice has not been in vain.

Ram. S.

CINEMA (Hindi) The cinema represents one of the marvels of the twentieth century. The first movie pictures appeared at the turn of this century. But this medium came into its own when moving pictures got tongue, and began to speak and sing. This happened at the dawn of the thirties. The first Hindi talkie had dozens of songs. And with the advent of sound, moving pictures started replacing commercial theatre, which till then was a touring and roaring business. Other performing arts also suffered initially.

It was natural that writers and poets of the day were attracted to this new medium. But its novelty perplexed them. It took quite some time before they were able to grasp the parameters of this novelty. In the beginning, writers and poets were drawn from the popular stage. Thus, Narayan prasad 'Betab', Radheyshyam Kathavachak, Narottam Vyas were pioneer Hindi writers, who threw in their lot with the cinema.

Hindi cinema played a major role in national integration and spread of Hindi throughout the length and breadth of India. After Bhakti poets, cinema has proved to be the main deployer and disseminator of Hindi. Of course, national liberation movement led by Mahatma Gandhi and others also played a major role in this respect.

Calcutta and Bombay were two main centres, where Hindi cinema developed and flourished. Both these centres also produced films in regional languages, but that came later. Important film–producing companies of both these centres tried to rope in popular writers but no significant Hindi writer was attracted to the fraternity. There were many reasons for that but the main reason was a kind of aversion towards those connected with film making. Later, however, the love of money, fame and exposure to the widest possible audiences did attract some Hindi writers. Premchand was the first to make a foray in the world of Hindi cinema. But his experience was very unrewarding and he came back disillusioned after only two films–one based on his novel *Sevasadan* and the other

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on the theme of *Mill aur Mazdoor*. Much later, of course, some of his stories and novels were made into memorable films–'Godan,' 'Gaban', 'Heera Moti' (Do Bailon ki Katha), and 'Shatranj ke Khilari.' The last one was made by that veteran film-maker, Satyajit Ray.

Meanwhile, Dwarkaprasad Mishra, a poet and litterateur, who later became Chief Minister of Madhya Pradesh, tried his hand at film-making. He, along with dramatist and politician Seth Govind Das launched a film company and announced the making of 'Dhuandhar'. By then, power of cinema had come to be recognized and many an educated person had started taking interest in exploiting the educative and entertainment aspect of this medium. This change in pattern necessitated the inflow of reputed writers. During the forties, almost all the film companies had one or two famous Hindi or Urdu writers on their rolls.

Sudarshan, Bhagwaticharan Varma, Narendra Sharma, Amritlal Nagar, Kishore Sahu, Pradeep Santoshi, Neelkanth Tiwari, Gopal Singh 'Nepali', Ashok, Bhagwatiprasad Vajpai, Moti, Shailendra, Bharat Vyas and others found employment in Bombay, while Calcutta-based film-makers continued to employ translators, because most of the Bengali directors used to write their own screenplay and dialogues, either in Bengali or English, which were later translated into Hindi. The lyrics–writers there were mainly Urdu poets, with one or two exceptions,–like Pt. Madhukar, L.K. Singh 'Natwar' and M.L. Bajpai, who wrote in Hindi.

Bhagwaticharan Varma, before moving to Bombay, was in Calcutta, where he was persuaded by Rameshwar Sharma of Hindustan Film Corporation to agree for a film version of his popular novel *Chitralekha*,. Kidar Sharma, who was till then dialogue and song-writer with the New Theatres, wrote the screenplay, dialogues and songs of 'Chitralekha' and also directed it. Bhagwaticharan Varma, was not satisfied with the production and he publicly declared so, and requested the producer not to use his name as the writer in the publicity material. While in Bombay, Bhagwaticharan Varma produced a film for Bombay Talkies, Hamari Baat, which had lyrics by Narendra Sharma. Kidar Sharma made 'Chitralekha' again in colour in the early seventies.

Kishore Sahu, who had written some startling short stories in Hindi, started his career as a film director with the film 'Bahurani', which was based on the novel *Mimansa* by Anup Lal Mandal. After many years, Kishore Sahu chose Homwati Devi's short story 'Gotey ki Topi' and made it into a powerful film–'Sindoor'.

In the forties, internationally renowned dancer Uday Shankar made his only dance-ballet film 'Kalpana' at Madras. He secured the services of eminent poet Sumitranandan Pant, to write the lyrics of this film. Distinguished Hindi novelist Amrit Lal Nagar wrote the dialogues.

B.R. Chopra purchased the rights of Chatursen Shastri's novel *Dharmaputra* and based his film 'Dhool ka Phool' on it. Similarly, Chetan Anand was able to sell his short-stories to A.R. Kardar, who also offered Chetan to act as hero in one of the films. Sajjan and Mahipal, who were poets and did write a few songs for films, later drifted into the field of acting.

Bimal Roy, who made a number of the stories of Saratchandra into films, also picked up Chandradhar Sharma Guleri's unforgetable short-story 'Usney Kaha Tha' and transformed it into a film under the same name. In the seventies two different types of Hindi writers were attracted to this medium. One was a popular novelist Gulshan Nanda, and the other was the many-splendoured writer Kamleshwar. Both of them have made their mark in the Hindi cinema. A number of films based on their novels have been made and proved successful. Dharamvir Bharati's novel *Gunahon ka Devata* was also mounted on Hindi screen. The same director also attempted a film 'Ek Sarak, Sattavan Galiyan,' based on a novel by Kamleshwar earlier. This novel was filmed as 'Badnam Basti'.

Some noteworthy Hindi poets were also invited by various film producers to write lyrics. Among them Niraj and Santoshanand deserve special mention. Meanwhile, poets like Indivar, Anjan, Virendra Mishra and others have contributed their mite to the Hindi cinema.

Cinema has played, and continues to play, a major role in the spread of Hindi to the farthest corners of the country and Hindi writers and poets are actively engaged in this task. It has also contributed many a typical phrase to new Hindi vocabulary commonly used by our new writers. These phrases have a blending of Marathi, Gujarati, Portuguese and the local dialects. The cinema has lent colourfulness and variety to the expressions of Hindi and these localised forms of Hindi have also filtered into numerous novels and short-stories with Bombay as their locale.

V.T.

CINEMA (Kannada). The Kannada cinema which recently celebrated its golden jubilee, made its first appearance soon after the advent of the motion picture in India during the early twenties.

The point of immediate relevance here is the relation between the Kannada literary world and the cinema. There is hardly any author of note whose story or novel has not been made into a picture at one time or another and it is not a coincidence that almost all the pictures that have won national recognition and even international recognition have been based on works known for their literary excellence of one kind or another. Puttanna Kanagal initiated this new approach in the choice of stories for pictures. The number of stories and novels so picturised is legion. A few prominent names and titles could be mentioned. Krishnamurthy Purnik's *Dhar-*

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madevata and *Kulavadhu*, Tarasu's *Chandavalliya Tota*, *Chakratirth*, *Nagara Havu* and *Hamsa Gite*, A.N. Krishna Rao's *Sandhyaraga*, all became immensely popular. In this none could beat *Belli Moda*, *Hannele Chiguridaga* and *Kankana*, all based on the novels of the late Triveni. It is remarkable that everyone of the pictures based on her novels won either a regional or a national award. Not less popular have been other women authors like M.K. Indira (*Gejje Pooje*), Aryamba Pattabhi (*Kappu Bilupu*), Mangala Satyan (*Bhagya Jyothi*) and Devaki Murthy (*Upasane*).

Other prominent authors whose novels were picturised during the seventies were Chaduranga (*Sarvamangala and Uyyale*), Inamdar (*Mukti*), Poornachandra Tejaswi (*Abachurina Post Office*), V. Sitaramiah (*Shrishaila Shikhara*), A.N. Moorthy Rao (*Asadhabhuti*), *Raobahadur (Paduvara Hali Pandavaru*), Bharatisuta (*Edakallu Guddada Mele*), Gorur (*Boothayyana Maga Ayyu*), T.K. Rama Rao (*Bangarada Manushya*), Aswattha (*Maryada Mahalu*) and so on. This tendency of taking up stories of recognised merit for filming worked well for some time to mutual advantage. While it enriched the appeal of the picture and gave it an added prestige and popularity, it brought to the author a good deal of publicity and some monetary advantage. But at the same time it encouraged certain writers to construct novels and stories with an eye to having them accepted for making films so that fiction-writing with contrived plots and sentimental appeal proliferated to the detriment of the dignity of the novel as a serious literary form of art.

That was the situation during the early seventies but as the decade wore on, the cost of production escalated, bringing about two clearly divergent trends. While some directors sought a sort of a compromise between good stories on the one hand and prospects of commercial success on the other, there came up some others who relied on the assured quality of a recognised story and the artistry of its presentation in the celluloid medium. This younger generation of directors. like Karnad, B.V. Karanth, Lankesh and Kambar, started the vogue of what has come to be regarded as the new wave in picture making. A typical instance of the first trend would be Kanagal's 'Kathasangama' which combines three stories, the second was initiated by Pattabhirama Reddy's film version of U.R. Anantha Murthy's well known novel *Samskara*. This second trend has claimed some very remarkable achievements. Bhairappa's novel, *Vamsa Vriksha*, filmed by B.V. Karanth and Karnad won nationl recognition for the directors. The same author's *Tabaliyu Neenade Magane* directed by the former turned out to be a great success as did Sri Krishna Alanashalli's *Kadu* under Karnad's direction and earned national honours. Karanth's *Chomana Dudi* filmed by B.V. Karanth won national and international recognition. *Sankalpa* directed by Nanjaraje Urs, *Kankana* by Prasad, *Pallavi* by Lankesh, *Kanakambara* based on Chittal's story 'Abolin' directed by Kshirasagara all helped to confirm the new trend and offered some relief to the intelligent sections of the audience from the stereotyped artificialities of the commercials.

In spite of these spectacular achievements the trend represents an exception rather than the rule. Films continued to be made in large numbers during the current decade and though some of them achieved some kind of a comment on contemporary social mores, the emphasis still tends towards commercial success. This is only natural in view of the ever–rising costs of production. The literary connection which was prominent during the preceding decade appears to be receding into the background. The enormous demand for entertainment by large masses of people seems to determine the quality of the supply which finds it difficult to remain uninfluenced by the sex, cruelty and violence of the purely commercial big-budget Hindi films. Despite these considerations the new trend in Kannada film-making during the last decade and half has given ample evidence of its potentialities for really good cinema of artistic worth, social relevance and educative value. It has also proved that it is possible to make good pictures on compartively modest budgets by concentrating on outdoor, on the spot shooting and avoiding spectacular sets and expensive stars. The Information Department of the Karnataka Government has launched a scheme of making short feature films about well known authors, artists and other prominent personalities of Karnataka. Pictures have already been made about DVG, Kuvempu, Bendre, Gubbi Veeranna and Modi. These supplement the newsreels which continue to be regularly produced by the Films Division of the Government both at the Central and the State levels.

V.M.I.

CINEMA (Malayalam). The first movie in Malayalam came out in 1928. J.C. Daniel's *Vigathakumaran* was a silent film. Efforts to make a sound film (Talkies) started and as a result the film *Balan* came out in 1938.

Unlike the films in other languages which started with mythological, historical and detective stories Malayalam cinema presented social themes right from the start. But the social exposition was not perhaps realistic and artistic. They were full of over dramatisation, sentimentalism and artificiality, traits which run counter to realism.

Visappinte Vili which went to the screen in 1951 broke all the previous box office records.

In the early 1950's a few promising film ventures created a minor revolution in the otherwise inert milieu of Malayalam film making. One of them was *Neelakkuyil*. (1954), a film based on the screen-play by the noted Malayalam short story writer and novelist, Uroob. *Neelakkuyil* was closer to life than any other Malayalam

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film that had appeared till then. It proved that characters for the cinema could be drawn not only from the high caste and the highly placed ones in society but also from the lowly placed and the low caste.

Following *Neelakkuyil* there appeared the *Newspaper Boy*. This has been hailed as the first realistic film in Malayalam. It discarded the star system altogether. Suitable acting talents were handpicked and cast in difficult roles. The plot structure was different from that of the run-of-the mill type. Thus it was the forerunner of the artistic film in Malayalam. To laud it as a faultless film however, would be misleading. One has to remember that it was in the same year that the classic Bengali film *Pather Panchali* came to the theatre.

A change in the Malayalam cinema came about in the sixties. During this period film-makers gave up the habit of making films with themes borrowed from other language films and the so-called 'company-stories'. Attempts were made to give film forms to literary works by well-established writers in Malayalam. Thus one sees the first qualitative change. Malayalam cinema was inextricably linked with the literature in the language. In the Malayalam films of this time one could see all the positive and negative features in treating a literary work to its film version. If the writer of the film script lacked cinematic sense the script had defects. Thus almost all the films of the period were increasingly subject to these drawbacks. Very often what attracted the producer was not the excellence of the original work but its popularity. The directors by themselves were not competent to write the screen play either. Hence it became the monopoly of one or two regular screen play writers. What the writers did was not to make the literary work suitable for the screen but to cut it short so that it might fill two hours of screening time. Some sprightly dialogues were added to it in the bargain. The directors showed no more originality than transforming the screen play into a series of medium shots with songs and comic scenes interspersed wherever they thought them fit. These characteristics which were patent when a novel like *Rantitangazhi* was filmed could be seen in all other film adaptations of this period. Almost all the reputed films of this category were subject to these defects.

Among the directors including those who gave the medium of celluloid film to literary works were K.T. Sethu Madhvan, Ramu Kariat, Vincent and P. Bhaskaran who came more prominently into the limelight. Sethu Madhavan was the one who was closest to the language of the films. Most of his well known films like *Odayil Ninnu*, *Oru Penninte Kadha*, *Anubhavangal Palichakal* and *Ara Nazhika Neram* were based on popular novels. A number of defects could be found in these films like an excessive concern with formula, lack of concentrated attention to details, the absence of an individual style in the adaptation, etc. but they were all films worth watching.

Though Sethu Madhavan was more popular and more artistically relevant than others, it was Ramu Kariat who dominated the scene as an 'acharya'. The bagging of the National Award for *Chemmeen* helped him to that status. The film *Chemmeen* is a weak cinematic representation of the original novel. Its director was at best a good co-ordinator. Even then the film attracted a measure of popular notice, the sole reason being the sympathetic response by the theme of the novel. That Kariat could not repeat the success in his later films further proves the point.

Bhargavi Nilayam by Vincent and *Iruttinte Atmavu* by P. Bhaskaran were also films which came to be rated high. These films too had their literary connection. One may say generally that these directors could achieve their success with a good deal of support from the writers. But this literary connection did not help incompetent directors. They just destroyed the literary works. The films based on great literary works like *Balyakala Sakhi*, *Karuna* and *Ramanan* prove this.

Viewed in this manner, the first phase of transition in Malayalam cinema was not entirely satisfying. But due to the films which had literary connections Malayalam cinema left Tamil and Hindi films way behind. The reflection of social consciousness in the Malayalam cinema was also the result of its literary connections. Even where the film is a poor version, the social atmosphere depicted in the original work is naturally reflected in it.

Towards the end of the sixties there appeared the most notable Malayalam film based on a literary work, *Oalavum-Theeravum*. A neatly executed film, its director was P.N. Menon. But he could stand distinctly apart from his compeers in the field only in one more film, *Kuttiyetathi*. Both these films paved the way to the new cinema movement of the early seventies.

Menon's essential contribution was that he did away with the staginess which had become an inseparable element in Malayalam films. In the composition of shots the influence of the stage was no longer there; it all acquired a new 'filmi' character. The use of music was only an artistic compulsion. Stars were not allowed to reign over the production. In other words, Menon made an effective move against the star system. But with the plus points there were some minus points too. One of them was the use of superficial symbols. As minus traits got the better of him, Menon gradually went out of the scene.

Adoor Gopalakrishnan's *Swayamvaram* was released during the early seventies. It was then that Malayalam film goers had the feeling of being witnesses to true cinema. *Swayamvaram* heralded the second phase in the development of Malayalam cinema, a more illuminating phase than the first one. But it would be preposterous to describe it as the last word or as a classic. It was the same old love story without any freshness added. The develop-

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ment of the story lacked credibility. Blindly following the neo-realistic style, the film was ripe with sentimentalism which fatally affected its novelty and excellence.

The popularity of even a film like *Olavum Theeravum* depended on its story. But *Swayamvaram* laid its emphasis on the cinema rather than the story. So far as Malayalam cinema was concerned it was an inevitable development.

The impulses aroused by *Swayamvaram* were more important than the film itself. It helped film-goers to acquire a new awareness about the art of the cinema.

Swayamvaram was closely followed in its heels by *Utharayanam* (Aravindan). To a small extent *Utharayanam* was influenced by *Swayamvaram*. But with his second film *Kanchanaseetha*, Aravindan got out of the realistic cinema and travelled far apart. This gave Malayalam cinema an opportunity to make some experiments with new forms.

Aravindan's films are remarkable for their visual appeal. They are like good paintings at the expense of the auditory appeal. Another characteristic of his art is its variety. Each of his films deals with a different theme. Of all his films *Thampu* is the most perceptive.

In the first half of the seventies a few well-meaning and cinema-conscious group of artists gave Malayalam a new crop of notable films. A.P. Kumaran's *Atithi*, K.G. George's *Swapnadanam* and G.S. Panikkar's *Ekakini* are examples. *Aswathamavu* (K.R. Mohanan) and *Kabini Nadi Chuvannappol* (P.A. Becker), may also be included in this group.

But the second half of the seventies marked a decline in what has been described as the art film movement. Most of the new directors bored the viewers by their lifeless imitations.

Again Adoor Gopalakrishnan went ahead and made *Elipathayam*. It is a film which bears the stamp of the director's personality. Gopalakrishnan depicts the breaking up of a certain social set up through a highly artistic and evocative suggestiveness.

Perhaps in no other Indian language is film making so varied as in Malayalam.

V.

CLASSICISM (Hindi) The word, 'Classicism', originally attributed to old Greek and Roman literary works which conformed to certain standards, later on acquired a wider meaning to include all works of literary excellence and sublime content. In its most comprehensive sense, classicism gives expression to that dimension of life which lays emphasis on the ingredients of community, universality, invariability and tradition as against the elements of individuality, topicality, change and experiment. At one time, romanticism and classicism were considered to be opposed to each other but later, in a more balanced thinking, they came to be recognised as two approaches complementary to each other.

Though Hindi can boast of a long and consistent tradition of poetics, the modern form of criticism, which aspires for a profound and comprehensive assesment and evolution of literary theories as well as literary creative masterpieces, is comparatively of a recent origin. In their endeavours for such an assesment, the Hindi critics along with the classical Indian standards of poetics, also adopted the western critical concepts and mysticism, romanticism, idealism, realism, etc., were widely and variedly discussed in details in a theoretical manner as well as in corelation with the creative works of Hindi. It is surprising, however, that classicism did not form a topic of such wide discussion and has been referred to only casually and scarcely in the course of practical criticism pertaining to creative works.

While the Indian languages had a tradition of classical works in the earliest masterpiece of Valmiki and later on of Kalidasa, Bhavabhuti and Magh, the earliest form of classical tradition in Hindi is reflected in the *Ramcharit manas* of Tulsidas. The poetry of the 'Riti' era would also fall into the category of classical literature but it was Bharatendu who salvaged Hindi poetry from its limited and narrow confines, relinked its tapering current with the wide and varied stream of life to firmly re-establish its classical approach. This classical stream has ever since formed an ingredient of its literary endeavour. Leading Hindi luminaries like Bharatendu Harishchandra, Ayodlaya Singh Hari Audh, Maithilisharan Gupta, Prasad, Suryakant Tripathi Nirala, Jayshankar Premchand, Bhagwaticharan Varma, Yashpal, Amritlal Nagar and others belong to this category of creative writers whose literary works cherish lofty and dignified values of life through the portrayal of its various social aspects.

It was the Indian renaissance that richly contributed to the moulding of the modern Hindi literary consciousness. The Indian mind was naturally drawn to its rich, great and unbroken tradition of ages on its contact with the western culture and civilization and the modern Indian intellectuals made a deep probe of this rich tradition to discover such time-honoured and lofty values as could inspire the Indian people into upward development. In the course of this vast effort emerged the sublime values represented by Neo-Vedanta, Universalism, the theory of Karma, the Vaishnava faith, non-violence and truth which have been a perpetual source of inspiration to the Hindi litterateur. With the withering away of the Chhayavad movement in Hindi this classical approach also started drying up. Even so the classical sentiment continued to find expression in the later poets like Ramdhari Dinkar.

Some Anglicised Hindi scholars recognised the Chhayavad movement of Hindi literature, though erroneously, as comparable to Western Romanticism and consequently saw it as a reaction to the poetic trends of

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the Dwivedi era. These scholars lacked proper awareness of the Indian tradition and identity hence the illusory comparison. The truth is that right from Bharatendu's *Satya Harishchandra* (drama) down to Prasad's *Kamayani* epic poetry and Premchand's *Rang Bhumi* (novel) the entire course of literature forms an organic whole which manifests a classical sentiment inspired by traditional Indian philosophies and values. It gives a forceful expression to the deep sense of universal good. The Radha of Ayodhya Singh Upadhyaya 'Hari Audh's', Priya Pravas, The Yashodhara of Maithilisharan Gupta's *Yashodhara* and the Sharddha of Prasad's *Kamayani* are all made up of basically similar classical sentiment and inspiration.

In the post-Premchand fiction, the classical tradition finds a yet more forceful expression but the classical strain starts diminishing in the post-Chhayavad era in poetry. The importance of the moment and the individual came to be recognised with even greater emphasis. In the post-forties, however, we find a more pronounced portrayal of the disintegration of classical values in poetry as well as in fiction. This manifestation of disintegration, however, is not an end in itself but reflects that urgent social aspiration which assumes a more dominant role than the search and assertion of the values of social welfare. Political concepts Progressivism and Reaction came to be more and more utilized in Hindi critical writings as a result of Marxist influence. Along with that literary criticism also tended to revolve round the concepts of idealism and realism.

T.N.B.

CLASSICISM (Kannada) Classicism is a term hard to define, but it can broadly be described as a tendency on the part of writers and artists to admire and therefore emulate the qualities and values they recognise in earlier works and which by virtue of their recurring relevance have crystallised into a tradition of accepted excellence. This tendency has mainfested itself in the history of all literatures and the fine arts generally. For a variety of reasons the literary genius of a people does not always show itself at a constant level of creative excellence and so during periods of comparative decline the high quality of past achievements attracts imitation. Even at other times, it is possible that the achievement of the masters so completely overwhelms writers of a succeeding age that they equate all excellence with their achievement and come to believe that there is nothing to do but imitate the manner and methods of the earlier masters. Classicism as a tendency therefore, originates in a desire to emulate past excellence and such a tendency continues to hold sway until it is challenged and gradually replaced by the success of new experiments.

The hundred and fifty years following the middle of the tenth century can aptly be described as the classical age of Kannada literature. It was the age of the three great poets, Pampa, Ranna and Ponna. The works which these poets produced, are of not only great and lasting merit by themselves, but they also established patterns of form and standards of excellence in poetry which influenced future writing for centuries. Even when the 'Champu' form declined and 'shatpadi' came into vogue, the writing of poetry retained the standards and the outlook of the earlier masters. They differed in their faiths as they differed in the choice of their subjects and the emphasis they implied in their treatment, but poetry considered as an art had to answer to certain expectations related to form and structure, to language and the attitude of the writer to his subject. The metrical rules had to be strictly obeyed, the language had to have a certain elevation separating it from its normal usage in daily life and a certain objectivity in treatment and distance from the narrative had to be maintained by the poet. All this was intended to ensure the composition of a dignified aloofness from the common and the mundane.

The classical temper insists on purity of form, an objective point of view, decorum both in the choice of subject and manner of treatment, order and clarity, all together contributing to an effectiveness of appeal and good taste. That poets in Kannada right down to the close of the nineteenth century could not think of poetry in any form other than the one prescribed by the classical tradition is an indication of how strong the influence of classicism can be. Even when Muddana wanted to deviate from the earlier manner, he could not deviate from the accepted verse forms when he chose to write in verse. His irrepressible desire for a change led him to compose his *Ramasvamedham* in prose, an effort in which the use of the prose had to be defended. His desire for anonymity was an indirect admission of the tremendous pressure which the classical tradition exerted on those who wanted to strike new paths. When during the early years of the present century poets attracted by different kinds of poetry from the West wanted to translate, they could not easily rid themselves of the shackles of metre and rhyme. Panje refused to do away with the second letter rhyme and Govind Pai rejected it after a good deal of hesistation and thought.

Classicism started losing its hold on Kannada poets when the literary renaissance of the early decades of this century opened new avenues of feeling and new modes of expression. The birth and growing popularity of lyrical poetry and the increasing emphasis which fell on the subjective element in poetry called for newer metrical forms and these innovations gradually put an end to the rigidities of the classical tradition. The devaluation of classicism which started with the growth and popularity of these modern trends in poetry was more or less completed when during the middle years of this century the new experiments in poetry threw metre, music and structural symmetry to the winds and rejected all inhibitions in the

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choice of subjects for poetry.

While modern forms of poetry like the lyric and the short narrative poem have stood in opposition to the requirements of classical tradition, older forms like the epic, when attempted even in modern times, have invoked and adhered to the standards and modes characteristic of classicism. Kuvempu's *Ramayana Darsanam* and Gokak's *Bharata Sindhurashmi* are fully classical in form, content, approach and appeal. They remind the reader of the great compositions of an earlier age and share with them the characteristic features of classicism detailed earlier.

V.M.I.

CLASSICISM (Malayalam) in the context of Malayalam literature may be loosely defined as the observance of a set of rules in literary compositions. In the medieval period there were models of Pattu, Manipravala, Champu, Attakkatha, and Sandesakavya. All these literary genres followed some literary or linguistic rules and so they may be called classics of Malayalam literature. These models have been followed later by a number of writers.

Pattu strictly contained only Dravidian sounds and was written in non-Sanskritic metres. Manipravala was a happy blending of Malayalam and Sanskrit and inflected Sanskrit words were a must in the composition. The Champu form was copied from Sanskrit literature with its own rule of composition. Sandesakavyas also had rules of composition and they were also borrowed from Sanskrit literature. Attakkathas form a native literary tradition and are used for staging Kathakali. *Nalacharita* of Unnayi Varier is the best among the works.

The Pattu school developed from *Rama Charita* to Niranam poets and Ezhuthacchan. Ezhuthacchan was a constant source of influence for later poets and even now the influence persists. Maturity of language, thought and imitativeness are there in the works of Ezhuthacchan, which are the essentials of a classic according to a modern observation.

Another classic literary form, Mahakavyas, made its appearance by the last lap of the 19th century. *Ramachandravilasam* by Azhakathu Padmanabha Kurup was the first Mahakavya produced in Malayalam. Later, more than two dozen Mahakavyas appeared, of which *Umakeralam* by Ulloor S. Parameswara Iyer, *Rukmangada Charitam* by Panthalam Kerala Varma and *Chitrayogam* by Vallatol Naryana Menon are important.

P.V.V.P.

CLASSICISM (Marathi) The literature in Marathi, from its very beginnings upto the emergence of modern ethos, during the 19th and early 20th centuries laboured more or less under the influence of the classical norms. The upper class Hindu mind was then laden with the convention as laid down in ancient Indian rhetorics and poetics. So the very first of the literary exercises of the Mahanubhava Pandits were almost all classical in their descriptive passages as also in their usage of figurative conceits. Though the vehicle of many of these writers was the 'Ovi', as emerged not from the classical measures or metres, but from the living traditions of folk-lore, yet they followed the classical patterns of descriptive and narrative poetry. The major bulk of medieval literature was devotional in character and not only the upper class Brahmins, but the myriads from lower strata of society also sang and chanted praises of God (in different forms) with great fervour and enthusiasm that was more romantic in spirit and happily naive in character as the Abhangas and Padas (mostly unsanskritic in their nature) definitely show. Still where the longer narratives were concerned, or even where the philosophical or theological treatises were concerned, the poets of the medieval period turned to the classical ways and means. The songs in both the Mahanubhava and Warakari cults were as a rule free from this but where they were part of rituals like (1) Artikya or Arati, performed twice or thrice a day (2) the puja ceremony, or (3) the Pratisthapana of a deity, these songs were generally conventional and stylized. Narrative poems like Narendra's *Rukmini Swayamvara* or Bhaskar's *Shishupalavadha*, both following Mahanubhava Pantha or cult are romantic in spirit but the treatment of the story element is Puranic in tradition and conventional-classical in manner and style. Even Choubha's (Chobha) *Usha-harana* which is not a Mahanubhava work is of the same type. All these belong to the 13th and 14th centuries of the Christian era. Ekanath, wrote *Rukmini Swayamvara* and *Bhavartha Ramayana*, and these poems follow the Puranic pattern, yet they do not impress us to be classical, conventional and stylized in any way. The abandon in its spirit and the so called 'bookish' (Granthika) measure of its narration are characteristic of Ekanatha himself, who flourished in 16th century. Jnaneshvara's *Jnanneshvari* or Ekanath's *Ekadasha Skandha* popularly called *Ekanathi Bhagavata* use conventional manner of occasional description and the embelishing of explanatory figures of speech follow the modes, laid down by the old rhetorics or poetics. But the vehicle is the popular 'Ovi' Other devotional poets used episodes from the epics and Puranas but the measure or verse used by them was Ovi. The significant show of classicism is mainly seen in the so called 'Pandit poets', who along with matter, use the classical manner in their narrative poems. The case of the Mahanubhava poet Dimbha Krishnamuni is peculiar. First he wrote his long narrative poem '*Rukmini Swayamvara*' in 16th century or there about. He used the usual episode for his poem, but employed Sanskritised metres or measures, which were and still are unknown to Sanskrta prosodists like Pingala. No other poet has shown knowledge of these newly - employed metres. Mukteshwara the

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poet renowned for his epic narrative has employed the Ovi measure, known after his own maternal grand father Ekanath, namely the Ekanathi Ovi, still he has used the classical metres in other writings and thus is more classical in the treatment of his subject matter. Then followed a long line of Pandit-poets like Ananda-Tanaya, Raghunath Pandit, Vitthal Borkar, Nageha Samaraj and especially the redoubtable Waman Pandit along with others, that show definite learnings towards classicism. They employed the classical Sanskrit metres and were true representatives of the classical. At the fag end of the 18th century Moropant appeared on the horizon with the tremendous verve at writing a great variety of poems. The renderings of the whole of the *Mahabharata* and the many types of *Ramayanas* along with the famous *Kekavali* both in the Sanskrit slokas as in the indigenous Arya (Giti of the prosody-pandits) measure-all these do speak of classical influence.

Almost all the poets of pre-Keshavasuta days i.e. those who were influenced by both the classics of old and the new awakening of the mid-nineteenth century-poets like Kirtikar and Kunte or Tembhe, Mogre, Agashe and Palande—were wrapped in classicism in style and the manner of expression. The so called 'Romances' or imaginary tales like '*Muktamala*' (by L.M. Halbe) and '*Manjughosha*' (by N.S. Risbud) were a curious mixture of the classical style of *Kadambari* of Banabhatta and the free, romantic spirit of imagination. Even after the rise of modernism in poetry, started by Keshavasuta, classicism lingered as we come across it in Lele Shastri's poems or in the pre-Keshavasuta Shastri writers like Krishna Shastri Chiplunkar and others. But the attempt at perfection of style, as in Chandrashekhar Gorhe, is sufficiently free in spirit and even the prose of the post-Vishnushastri. days was free from age old cliches of classical prose. The 20th century writing, both prose and verse, slowly freed itself from the bondages of the classical matter and manner. And the present day writing is almost surrealistic especially in poetry and occasionally in prose. The spirit of interpretation and invention has brought about a complete revolution in the writings of the new generation and classicism remains merely historically important.

S.S.B.

CLASSICISM (Punjabi). The dictionary meaning of classic is of the first class, of acknowledged excellence. The term was used in European literature and art for standard ancient Latin and Greek literature, art and culture. In the modern Indian languages such as Punjabi, most of the literature before the advent of the British, in its earlier period, that is the 19th century, had left behind classicism, first for romanticism and then realism and other later fashions. For instance, while poetry of the Riti style would approximate to the classical style of Europe, literature of the Bhakti tradition would be found to be more akin to the romantic style. But for its religious and moral discipline as well as period, it could be considered rightly a variety of the classical style. For whereas it revolts against the tradition set by Brahmanism, it yet subordinates the individual to society and class, and prominent features of western romanticism are missing in it. Broadly speaking, in the Indian languages, literature or art that follows a set tradition to tradition, and also belongs to antiquity which in India extends really upto the advent of British rule and to a certain extent is a continuation even in the British period of the old tradition, may be called classical. Thus in Punjabi literature we would designate all the three pre-British traditions, Gurmat (the Sikh religious tradition as embodied in the *Guru Granth* and other subsidiary works) is one of the classical traditions. It includes the work of Sheikh Farid not only because it is older than Gurubani and included in the *Guru Granth* but because of its formal and thematic discipline which is really akin to that of Gurubani, although Sheikh Farid belonged to a Sufi school.

The second classical tradition in Punjabi is the Sufi tradition starting with Shah Husain and coming through Ali Haider, Bull-e-Shah, Wajid upto Ghulam Rasul and Hadayat ul-Lah of the second half of the 19th century.

The third is embodied in the Kissas (romances of love and war). They are romantic only in their subject, which also is indeed sub-ordinated to spiritual platonic limitations, but are otherwise traditional in their ethical outlook and literary form. This tradition starts so far as love romances are concerned with Damodar's kissa or Hir of the early 17th century and comes upto Fazal Shah's *Sohni Mahival* towards the end of the 19th century. In its other aspect also it starts really with Pilu's *Mirza Sahiban*, contemporaneous with Damodar, though some lays and ballads of war are available in parts which may be of a time about a century earlier. This genre degenerated in the 19th century to lays of heroism of robbers and outlaws like Dulla Bhatti and Jiona Maur and many others upto the end of the 19th century. And even in the present age popular movements against British rule have been celebrated through these Vars in major part by popular accounts of Sikh history like the works of Kartar Singh Kalsawalia.

S.S.S

CLASSICISM (Tamil). Classicism can be defined both in its formal aspects and with regard to its content. Both definitions can be considered valid, and taking a look at Tamil writing in the contemporary period, both in its formal aspect and in content should be gainful.

Indian literature, and in particular Tamil literature has no exact division of the classics. In a loose sense we tend to accept whatever has survived from antiquity as

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The formal constraints are obviously more evident in verse than in prose, where the forms are comparatively of late origin. Formal verse, in the hands of uninspired practitioners, has deteriorated into a sort of intelligence test, filling in the blanks, and conforming to rules laid down as long ago as Tolkappiar and back. The result has been, in the modern period, a tendency to revolt against the classical and formal in so far as scansion, meter, rhyme and metaphorical order are concerned. The classic formulation of metaphor and other figures as ornaments no longer pleases the modern poet who wants to see metaphor and other such figures of speech as a specific consistent part, and not an appendix to poetry. So the major attempt at poetry in the contemporary period has been away from classicism, except that the form of the Sangam short lyrics at their best seem to suggest a contemporaneity and so can be considered modern, though it is recognised as classical. This is a dichotomy which most poets get over by modernising the content and keeping the form. Classicism might be said to prevail largely in this matter.

The other aspect, the theme, content or subject of a poem or a work of art, is and can be no longer dictated to by those concerns that Tolkappiyam or the later grammarians set out to establish. So classicism in prose is only a sort of going back to a reactionary past, it is a reverting to noncreativity. Prose has by its very modernity outgrown classicism and the works of poetry that are of any significance are wholly nonclassical in temper though still controlled by a verse form that is discernible. And the best of the new poets tend to discard the classical. Pichamurthy tried to compromise, being modern in form and classical in content, and the effect was a heady mixture when it was successful. Formal classicism has lost the day, as far as can be ascertained.

K.N.S.

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poet renowned for his epic narrative has employed the Ovi measure, known after his own maternal grand father Ekanath, namely the Ekanathi Ovi, still he has used the classical metres in other writings and thus is more classical in the treatment of his subject matter. Then followed a long line of Pandit-poets like Ananda-Tanaya, Raghunath Pandit, Vitthal Borkar, Nageha Samaraj and especially the redoubtable Waman Pandit along with others, that show definite learnings towards classicism. They employed the classical Sanskrit metres and were true representatives of the classical. At the fag end of the 18th century Moropant appeared on the horizon with the tremendous verve at writing a great variety of poems. The renderings of the whole of the *Mahabharata* and the many types of *Ramayanas* along with the famous *Kekavali* both in the Sanskrit slokas as in the indigenous Arya (Giti of the prosody-pandits) measure-all these do speak of classical influence.

Almost all the poets of pre-Keshavasuta days i.e. those who were influenced by both the classics of old and the new awakening of the mid-nineteenth century-poets like Kirtikar and Kunte or Tembhe, Mogre, Agashe and Palande—were wrapped in classicism in style and the manner of expression. The so called 'Romances' or imaginary tales like '*Muktamala*' (by L.M. Halbe) and '*Manjughosha*' (by N.S. Risbud) were a curious mixture of the classical style of *Kadambari* of Banabhatta and the free, romantic spirit of imagination. Even after the rise of modernism in poetry, started by Keshavasuta, classicism lingered as we come across it in Lele Shastri's poems or in the pre-Keshavasuta Shastri writers like Krishna Shastri Chiplunkar and others. But the attempt at perfection of style, as in Chandrashekhar Gorhe, is sufficiently free in spirit and even the prose of the post-Vishnushastri. days was free from age old cliches of classical prose. The 20th century writing, both prose and verse, slowly freed itself from the bondages of the classical matter and manner. And the present day writing is almost surrealistic especially in poetry and occasionally in prose. The spirit of interpretation and invention has brought about a complete revolution in the writings of the new generation and classicism remains merely historically important.

S.S.B.

CLASSICISM (Punjabi). The dictionary meaning of classic is of the first class, of acknowledged excellence. The term was used in European literature and art for standard ancient Latin and Greek literature, art and culture. In the modern Indian languages such as Punjabi, most of the literature before the advent of the British, in its earlier period, that is the 19th century, had left behind classicism, first for romanticism and then realism and other later fashions. For instance, while poetry of the Riti style would approximate to the classical style of Europe, literature of the Bhakti tradition would be found to be more akin to the romantic style. But for its religious and moral discipline as well as period, it could be considered rightly a variety of the classical style. For whereas it revolts against the tradition set by Brahmanism, it yet subordinates the individual to society and class, and prominent features of western romanticism are missing in it. Broadly speaking, in the Indian languages, literature or art that follows a set tradition to tradition, and also belongs to antiquity which in India extends really upto the advent of British rule and to a certain extent is a continuation even in the British period of the old tradition, may be called classical. Thus in Punjabi literature we would designate all the three pre-British traditions, Gurmat (the Sikh religious tradition as embodied in the *Guru Granth* and other subsidiary works) is one of the classical traditions. It includes the work of Sheikh Farid not only because it is older than Gurubani and included in the *Guru Granth* but because of its formal and thematic discipline which is really akin to that of Gurubani, although Sheikh Farid belonged to a Sufi school.

The second classical tradition in Punjabi is the Sufi tradition starting with Shah Husain and coming through Ali Haider, Bull-e-Shah, Wajid upto Ghulam Rasul and Hadayat ul-Lah of the second half of the 19th century.

The third is embodied in the Kissas (romances of love and war). They are romantic only in their subject, which also is indeed sub-ordinated to spiritual platonic limitations, but are otherwise traditional in their ethical outlook. and literary form. This tradition starts so far as love romances are concerned with Damodar's kissa or Hir of the early 17th century and comes upto Fazal Shah's *Sohni Mahival* towards the end of the 19th century. In its other aspect also it starts really with Pilu's *Mirza Sahiban*, contemporaneous with Damodar, though some lays and ballads of war are available in parts which may be of a time about a century earlier. This genre degenerated in the 19th century to lays of heroism of robbers and outlaws, like Dulla Bhatti and Jiona Maur and many others upto the end of the 19th century. And even in the present age popular movements against British rule have been celebrated through these Vars in major part by popular accounts of Sikh history like the works of Kartar Singh Kalsawalia.

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present and the promise of the future. It created a nostalgia for the past which has vanished beyond recall. It has also encouraged deep attachment for the *status quo* which views all signs of change with suspicion and doubt. Classicism also encouraged stereotyped imitation of ancient models. Only during the present century, attempts at originality have been made in the different literary forms, poetry, fiction and drama in particular, where the influence of western literature encouraged the writers to depart from the beaten track of tradition. However, classicism is not devoid of its own merits with reference to Telugu literature. Classicism imposed upon the poet the virtues of restraint, elevation and economy of expression. Classical poets could withstand the test of time when they expressed in memorable words certain values and ideals which have an abiding quality.

C.N.S

COLLEGE OF FORT WILLIAM (Bengali). The College of Fort William was founded in 1800 in Calcutta by Lord Wellesley, the then Governor General of India with the express purpose for the training and general education of the young British Civilians. In a letter of 10th July 1800 Wellesley presented the plan of the College to the Directors of the East India Company. The College was formally founded on 18th August 1800, on which day the statutes of the College were framed but the 4th of May was decided to be recognized as its day of foundation, it being the first anniversary of the Victory of British arms at Seringapatnam against Tipu Sultan.

Wellesley wanted the Insitution to give not only a general education to the young civilians who used to come to India at a very early age without much education and almost without any administrative experience, but also to impart instruction in the languages, laws and usages and customs of India "together with such other branches of knowledge as are requisite to qualify them for their several stations". Wellesley proposed that their education "should be founded in a general knowledge of those branches of literature and science which form the basis of the education of persons destined to similar occupations in Europe" and "to this foundation should be added an initmate acquaintance with the history, languages, customs and the manners of the peoples of India", and of course, "with the political and commercial interests and relations of Great Britain".

The College had two establishments: European and Native. Only Europeans were given the designations of Professors and Teachers, while native scholars were known as Munshis of different categories. The College in its early years made arrangement for instructions in Laws and Regulations of British Government in India, Greek and Latin and a few Modern European languages, Mathematics, along with several Oriental languages both classical and modern. Among its professors at the initial stage of its history were G.H. Barlow (Law), N.B. Edmonstone (Persian), Lt. John Baillie (Arabic), John Gilchrist (Hindustani), C. Buchanon (Greek & Latin) and H.T. Colebrooke (Sanskrit). Among the teachers who rose to fame later most renowned was William Carey (Sanskrit and Bengali); Carey became a professor in 1807

The Indian establishment consisted of four departments: Arabic, Persian, Hindustani and Sanskrit and Bengali. Hindustani department concentrated on Urdu, that being the most prestigious vernacular of the time, and Hindi was not taught very seriously in the beginning. Several years later, however, Hindi received more attention and students were encouraged to learn that language. Courses were also offered in several other Indian languages, particularly in Marathi and Tamil and Telugu though no separate departments existed for these languages. Departments of Hindustani and of Persian were the most popular and active in the College. All the departments, however, had very able and talented scholars in their faculty, most well known among them were Mahammad Aslam (Arabic), Allah Dad (Persian), Tarinicharan Mitra (Urdu), Mir Amman (Urdu), Lallujilal (Hindi), and Mrityunjay Vidyalankar (Sanskrit and Bengali). Iswarchandra Vidyasagar also taught in the College for some time.

Though the College started with very ambitious projects and elaborate plans, it was soon reduced primarily to a language teaching insititution, and its programmes of teaching and publication suffered heavily because of the cynical and to some extent antagonistic attitude of the Court of Directors. In 1802 the Court of Directors ordered for its immediate abolition but mainly through the efforts and persuasions of Wellesley it survived, but by 1806 the College had to abandon most of its plans. It continued its existence through various odds till 1830 when all the posts of Professors and Teachers were abolished and it functioned with a skeleton staff primarily as an examination centre. It limped till 1854 when it was finally abolished. During its active career of nearly thirty years it passed through various stages of rough weather; it faced a series of financial and adminstrative problems, chronic problems of student indiscipline and inter-departmental rivalry and fierce criticism from the Court of Directors. But it had a few moments of glorious existence which made it a significant institution in the nineteenth century India. The College gave tremendous impetus to the growth of text books in different Indian languages and produced a large quantity of pedagogical works of varying nature. Some of its teachers wrote grammars and prepared lexicons and compiled anthologies for some languages for the first time which remained as sources of inspiration for the Indian scholars for a long time to come.

The College published about 20 books in Arabic, 24 in Sanskrit, 18 in Persian, 37 in Urdu, 18 in Bengali and at

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least 6 in Marathi. It also published books in Burmese, Chinese, Kannada, Oriya, Telugu and Punjabi. It also took interest in Pushtu, Nepali and Turkish. The general standard of the publication was not very high, nonetheless it made a significant contribution to the growth of linguistic studies in India. Unlike the Asiatic Society of Bengal, whose main interest was on the classical languages and on the antiquities of India, the College of Fort William focused its attention on the modern and living languages of the country without neglecting the older speeches. The College published important Sanskrit grammars such as *Mugdhabodh* (1807), *Siddhanta Kaumudi* (1812), legal works such as *Mitaksara* (1812), *Manusamhita* (1813) and also literary texts like *Gitagobinda* (1809) and religious works like the *Bhagavadgita* (1809). Some of its publications in Arabic, particularly the *Arabic Syntax* (1801), by John Bailley, *Mutu-Khub-ul Laghat* (1808), a lexicon based on the famous Arabic dictionary *Qamus;* the *History of Timur* (1818) written by Ahmad bin Muhammad of Damascus, and revised by Sheikh Ahmad, received scholarly attention in the early nineteenth century. Teachers of Persian not only wrote grammars and prepared anthologies for the use of the students but took great interest in Persian literature. *Sikandarnama* of Nizami was published by the College in 1812 and the *Shahnama* in 1811, part of which was translated into English by James Atkinson, a teacher of Arabic and Persian. The *Oriental Fabulist* (1803), a multi-lingual work including Arabic, Persian, Sanskrit, Bengali, Hindi, Urdu, prepared by John Gilchrist, is one of the most interesting publications of the teachers of the College. These books deserve particular mention, because they are important documents in the history of prose in Bengali, Hindi and Urdu. Ramram Basu's *Raja Pratapaditya Charitra* (1801) is the first narrative work in Bengali prose and Lallujilal's *Prem Sagar* (1810), a translation of the twenty chapters of the *Bhagavata* into Hindi prose, is one of the earliest specimens of literary prose in Hindi. Apart from the publications which had some effect on the academic life of the Indians, the College encouraged scholars and writers by giving them patronage. The College rewarded Nihalchand, Kundanlal, Tatoram, to name a few , for their poetic compositions in Urdu and bought copies of learned works published by scholars who had no connection with the institution; Raja Rammohan Roy was one such person to receive the patronage of the College. The College of Fort William acted as a centre of patronage of Oriental learning. It also acted as a liaison between several institutions such as the Serampore Mission, Asiatic Society, Calcutta Madrasa and the School Book Society. Its greatest contribution is towards the growth of prose in various Indian languages, particularly Urdu, Hindi and Bengali and towards the modernization of Indian literary scholarship.

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S.D.

COMEDY (Gujarati) as a literary genre in Gujarati was developed due to the influence of Western literature. The first comedy in Gujarati was written by Navalram Pandya in 1867. It was an adaptation of *Mock Doctor* by French writer Moliere. The author has successfully tried to transform the manners and customs and mode of life of Europe into those of Gujarat and brought out the humour and wit of the original in a masterly way. If the author had not said that the work was an adaptation, everybody would have acclaimed it as an original comedy of Gujarati. Two years later in 1869 Dalpatram wrote *Mithyabhiman* (False pride) which is the first original comedy in Gujarati. It depicts the humorous situations created by the hero Jivram who is a night blind, but wants to hide the fact of which everybody is aware. The comedy is in Bhavai (Gujarati folk theatre) style and hence the humour is not subtle, but enjoyable.

For a long duration of time no comedy worth the name was available. In the third decade of the twentieth century, Kanaiyalal Munshi in his *Samajik Natako* (Social plays, 1927) has given three comedies. *Be kharab Jan* (two bad men), *Vavashetnun Swatantrata* (The Independence of Vava Sheth) and *Agnon Kit (Obedient).* All three comedies are based on the conflict between the parents and their sons and daughters who adopt the path of confrontation.which create humorous situations. Munshi's other three comedies. *Kakani Shashi* (Uncles's Shashi, 1927), *Brahmacharyashram* (Settlements of Celibates, 1932) and *Chhiye Tej Theek* (We are better than what we are, 1948). The first play has women's struggle for liberty from the oppression of men as a theme. The second deals with the cracking down of vow of celibacy on seeing a beauty and the plot of the third play is about the manlike behaviour of female and female-like behaviour of man. In all these comedies the humour is well maintained.

Chandravadan Mehta's two comedies *Mungi stree* (Dumb woman, 1937) and *Dedkani Panchsheri* (Pride of Small Men, 1938) are worth mentioning. The former deals with a woman who was dumb, and her husband insisted the doctor treated her and restored her speech. Then the woman consistantly goes on prattling and the husband requests the doctor to turn her dumb again. The latter is based on the erratic behaviour and mannerisms of the contemporary Gujarati writers. Chandravadhan being one of the first rank playwrights, both the comedies are presented in an artistic manner.

Yashodhar Metha's *Ghelo Babal* (Mad Babul, 1957)

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depicts the crazy adventures of a teenager who becomes a laughing stock of everybody. The plot is well developed and the presentation is realistic.

Chunilal Madia's is his *Ranlo Robbinhood* (1963) has exposed the triviality and dubious methods of the politicians in a humorous way.

We find numerous comedies in one act plays. Jayanti Dalal in his plays like *Soyanun Nakun* (the whole of the needle), Karsandas Manek in his plays like *Khuda Hapis* (Good bye), Nansukhlal Jhaveri in his plays like *Govinda Ala* (Servant has returned), Rambha Gandhi in her plays like *Rojni Ramayan* (daily affair), Jyotindra Davo in plays like *Ispahan No Kavi* (Poet of Isphan) have displayed their skill in portraying comic situations.

C.M.

COMMENTARIES (Hindi), which form part of a great tradition of the medieval literature, are generally available in Brajbhasha prose. Since the 'Khari boli' prose had not developed until then, the commentaries of this kind could not develop in an adequate measure. However, some commendable efforts were made by a few competent commentators.

The growth of commentaries during the medieval age could generally be attributed to four books viz. (1) *Ramcharitmanas*, (2) *Bihari Satsai*, (3) *Kavipriya* and (4) *Rasikpriya*. The largest number of commentaries are available on *Bihari Satsai*. Babu Jagannath Das 'Ratnakar' mentions twenty commentaries on Bihari. Most of these commentaries are available in manuscript form while some of them have been only referred to and are not physically verifiable. For example, the commentary on *Bihari Satsai* by Sardar Kavi is not available now. One of its copies was included in the collection by Ratnakar but it was eaten by termites and no other is now available. Some major commentaries on *Bihari Satsai* have been very popular. They include Anwar Chandrika Tika, Shri Krishna Lal's Tika, Panta Niwasi Karna Kavi's Sahitya-Chandrika Tika, Iswi Khan's Rasachandrika, Surati Mishra's Amar Chandrika, Hari Charan Das's Hari Prakash Tika, Takur Kavi's Satsaiya Varnanasanrti Tika and Sardar Kavi's Tika. Following Bihari, commentaries on Keshav's *Kavipriya* and *Rasikpriya* were undertaken. Some commentaries on *Ram Chandrika* are also available but in Brajbhasha prose only a solitary commentary by Janaki Prasad has been discovered, which was written by him in 1815 On *Kavipriya* there are two commentaries in Brajbhasha prose : one by Haricharan Das, which was written in 1778 and published by Munshi Naval Kishore of Lucknow. The second commentary is by Lachman Rai entitled 'Lachman Chandrika Tika' which was written in 1816. This commentary remains unpublished to this day. Among the commentaries of *Rasikpriya*, Jorawar prakash written by Surati Mishra is regarded as a good one. This is unpublished so far; its unpublished hand-written copies are available in various libraries. The commentary on *Rasikpriya* by Sardar is also available at some places. One of its editions was brought out by Nawal Kishore Press, Lucknow and the other by Venkateshwar Press, Bombay. Following Keshav, commentaries on *Ramacharitamanas* were also written. Among the old commentaries on *Ramacharitamanas* may be mentioned the one by Ishwari Narayan Singh of Kashi and the other by Mahant Ram Charan of Ayodhya. Of late commentary on Mati Ram's *Lalit Lalam* written by Gulab Rai has also been discovered. It has been printed by Bharat Jeewan Press, Kashi. Along with *Lalit Lalam* commentaries on Mati Ram's *Rasraj* have also been found of which the commentary entitled 'Manohar Prakash' by Hardanji Singhayach (bard) is very famous. This was printed at Rajasthan Yantralay, Ajmer in 1952. In this commentary the language used is Khariboli blended with Brajbhasha.

'Bharatbhushan ki Tika' by Jaswant Singh has also been recently talked of among rhetoricians. Thakur Shiva Singh has prepared a good commentary entitled 'Bhushan Kaumudi'. 'Alamkara Ratnakar' by Dalpati Rai, 'Alamkara Chintamani' by Pratap Sahi and 'Bhushana Chandrika' by Gulab Kavi were also referred to as commentaries on *Bhasha Bhushana*. Another commentary in Brajbhasha prose entitled 'Balibhadra Prakasha' has also been discovered. The year of publication given there is 1895. The commentary is written in the dialogue form. For example 'Kavyalingalankar Tahan hoi jahan jukti te artha ka samartha kara'. (Balibhadra Prakash, Manuscript).

In the style used in these commentaries, attempt has been made to bring out the element of 'Riti'. For example, besides explanation of 'Vakta' and 'Bodhavya', 'rasa', 'dhwani' 'nayika', 'alamkara', 'shabda', 'shakti' 'kavyadosha', etc., have also been discussed. In the poetry of Bihari and Keshav this tendency for exposition of the poetic genres is generally found. Even Krishna Kavi, who is known for his versified commentaries, does not fail to mention 'vakta' and 'bodhavya'. For example, 'yah nayika ki seenk pahire te sushobha bhai so upama sakhi sakhi prati kahat hai. sakhi nayak son kahati hai nayika hoo so kahe'. (Bihari Satsai Sateek, 1929).

In these commentaries one notices the tendency for explanations. But, by and large, the ordinary 'vritti' style has been taken recourse to. Under this style, emphasis is laid on the meaning of this entire sentence while in 'vyakhya' style the stanzas are explained in parts. The commentaries written in this style, at times, are more unintelligible than the original verse. This is noticeable in Sardar Kavi's 'Rasikpriya' and Janaki Prasad's 'Ramchandrika'. In this commentary written in question-answer style words like 'so kaise hain?' are used. This has been described as 'Kathambhooti' style by Acharya Ram

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Chandra Shukla. Amongst the modern commentaries on *Ramacharitamanas*, those by Pandit Jwalaprasad Mishra, Pandit Ramesh Bhatt, Pandit Vijayanand Tripathi deserve special mention. Similarly, among the commentaries on *Bihari Satsai* Lala Bhagwan Din's 'Bihari Bodhini', Ratnakar's Bihari Ratnakar' and Padma Singh Sharma's 'Bihari Satsai' are better known. Among commentaries in Khariboli, Lala Bhagwan Din's commentaries on *Ramchandrika* and *Kavipriya* enjoyed popularity among students and teachers alike. Of the modern commentaries written on *Rasikpriya*, one by Acharya Vishwanathprasad Mishra and the other by Pandit Lakshminidhi Chaturvedi are famous.

Of late a fine commentary on *Padmavat* has been written by Vasudevasharan Aggarwal.

In conclusion, the pace at which the commentaries in Hindi grew years ago, has considerably slowed down and the chances of their further growth appear to be almost bleak.

K.

COMMENTARIES (Kannada). The tradition of literary commentaries in Kannada is at least as old as the 11th century when Durgasimha in his *Karnataka Banehatantra* added a brief but lucid commentary on virtually all verses in Sanskrit he cited in the course of his text. It is in easy Kannada prose and gives the purport of the original Sanskrit verses in an easy and readily intelligible form.

But the tradition of adding a literary commentary on literary texts in Kannada is almost conspicuous by its absence, though the practice of writing commentaries and even auto-commentaries was quite current in the field of non-literary technical texts like grammar, religion,etc. Thus Keshiraja, the famous grammarian of Kannada who wrote the *Shabdamanidarpana* provides us a full-length commentary or vritti of his own on the cryptic karikas or verse-aphorisms of his treatise on grammar (13th cen tury).

Similarly, in the same century, we find references to Maghanandi's commentary on the Jaina theological work *Shastra-sara-samuchchaya;* and we have in his *Padartha-sara* a comprehensive Kannada explanation of all the Sanskrit and Prakrit authoritative citations.

When the Virashaivas started codifying, explicating and compiling the vachanas of the 12th century saints in the Vijaynagar period (15th century), they often subjoined tikas (commentaries) in Kannada because the vachanas which apparently looked like riddles could not be understood without an explanation of their hidden intent or esoteric significance. This is partly literary and semi-religious in inspiration. The best example of this is provided in *Lingalila-vilasacharitra* of Kallamathada Prabhudevaru. We might give here a specimen:-

Vachana: O Siddhasomanatha! Your devotee is like the liquid produced by heat; like the shadow of fire; like the rain of dew; like the horse-mirage; and like the sound produced by a mountain!

Commentary: The sweat produced in the body by heat is quite unlike the water spring gushing out of the earth. The shade of fire is quite unlike the cool shade of trees. The rain of dew is most unlike the rains we are used to. The mirage-horse is quite different from a real horse. The echoing sound near a mountain is very different from all other sounds. All these are similes which illustrate the fact that saints are totally different from ordinary persons, though they too move about in bodies just like others and though they are already liberated souls.

There is a whole class of vachanas which are riddle-like and called bedagina vachanagalu. These are usually accompanied by detailed explanations by anonymous explicators. We might give here a specimen of Moligeya Marayya's bedagina vachana along with its commentary.

Vachana: A mute bridegroom is taken in procession. The auspicious pitcher and mirror are put behind him! Three gods are seen lamenting in the jaws of death beside him. The bridegroom went back the way he came seeing this bad omen. The marriage remained uncelebrated, O blameless Mallikarjuna!

Commentary: One who is deaf to the guru's precept of knowledge is the soul, metaphorically spoken of here as the bridegroom. Thus he is denied the clarity of spiritual vision and immaculate action which is symbolised here as pitcher and mirror at his back. Since the bound soul is dying to the spiritual enlightenment, his mortal mind, body and spirit are described as lamenting in the jaws of death. When wisdom dawns upon him and he takes to the path of renunciation, the bridal procession takes a backward turn. He attains perfection.

By the end of the 19th century, we find the Mysore rulers encouraging scholars to edit Sanskrit epics like the *Ramayana* and *Mahabharata* with Kannada commentaries Mostly these were in the nature of word-to-word meaning in Kannada, resolving sandhis and samasas. Sometimes the gist too would be supplied at the end. But a more ambitious attempt is seen in the work of Pattabhirama Sastri revised by Motaganahalli Subrahmanya Sastri in four volumes of royal size published in the thirties. Here the gist of six commentaries in Sanskrit on the *Ramayana* (such as Tilaka, Govindarajiya, etc.) are summarised in important places.

Though most of the modern editors of old Kannada classics have given critical and historical introductions and notes on difficult words, a full-fledged commentary is all but rare. We might mention D.L. Narasimhachar's *Pampabharatadipike* as an exceptional specimen of a literary commentary in Kannada. He gives a complete word-to-word explanation as well as pertinent comments from the scholarly angle. A sumptuous commentary on

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similar lines is by Tekkunja Gopalakrishna Bhatta on Muddana's *Ramasvamedha* (20th century).

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K.Kr.

COMMENTARIES (Malayalam). The earliest known commentary is the *Bhasha Kautaliyam*. The next is a group of works known as *Attaprakarams*.

Kerala has made great progress in Sanskrit studies since the 9th century A.D. A number of original works on Sastras and various aspects of literature were contributed by Namboodiri Brahmins and others. The commentaries on these and on Sanskrit works by scholars and poets in other parts of India are also available. Some of these are in Sanskrit itself. From the 14th century onwards we finds them in an increasing number in Malayalam.

One of the earliest during this period was *Tattvamasi Vyakhyanam* (a commentary on *Tattvamasi*). Trivandrum Oriental Manuscripts Library has published it (1929), the Editor being K. Sambasiva Sastri. Since then each century has produced some outstanding commentary on Sanskrit works. The *Saundaryalahari* of Sankaracharya, the astrological treatise *Horasastra*, and the basic book on Indian medicine the *Ashtangahridaya* are some of the many books on which early commentaries exist. Only a few of them have been printed.

Some original works in Malayalam have also been commented on. Most of them belong to the 'Manipravalam' period. The *Unnuneelisandesam*, for example, is one such with several commentaries in modern lines. The notable commentators are Attoor Krishna Pisharady (1923), Tampat Sankara Menon (1948), M.R. Velu Pillai Sastry (1949), Suranad Kunjan Pillai (1955), T.S. Bhattathirippad (1967) and P. Damodaran Pillai (1967). Another 'manipravala' work, *Chandrotsavam* has also had more than one commentator. The first was K. Sankara Menon (1922). Elankulam Kunjan Pillai (Kottayam, (1962), K.K. Raja (Trichur) and Neelakantan Bhattathirippad (Trichur, 1967) are the other commentators.

Another Malayalam work widely commented upon by modern scholars is the *Nalacharitam*. It is an important Kathakali text. A.R. Rajaraja Varma (1938), M.H. Sastri (1943), Desamangalathu Rama Varyar (1945), M.R. Velu Pillai Sastri (1948), K.K. Raja (1950), A.D. Hari Sarma (1957) and Elankulam Kunjan Pillai (1962) are the commentators.

The *Lilathilakam* is a 14th century work in Sanskrit on the grammar of 'manipravala' Malayalam. Suranad Kunjan Pillai (1946), Attoor Krishna Pisharady (4th Ed. Trichur, 1954) and Elankulam Kunjan Pillai (Trivandrum, 1955) have published their commentaries on it.

Commentaries have occasionally appeared on early Tamil texts. The *Thirukkural* (Revered Sayings) of Tiruvalluvar has been commented on by Vatayattukotta Parameswaran Pillai (Quilon, 1926). Thiruvallam Bhaskaran Nair is another scholar who interpreted Tamil texts in Malayalam. His commentary on the Tamil text *Ozhuvilotukkam*, a book on Saiva philosophy, has been published with a commentary by him (Trivandrum, 1965). Commentaries in Sanskrit, Tamil and Malayalam on the works of Sri Narayana Guru have been written by G. Balakrishnan Nair, Vidyananda Swamikal, Narayana Thirtha and others.

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K.R.P.

COMMENTARIES (Pali). Pali Commentaries or Atthakathas are the oral exegetical traditions handed down among the Buddhist Sthaviras. Unlike the Sanskrit Bhashyas, which deal with the exegesis of the theme commented upon as well as new ideas innovated thereon, the atthakathas are the textual commentaries on the Pali canonical or non-canonical works, also known as tika works, and are religious and elucidative in character. Sub-commentaries (or anutikas) are also categorised as atthakathas.

Of the various Pali commentators Buddhadatta, Buddhaghosha and Dhammapala may be mentioned as the foremost who contributed to the Pali commentaries known as atthakathas.

Buddhadatta (4th-5th century A.D.), a native of Uragapura (Uraipura) in the Chola country, went to Simhala to study Buddhist Pali Agamas and their exegetical tradition supposed to have been collected by Malinda (Mahinda), brother of Ashoka, the great Mauryan Emperor. The main works composed by him are (i) *Uttaravinichchhaya* (in 31 chapters) comprising 3183 verses, (ii) *Vinayavinichchhaya* (in 23 chapters) comprising 969 verses. Both these works are the summaries (in poems) of the *Samatapasadika* of Buddhaghosha, a commentary on the *Vinayapitaka*. (iii) *Abhidhammavatara* and (iv) *Ruparupavibhaga* are compendia–works and deal with the Abhidhamma categories under the subdivisions chitta, chetasika, rupa, nibbana and rupa, arupa, chitta and chetasika respectively.

Buddhaghosha (5th century A.D.), the disciple of Mahasthavira Revata, is the greatest name in the history of Buddhist (Pali) non-canonical literature, who went to Sri Lanka during the reign of the Ceylonese king Mahanama at the instance of his preceptor to study, summarise and translate the extant Pali exegetical tradition there and write an elaborate compendium of Buddhist Abhidhamma philosophy under the title *Visuddhimagga*

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and 16 atthakathas on the various portions of *Tripitaka* as well as on the *Jatakas*. His commentary works are—Samantapasiadika (on *Vinayapitaka*), Kankhavitarani (on *Patimokkha*) Sumangalavilasini (on *Dighanikaya*), Papanchasudani (on *Majjlimanikaya*), Saratthapakasini (on *Samyuttanikaya*), Manorathapurani (on *Anguttaranikaya*), Paramathajotika (on the *Khuddakapatha* and *Suttanipata* of *Khuddakanikaya*), Atthasalini (on the *Dhammasangani*), Sammohavinodani (on the *Vibhanga*), Panchappakaranatthakatha (on the various portions of the *Abhidhammapitaka* excepting *Dhammasangani* and *Vibhanga*), Jatakatthavannana (on the *Jatakas*), Dhammapadatthakatha (on *Dhammapada)*) and Nanodaya and Pitakattayalakkanagandha. The last two works, which are no more extant, are short elucidative commentaries on the entire Pali *Tipitakas*.

Dhammapala flourished in South India in the time subsequent to the advent of Buddhaghosha and Buddhadatta who were contemporaries. He was a resident of Kanchi and is credited with the authorship of Mahatika (a commentary on the *Visuddhimagga*). Linatthapakasani (on *Nettippakarana*), Linatthappakasani (on the Atthakathas on the first four Nikayas), Jatakatthakatha (on the *Jatakas*) and Madhuratthavilasini (a sub-commentary on the *Abhidhamma Atthakatha)*.

Except for these three noted commentators, Chulladhammapala, a disciple of Ananda, Upasena (author of Saddhammapajjotika on *Niddesa*), Kassapa (author of *Mahavichchhedani* or *Vimatichchhedani*), Mahanaman (author of Saddhammappakasani, a commentary on the *Patisambhidhamagga*), Vajirabuddhi (author of Vajirabuddhi, a commentary on the *Samantapasadika*), Khema (author of the Khemappakarana), Anuruddha (author of the *Abhidhammatthakatha*), Sariputta (a sub-commentator on the atthakathas of Buddhaghosha), Sangharakkhita, Buddhanaga, Vachissara, Sumangala, Saddhammajotipala, Dhammakitti, Buddharakkhita and Medhankara are also noteworthy.

During the 20th century, Pandita Dharmananda Koshambi may be mentioned as a leading Pali commentator whose commentaries on the *Abhidhammatthasangaho* of Anuruddha and *Visuddhimaggo* of Buddhaghosha are well known.

In short, the Pali commentaries could be grouped under the following three categories:

(a) the general attakathas containing the philosophical and theological commentaries on the various Pali texts, as well as the compendia, e.g., the atthakathas of Buddhaghosha and Dhammapala, enumerated above;

(b) commentaries on the *Vinaya* texts containing the code of conduct and pitfalls and illustrations of moral code prescribed for the Bhikkhus and the laity, e.g., the *Samantapasadika* of Buddhaghosha;

(c) commentary on the *Jatakas* prefixed with the *Nidanakatha* which deals with the elucidation of the previous births of the Buddha which grew in course of time into a legendary form and had a wide-ranging impact on the subsequent Buddhist literature containing the life of the Buddha, e.g., the *Jatakatthavannana* of Buddhaghosha and *Jatakatthakatha* of Dhammapala;

(d) sub-commentaries are known as anutikas. This class also comprehends the summaries of works grouped under (a) and (b); e.g. the Uttaravinichchhaya and Vinayavinicchhaya of Buddhadatta, Linatthappakasani (on the atthakathas) by Dhammapala and many other works, such as Uttaralinatthadipani and Vinayasaratthadipani by Vachissara Swamin on the above two works of Buddhadatta; and

(e) compendia, which deal with a presentation of the general theme of the philosophy of the *Abhidhamma* and other aspects of the Buddhist thought, such as, *Visuddhimagga* of Buddhaghosha, *Abhidhammavatara* and *Ruparupavibhanga* of Buddhadatta, *Abhidhammatthasangaho* of Anuruddha, *Sachchasankhepa* of Dhammapala, *Namarupaparichchheda* of Anuruddha, *Namarupasamasa* of Khemacharya, *Suttasangaha*, *Khuddakasikkha* and several other compendium works found in Burma and in Ceylon.

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K.S.

COMMENTARIES (Prakrit). Most of the commentaries in Prakrit are on Jaina canonical literature (agamas or Sutras) and are classified mainly under the following categories.

1. Niryukti (or Nijjutti) is an abstraction of the established principles of the Sutra literature and is mostly composed in metrical form supported by some illustrative parables and examples. This is mostly very compact in nature and needs further elucidation. Most of the literature falling in this class had been composed before 6th-7th century A.D. and had got mixed with other types of commentaries like the Bhashya. Niryukti literature, though mainly theological in nature contains simple but graceful lyrical verses depicting ascetic ideal and commonplace joy and sorrow, as also a good assortment of epigrams. The main Niryuktis are *Acharanganiryukti; Sutrakritanganiryukti; Avashyakaniryukti; Uttaradhyayananiryukti; Dashavaikalikaniryukti.*

2. Bhashya (Bhasha), literally meaning, is speaking out or explanation, and is focussed on giving corroborative material from old legends, popular belief and ascetic tradition. This again is mostly in metrical form. This class of literature throws light on the historical evolution of the Jaina ascetic tradition. The most important Bhashyas are: *Nishithabhashya* (which has a good assortment of fancy

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tales in a lighter vein and thus is of great importance for the history of the Indian fiction form), *Vyavaharabhashya* which throws light on regional customs and ways of life and on the life style of the different types of ascetics *Brihatkalpabhashya* (mostly in defence of Jaina tenets and codes of conduct for ascetics) and *Oghaniryuktibhashya*.

3. Churni (Chunni) written in prose in an elaborate exposition of the text of the Sutras, Niryuktis and some of the Bhashyas; they are mostly in Prakrit, but some have been written in Sanskrit-loaded Prakrit. This class of literature is very vast and is a rich source of information relating to social life, trade and commerce, law and order, communications and transport and daily life of people in general. The prose whenever it presents a parable or a description of a scene is crisp and racy in style. The most important churnis are: *Acharangachurni*, *Sutrakritangachurni*, *Nishithavisheshachurni*, *Uttaradhyayanachurni* and *Avashyakachurni*.

4. Tika (Teka) is usually a word by word paraphrase type commentary but it also adds at times further illustrations and elucidations by way of tales or maxims and it is that part which has a literary relevance. Most of the Tikas are in Sanskrit, the aim being to make Jaina thought and Jaina precepts an integral part of the Indian scholastic tradition. Only some Tikas are in Prakrit and they contain a large number of fables and tales. Some of them are Jaina adaptations of epic and Puranic legends and Buddhist Jatakas, but there are a large number of tales which have no other source.

The dates of the Churni and Tika literature are between the 6th century and 13th century. The overall literary importance of this class of literature, to quote Winternitz, "lies in their serving as a depository of very many ancient historical or semi-historical traditions on the one hand, and of a great mass of popular narrative themes on the other". Furthermore this literature is also important from the point of view of growth of the Indian fiction in prose.

The important commentators are chronologically arranged as follows:

1. Bhadrabahu (different from Bhadrabahu, the author of one of the *Kalpasutras* dating 4th century before Christ) belonging to the 1st century BC is traditionally accepted as the author of the Niryuktis.

2. Sanghadasa Gani (different from a later author of the same name to whom is ascribed *Vasudevahindi*) is said to be the author of *Nishithabrihatkalpa* and *Vyavaharabhashya* is an older contemporary of Haribhadra Suri 8th century.

3. Jinabhadra Gani or Jinadasa Gani (7th-8th century) said to be the teacher of Haribhadra Suri, wrote *Jitakalpabhashya*, and some minor Bhashyas as well as Churnis on most of the important canonical texts such as *Acharanga*, *Sutrakritanga* and on *Nishitha* and *Avashyakabhashya*. He was a versatile talent and has been highly praised by the Jaina acharyas.

4. Haribhadra Suri (8th century) was a prolific writer in Sanskrit as well as in Prakrit. He was not a mere commentator but also a great thinker and wrote in Sanskrit systematic treatises and philosophical works. He is equally accomplished in prose and poetry. His commentaries on the two important Sutras, *Avashyaka* and *Dashavaialika*, and on the Churnis (the works of his master) are crudite.

5. Shilanka or Shilacharya (9th century) wrote commentaries on the first two canonical books *Acharangasutra* and *Sutrakritanga* and his re-creations of the Prakrit Jaina lore in Sanskrit are significant contributions.

6. Nemichandra Suri (10th-11th century) teacher of the minister Chamundaraya in southern India wrote commentaries on *Uttaradhyayanasutra*. Besides this he wrote an independent treatise, *Gommatasara*.

7. Shanti Suri or Shantichandra Suri (11th century) wrote commentaries on *Uttaradhyayanasutra*.

8. Devendra Gani (11th century) alongwith Shanti Suri wrote a commentary on *Uttarajjhayana*.

9. Abhayadeva (11th century) disciple of Jineshvara and 10. Maladhari-Hemachandra Suri (different from the later Hemachandra, the eminent scholar and poet dating 12th century), are two other notable commentators.

V.M.

COMMENTARIES (Sanskrit) form an important section of Sanskrit literature. Many of the original writings in Sanskrit appear in the form of commentaries, as in the case of Shankara's bhasyas on the Prasthanatraya; some of the literary commentaries like those of Abhinavagupta, and Purnasarasvati are written in an ornate style and can be considered as pure literature. Some portions of the *Brahmanas* themselves are considered as vyakhyanas or commentaries on the mantras (mantravivaranani vyakhyanani). With the development of the Sutra-literature, compressing the basic points in brief aphorisms as a help for memorizing, the need for elaborate explanations in the form of bhashyas or commentaries arose. For many of the sutra texts there are elaborate bhashyas, such as Jaimini on *Mimamsa-sutras*, Shankara and others on the *Brahmasutras*, Patanjali on Panini's *Ashtadhyayi* and Katyayana's *Varttika*. The Vedangas were preserved in sutra form and had to have detailed commentaries and various Grihyasutras, Srauta-sutras, Dharma-sutras and Sulba-sutras. Depending on the need, different types of commentaries came into existence, viz vritti, varttika, bhasya, vyakhyana, tika and tippana. Full explanation of the basic text is the vritti; corrections and supplements are also included in varttika; the bhasya is more elaborate with examples and counter examples. The probable objections of purvapakshas and their refutations formed an

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important aspect of philosophical and technical texts. Among first rate writers in Sanskrit there are many commentators namily Shankara, Patanjali, Abhinavagupta, Appayya Dikshita and Purnasarasvati. Many like Mallinatha have written commentaries with the basic purpose of teaching the original texts.

The akanksha (expectancy) type of approach is used in many literary commentaries. The main verb is taken up and explained first; then questions such as 'who did it'?; 'how did he do it'?; 'where was it done'?; 'why was it done'?: and answered by referring to the words in the sentence. This method also explains the significance and importance of every word in the sentence. This is called the Khandanvaya method. The other method followed by commentators, like Mallinatha consists in giving the words of the text in the prose order and explaining them in that order, and is called the Dandanvaya method.

Commentaries are generally in prose; but there are many in metrical form also. Kumarila Bhatta's *Shlokavarttika* in Mimamsa and Sureshvara's *Sambandhavarttika* in Vedanta are some of the well known examples. Nilakantha's *Niruktavarttika* on Yaska's *Nirukta*, an anonymous *Sarvanukramanipadyavivriti* on the *Sarvanukramani* and a metrical commentary on Panini's *Atadhyayi* are also known.

K.K.R.

COMMENTARIES (Tamil). Like most Indian literatures, Tamil literature too had its early beginnings in classical poetry of a very high order. And the commentators who were equally eminent scholars were the first prose writers in Tamil.

The major works of the early commentators are: *Kalaviyal Urai* of Iraiyanar, *Tolkappiyam Urai* of Ilampooranar, works of Cenavarayar, Perasiriyar, Deivachilaiyar, Kalladar, Nacchinarkiniyar, Adiyarkkunallaar and Parimelazhakar. In the next important era, we have Nampillai, Nanjeeyar and Viyagyaana Chakravarti (Emperor of Commentators), Periyavaachaan Pillai, all of whom wrote commentaries on *Nalayira Divya Prabandham* in Manipravala style. They are masterly expositions unrivalled and unequalled by any other commentary; but they are intelligible only to persons learned in Tamil as well as Sanskrit.

The third epoch commences with the early British period. The important commentators of this era are the famous Editor Thandavaraya Mudaliar (an active participant in the Tamil Sangam of Ellis, a European Collector of Madras), C.W. Damodaram Pillai of Jaffna, Anantarama Iyar, Anavaratavinayakam Pillai and Mahamahopadyaya U.V. Swaminatha Iyer who was called the Erasmus of India in recognition of his exact and careful editing and textual elucidation, complete with glossary and different readings of the texts.

In the post-Swaminatha Aiyar epoch, we must mention some of his contemporaries like the well known Aarumuka Navalar of Jaffna, Thillaiyambur Chandrasekara Kaviraja Pandithar and Bavanantham Pillai. Later on we come across Komateesvaran Pettai Rajagopala Pillai, Visakaperumal Aiyar, Mazhavai Mahalinga Iyer, Mu. Raghava Iyengar and S. Vaiyapuri Pillai.

The commentaries were by the learned, for the learned. Modern commentaries are in simpler style and yet literary.

We find that a great scholar wrote or re-wrote a commentary on *Naalayira Divya Prabandham* simply by avoiding the Sanskrit words. We are referring to Purushothama Naidu's notes or short commentary published by the University of Madras in the early 1950.

The Tamil University at Tanjavur has created another milestone in the history of the said work by publishing Gnanasundaram's commentary in chaste Tamil.

Variorum editions of many works have come to be published along with the commentaries. One such is the set of *Kamba Ramayanam* volumes published between 1956 and 1969 by Annamalai University. It is meant for the average reader and the Sandhis (complex words) are split. Earlier editions include one by Murray Rajam, a dedicated philanthropist and scholar. He has also patronised an edition of Sangam classics with meanings of difficult words. *Thirukkural* has perhaps had more commentaries than any other work. Several scholars of various centuries have given their interpretations. In recent years, M. Varadarajan, V.S.P. Manikkam, Thirukkuralar V. Munuswamy, K. Appadorai and M. Karunanidhi and a host of others have written on the *Kural* with their particular backgrounds and experiences. The Madurai Kamaraj University has issued a variorum edition. Tholkappiya urai done by Sivalinganar is one of the many commentaries on the earliest Tamil grammar. The International Institute of Tamil Studies, Madras, has come out with a variorum edition.

Thiruvasakam is another work, which is now attracting commentaries, though at one time scholars considered it a crime to attempt such writings on devotional literature.

Thiru Arutpa, the holy outpourings of Vallalar Ramalinga Swamikal of Vadalur, now has an elaborate commentary. The commentator is Avvai Doraiswamy Pillai, considered a specialist in the field. Annamalai University has so far (up to April 1985) published five out of the 10-volume project.

Jnanamritam is a commentary on Saiva Siddhantha works by the erudite scholar Pulavar Ambai Sankaran.

Some Jain works have been edited by Mu. Shanmukam Pillai, who had his early training under Vaiyapuri Pillai.

Many of the Sthala Puranas by Mahavidvan Tirichirapuram Meenakshi Sundaram Pillai and others are cur-

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rently being reprinted, with commentaries. Anandarangam Pillai's Diary, which is the day-to-day reminiscences of an interpreter (Dubash) of the 17th century French Government in Pondicherry, is a masterpiece of Tamil writing of that era and is a mine of information. The originals are in several volumes and are deposited in Paris. The Government at Pondicherry has published some volumes. There is a move in several academic circles to publish a text faithful to the original.

A major work on the commentators is *Urai Aasiriyarkal by* Mu Vai Aravindan.

Vagisam Pillai of Chidambaram has printed (in April 1984) *Aathi Choodi*, an ancient didactic work for children, with the meanings as well.

S.

COMMENTARIES (Telugu). Though Telugu literature has been in existence for more than a thousand years, it did not feel any need for commentaries for the first six and a half centuries. Even if a few commentries surfaced they must have vanished in due course.

The first among the available commentaries are on 'Dwyardhi Kavyas'. There is a geniune need for division of the poem into words, explanation of the meaning and interpretation for many of the components in 'Dwyardhi Kavyas'. Muddaraju Peda Ramana of about 1575 wrote a commentary on Pingali Swana's *Raghava Pandaviyam* under the title *Aadarsani*. He defined a 'tika', as one which completely explains the meanings of the original. He promised he would bring out a commentary with double meanings, both in Telugu and Sanskrit with the help of goddess Lakshmi. If Swana had followed six methods, Ramana followed the same six methods in his scholarly commentary. In his book, Ramana quoted 32 Sanskrit works and 9 Telugu works. Though he wrote it in colloquial Telugu, the publisher printed the work in bookish language. Around 1600 one Chitrakavi Venkata Ramana brought out another commentary for *Raghava Pandaviyam*. This was not printed. He was said to have brought out commentaries on *Vasu Charitra* and *Ahmukha Malyada*. Around 1590 Anantayya, son of Chitrakavi Peddana, author of *Lakshana Sara Sangraham* brought out a commentary on *Ramaraja bhushnana dwyardhi Kavya*, *Harishchandra*, *Nalopakhyanam* under the name *Prakashika*. He also wrote a book on *Vishnu Chittiyan*. He considered himself an expert in explaining the difference in the ancient and modern works. Even the commentary he brought out, he did expertly according to his promise, 'vibhuda varyulu pogada' to the praise of the discerning.

Around fifty years ago there was a commentary on a few poems in *Andhra Mahabharata*. Kallini Venkata Subrahmanya Dikshitalu brought out such commentary on Andhra-Mahabhagavatam. Vavila Kolanu translated the *Ramayana* and wrote a commentary on it.

Allasani Peddana's *Manu Charita* was commented upon by Vavilla Ramaswamy Sastry, Thaujanagaram Tevapperumallayya, Anantachaiyulu, and Vemparala Siriyanarayana Sastry. The last was the latest and the most thorough commentary. Nagapudi Kuppusamayya's commentary *Parimalam* and Dusi Ramamurthy Sastry's *Surabhi* on Thimmana's *Parijatapaharana* are both popular and thorough. Likewise Ramarajabhushana's *Vasu Charitra* has commentaries by Chitrakavi Venkata Ramana Kavi on Juluni Appayya Pandita, under the name *Pratipada tika* (commentary on every word) on Somanadha Kavi under the name *Vidwanmanoranjani*, by Thanjanagaram Thevapperumallayya, Mulupaka Butchaiah Sastry and by Sishthu Krishnamurthy Sastry. Srikrishna Deva Raya's *Aamuktamalyada* has commentaries by Chitrakavi Venkata Ramana Kavi, Gattupalli Srinivasa Kavi, Jogi Jagannatha Raju, under the title *Budha Manasthoshini*, Gudipati Venkata Kavi under the title *Tatparya Bodhini*, Vavilla Ramaswamy Sastry under the title *Ruchi Vyakhyanam* and Vidam Venkata Raya Sastry under the title *Sanjivani Vyakhaya*. Of them the last is the best and most thorough. Tenali Ramakrishna's *Pandu Ranga Mahatmyam* has two commentaries by Thenmathan Srirangacharya and by Bulusu Venkata Ramanayya. Srinatha's *Sringara Naishadham* has two commentaries, by Kettavarapu Venkata Sastry under the title *Gudaidha Prakasika* and by Vedam under the title *Sarvamkasha Vyakhya*, both published. The commentary by Vedam is all embracing. *Srikalahasti Mahatmayam* has Bubusu Venkata Ramanayya's *Laghu Tika* and Chilukuri Papayya Sastry's commentary. *Sunana's Prabhavati Pradyumnai* has commentaries by *Pinan* panda Mallayya Sastry and by Vemparata Suryanarayana Sastry. His *Kala Purnodayam* has two commentries, one by Ramanujacharyulu, disciple of Chinnaya Suri, and the other by Malladi Suryanarayana Sastry. Gaurana's *Harishchandropakhyanam* has commentaries by the Pundits under Brown and Tanjangaram Thevapperumallayya and Vedam. *Vijaya Vilasami* was commented upon by Juluni Appayya Pundit, Vedam, Bulusu and by Thapi Dharma Rao who brought out its many sided excellence under the title *Hridayollasam*, and by Nori Gurulinga Sastry under the title *Tattwabodhini*. Allamraja Subrahamanya Kavi's *Subhadraparinayam* was commented upon by Puranapanda Mallayya Sastry. *Krishnarjuna Charitra* by the same poet was commented upon by Vikramadeva Verma. Srinatha's *Hara-Vilasam* has a commentary by Bulusu Venkata Ramanayya.

Vedam Venkaraya Sastry, renowned as Andhra Mallinatha wrote commentaries on many Sanskrit works liked *Pushpabana Vilasam*, *Amarukam*, *Balhana Charitra*, *Bhartrihari Subhashitas*, *Raghuvamsam* and *Kumarasambhavam* (six cantos), on Sri Harsha's *Priya Darshika*, *Panchatantram*, *Vikramankacharitra*, *Meghasandesam* and many other books. His commentary on *Meghasandesam* is acclaimed next only to Mallinatha's *Sanjivani*

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Vyakhyas. But his commentary on Chemakura Venkata Kavi's *Sarangadhara Charitra* was thought to be far from perfect by Dipala Pitchayya Sastry who wrote a great commentary on the same book under the title *Jitha Kasi*.

There are many commentaries for Chinnaya Suri's *Bala Vyakaranam; Guptarthaprakashika Bala Vyakarana, Sarasya Sarvaswa petika, Ramaniyam* by Bulusu and many others. There are many more commentaries on *Andhrasabda Chintamani* by Dwithanthrini Sitarama Kavi; on *Proudhavyakaranam* by Kumaradeva Pandita, *Subodhani* and *Tattwa Bhodhani* by two others on the same book. Spoorti Sri has brought out two excellent commentaries on both *Balavyakarana* and *Proudha Vyakaranam*. Vijjhala China Sitarama Sastry wrote a great work *Andhravyakarana Samhita Sarvasvani* covering all Telugu works on grammar. Likewise, Vedam's commentary on *Sahityadarpanam*, Sannidhanam's commentary on *Kavyalankara Sangraham*, Chelamachevla's comprehensive commentary on *Andhraprataparudra*, *Yasobhushanam* are among many other commentaries which enriched Telugu literature.

J.V.S.

CONTROVERSIES (Telugu). There is a Sanskrit saying that knowledge grows by rivalry. A disputation is the touchstone of one's scholarship. In Andhra there are some famous disputations with which poets were involved.

Srinath reached Vijayanagar to proclaim the greatness of Telugu poetry in Karnataka. He wished to see the emperor Praudha Devaraya but he could not gain admission into his presence, although he waited for a long time. Then Srinatha sent a message to the emperor. He said that he was Srinatha who came to Vijayanagar to challenge the poets and scholars at his court. But the challenge was not a mere outburst of egotism. He proved to be more than a match, in a disputation that was arranged to meet Dindima Bhattu, the poet-laureate of Praudha Devaraya. He overcame Dimdima Bhattu and was honoured with the title 'Kavisarvabhauma' and 'Kanakabhishekam' (a shower of gold coins).

Tenali Ramakrishna and Ramaraja Bhushana were rival poets. Ramakrishna ridiculed the poetry of Ramaraja Bhushana as artificial, studied and laborious, 'like the fish-basket woven by a basketweaver'. On another occasion, he got the better of Narasaraju, who came with the avowed intention of exposing the faults in Ramakrishna's poetry and then launched a most personal attack on him. He called him an 'ignoramus' who presumed to judge his superiors, warned him against the repetition of such error and rounded off the homily with undisguised abuse.

The two sets of twin poets Tirnpath Venkatesvavahu (Divakarla Tirupati Sobtriand Chellapila Venkata Sastri) and Venkata Ramakrishra Kavalu (Oleti Venkatarana Sastri and Vedula Ramakrishna Sastri), Triupati Venkata Kavulu, the precursors of the modern age in Telugu literature earned a great reputation for their matchless gifts exhibited during the satavadhanams and ashtavadhanams. On one occasion, they entered into controversy with the Poets-laureate of Pithapuram, Ramakrishna Kavulu. It was an interesting passage of arms between the disputants. Ramakrishna Kavulu attacked Tirupathi-Venkata Kavulu in an article called 'Srinkhala', to which the latter gave a rejoinder in another article called 'Srinkhala Thruneekaramu'. Ramakrishna Kavulu resumed their attack in another article called 'Sathaghni', while Tirupati Venkata Kavulu rejected the charges in their article 'Pasupathamu'. Subsequently Ramakrishna Kavulu continued their assault in a poem entitled 'Kokila-Kakamu', to which Tirupathi Venkata Kavulu replied in their 'Giratham' running into three parts. It begins with 'Vasinganna parvam' and runs into 15 parvams on the model of *Mahabharatham*. *Giratham* deserves the highest place among all literary controversies in Telugu. It is memorable for its poetical turns of expression and its underlying irony. In spite of this controversy, Chellapilla Venkata Sastry expressed his grief over the death of Venkatarama Sastry, who was one of the group of Ramakrishna Kavulu, prompted by the impulse of the noble teacher for his equally distinguished pupil.

> You departed because you could not stop;
> I stopped because I could not go.
> It seems even Gods have little control over their decisions.
> Then what of poor mortals?

The next encounter of Tirupathi Venkata Kavulu was with Kopparapu brothers. The former sent a challenge to Tirupathi Venkata Kavulu to come and try a bout with them in extempore versification, or in philology or in Satavadhanam. Kopparapu brothers accepted the challenge with an equally bold resolution. They went even a step further and asked Tirupathi Venkata Kavulu to lay a bet on their moustache.

Then Veluri Sivarama Sastry intervened with commendable boldness on the part of a young scholar. He sent word to Kopparapu brothers that he was prepared to meet them on behalf of Tirupathi-Venkata Kavulu. 'It is said that the bells you wear on yourself signify your ability to versify extempore by the hundreds. I shall knock those bells off. I hear that you think no end of your superior faculties at Ashtavadhanam. Come, I shall lick you at both'. But Kopparaju brothers reacted to his defiance more in affectionate forbearance than in anger. They cautioned him against his rashness and told him that where his Gurus were slow to tread, it would be a folly to rush. They advised him that being young, and with a long life before him, he should prepare for a bright future instead of risking duels with poets like him.

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These literary disputations thus gave not only pleasure to the scholarly people, but brought to light the ability for versification, the inventiveness and the powers of wit and irony of the disputants.

J.J.K.B.

COOMARASWAMY, ANANDA K. (English;b. 1877, d. 1947)' was born in Colombo of Sri Lankan Tamil parents, Sir Mutu Coomaraswamy and Lady Coomaraswamy, formerly Elizabeth Caly Beeby. The middle letter K stands for Kent, his mother's place in England. His father, Sir Mutu Coomaraswamy was a savant, scholar and statesman in his own right, and popular in the court circles of Queen Victoria, from whose hands he received the honour of Knighthood in 1874. He authored several works and translations in connection with Tamil literature and also relating to Indian and Buddhist philosophy. Sir Mutu Coomaraswamy, who was to have followed his wife and infant son to England, suddenly passed away in Colombo. Ananda Coomaraswamy was brought up by his mother in England. He took the B.Sc. Degree of the University of London in 1900 and later in 1906, qualified for the D.Sc.Degree of the same university. He joined the Mineralogical Survey of Ceylon as its Director, and continued in that capacity till 1906. Ananda spent the period between 1907 and 1917 in India and England and, in October 1917, joined the Boston Museum of Fine Arts in the USA as Keeper of Indian Art, and retired from the service of the Museum in 1947. Taking advantage of his stay in Sri Lanka, where he was working as a mineralogist, he made his debut as an art-critic with the publication of *Mediaeval Sinhalese Art* in 1908. In his own words, "Mediaeval Sinhalese Art was the art of a people for whom husbandry was the most honourable of all occupations, amongst whom the landless man was a nobody, and whose ploughman spoke as elegantly as courtiers." Verily it is said in the *Tirukkural:*

> The ploughman is the world's very linchpin.
> As he bears the burden of all those who are out of it.

"The analysis of the iconography of Shiva dancing that Coomaraswamy offered in the title essay in the '*Dance of Shiva*' was a pioneering piece of work, improved upon since 1918, but not without acknowledgement of Coomaraswamy's original formation. As for the essays in that collection, Roger Lipsey, in describing them, uses such phrases as "civilized graceful pieces, neither angry in tone nor excessively careful", his ideas being given a summation, not at all dense nor as learned as the second summation of his later years, but extremely attractive and in no way contradictory to what he would later think."

Coomaraswamy was a pioneer in establishing another field of study, that is, Rajput Painting, which is the painting of Rajputana and Bundelkhand and the Punjab Himalayas. Coomaraswamy stresses the importance of distinguishing at a glance pure type of Rajput and Mughal paintings. "Rajput painting is essentially an aristocratic folk art, appealing to all classes alike, static, lyrical and inconceivable apart from the life it reflects. It illustrates every phase of mediaeval Hindi literature and indeed its theme cannot be understood without a thorough knowledge of the Indian epics, the krishna Lila literature, music and erotics. Rajput painting enlarged, becomes a mural frescoe, historically indeed a reduced wall painting. Mughal painting uses soft tonalities and atmospheric effects; Rajput colour suggests enamel or stained glass, and while it may be used to establish the planes, is never blended to produce effects. Rajput outline is interrupted and allusive or fluent and definitive, but always swift and facile. Relief effect is sought and obtained in Mughal painting by means of shading: Rajput colour is always flat, and a night scene is lighted as evenly as one in full sunlight, the conditions being indicated by accessories (such as candles or torches) rather than represented. Thus, in spirit, Mughal painting is modern, Rajput still mediaeval."

Coomaraswamy questioned the contention of a Greek origin of the Buddha image and established firmly that both in matter and spirit, it was Indian. The derisive laughter of Vincent Smith and others "at the many-armed gods and goddesses whose images have no pretensions to beauty and criticism that Indian sculpture properly so-called hardly deserves to be reckoned as art," was silenced by Coomaraswamy, and a metamorphosis in thinking was noticed even during his lifetime. Coomaraswamy pleads: "Let us submit the Indian, Greek or Egyptian figures to recognised standards, and to criticism a little more penetrating than is involved in merely counting heads or arms. All worlds are ideal worlds of one kind or another. It is no crtiticism of a fairy tale to say that in our world we meet no fairies. Nor is it a criticism of an Indian icon to point out that we know no human beings with more than two arms. For those should not air their likes and dislikes in Oriental art who when they speak of art mean mere illustration: for there they will rarely meet with what they seek and the expression of their disappointment becomes wearisome."

Symbolism in art is emphasised by Coomaraswamy again and again in his writings, and this has been handed down to posterity for countless generations. A dancing Nataraja is eternal action, whereas the cosmic sleep of Vishnu or the seated Dakshinamurti or the Buddha denotes eternal rest. The contrast of the stillness of the Buddha and the fluidity of Nataraja representing inaction and action, the two opposites in nature evoke a tender chord in the heart of Coomaraswamy. His observations are illuminating: "If the dancing figure stands for evolution, the everlasting becoming, the yogi-type of the seated

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Buddha is an equally dramatic stage of withdrawal, of complete independence, of involution. This pose does not represent any sort of mortification of the flesh. That position has been immemorially adopted by Indian thinkers as most convenient for meditation, because the body remains self-supported without effort and on the other hand with a tendency to sleep." He quotes from the *Bhagavadgita* (VI, 19) that "the likeness of the seated yogi is a lamp in a wild place that flickers not."

Most people know Coomaraswamy as a connoisseur of the arts, art critic and art historian. He had a long association with objects of art right from the first memoir on the Bronzes from Ceylon chiefly in the Colombo Museum, the text of which was written by him. The exhaustive monograph (1914) carried 28 plates. Even the essay, 'Dance of Shiva' one of the 14 essays published under that title, that came out in 1917 from New York, was first published in the *Siddhanta Dipika* (Vol. XII - July 1912). The Bulletins of the Boston Museum of Fine Arts covering a period of just over a quarter century carry the imprint of Coomaraswamy's erudition. He established his reputation as an art historian with the publication of the *History of Indian and Indonesian Art* in 1927. Coomaraswamy, in his own inimitable way, says of Indian Art: "The Indian stylistic sequence cannot be interpreted or understood in terms of greater or less 'observation of nature', but in purely aesthetic terms (mass, energy, grace, etc.); not interested in appearance, but in types, designated by selection of essential characters; not in moments of activity. An image is not made to be seen (exhibited), but to be realised; its actuality is psychological not empirical." In his *Transformation of Nature in Art*, we see Coomaraswamy at the height of his powers - not a height from which he would quickly fall, but rather a plateau that he would securely occupy for the remainder of his career.

The latent philosopher in Coomaraswamy can be spotted in his writings, whether pertaining to art and history or metaphysics. His later writings are weighty and dense vis-a-vis the earlier ones. His scriptural quotations from Indian sources find their echoes in Greek and Latin, and he blossomed into a syncretistic thinker preaching universalism. His writings became more and more important with the passage of time. "The period between 1932-47 corresponding to Coomaraswamy's tenure as a Research Fellow at the Museum of Fine Arts were indisputable. A critical study of his metaphysical writings would reveal the stature of Coomaraswamy as a philosopher. In the words of Whitall N.Perry, "*A New Approach to the Vedas* marks him as perhaps the finest craftsman of the English language our century has yet seen ....."

A wizard with words, Ananda Coomaraswamy shows his mettle explaining a complex matter and making it understandable. One can easily see these qualities in his English renderings of the *Upanishads* or in his book *Time and Eternity*.

The English language was enriched by Coomarswamy's writings on such diverse topics as Indian and Oriental Art and its history, religion and philosophy. "Few if any Asians have written such graceful and well balanced English prose. His wide reading in European literature, and his deep appreciation of western as well as Asian contributed to make him one of the greatest writers on these themes in the whole of the twentieth century," says A.L. Basham of Coomarasway. Coomaraswany wrote over 500 articles and authored a number of works, he was a scholars' scholars' scholar'. He dived deep into the scriptures both of the East and the West, and interpreted India to the world in a manner which few could emulate. He was a reservoir of encyclopaedic knowledge, whose writings are noted for scientific precision, lucidity of thought and clarity of expression. He loved knowledge more than he loved anything else, and was adored as a 'Sage' in the USA, where he spent a sizeble part of his life. Though considered an authority on Indian art, in the ultimate analysis, (though he made no pretensions due to his modesty) Ananda Coomaraswamy would continue to be read as a philosopher in all the continents of the world and revered so.

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K.C.K.

COURT LITERATURE (Hindi) As Human society advanced and its infrastructure for financial, political and social development acquired stability, poetry got divided into two distinct traditions. One was the original tradition which continued to develop without being attached to any specific person or class, and the other was the tradition of pure literature which got established through its close association with a specific person or context. When the monarchical system became more and more entrenched, one of the poetic forms got attached to it. Thus dawned the style of court literature. The tradition of Sanskrit Literature available today, conforms mostly to the form of courtly literature. Poets like Kalidasa were patronised by the monarchy and their literature can be termed as the literature developed in the royal courts.

The poets that herald the beginning of Hindi literature are all courtly poets. *Prithviraj Raso*, *Hammir Raso* and other similar works belong to this category. In the 'Riti Kal', the entire literature was developed and created in the courts. Bhushan, Bihari and Dev were all courtly poets. But these poets, too, gave emotional expression to basic experiences of life. For these poets, the poetic creativity besides being their professional imperative was

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also an urge of their inner selves. They had all the facilities given by the monarch, yet this literature, though created in the courts, matches well with the standard of pure literature.

A type of courtly poetry was that which was created by panegyrists, bards and minstrels whose sole aim was to please their patron by a variety of encomiums and wordy amusements. Every king or feudal lord had at least one such poet in his Court. Owing to the confinement of the theme to a limited context, these works do not attain a higher level of literary excellence. It is because of this reason that this sort of literature remained linked within the realm of their patrons.

In the development of Hindi poetic tradition, the courtly literature of the Early Period (Adi Kal or Vigata Kal) and of the Riti Kal, made an outstanding contribution. The courtly literature of the Riti Kal, owing to its inherent link with the traditions of Indian poetry, attained a superiority of diction and profundity of experience and sentiment quite spontaneously. There is no doubt that majority of such poets drew their poetic experiences from the goings-on in the feudal milieu, yet on the plane of sentiment and feeling their heroes were capable of influencing even the common man quite naturally. The reason for this is that they were genuine poets and not only the eulogisers of their patrons. Also, it is quite evident that these poets had no direct or relevant contact with the life of the masses. This fact accounts for the lack of social awareness in the works of these poets.

The majority of such courtly poets of the Riti Kal took Rasa to be the essence of all poetry. Their works have vivid descriptions of human emotion, especially of the feeling of love, both of union and separation. But the effect of this sentiment transcends all limits of caste, creed and even time. The king and the lowliest of lowlies, in experiencing a feeling, become one and common sharers of it–all have the same agony and the same ecstasy. It is in this context that the courtly poet transcends the bonds of time and space.

T.N.B.

COURT LITERATURE (Tamil). Poets, who as a class were poor, repaired to the court of a patron and composed poems extolling him, in return for which they were presented with money and precious jewels. As there was no way by which poets and generally writers could make money through their writings before printing was invented, they depended solely upon the patrons for their livelihood. Certainly there were serious defects in the system as poets tended (in the later ages) to extol non-existent qualities in their patrons and vastly exaggerated any little merit they could notice in them. And the patrons in some cases developed a tremendous conceit and treated the poets who came to them as lowly mendicants.

But there were noble patrons too and some spirited independent poets. Valuable poetry came to be composed in the courts of kings and other patrons who not only gave away money and presents but expressed warm appreciation for good poetry which was more valued by the poets. The entire Sangam work pertaining to the Ten Decades belonged to this variety. Many of the poems included in the celebrated Purananuru likewise were composed in the courts of kings. In one of them a poet proudly asserts, "Our tongue will not sing of worthless kings: it will not compose ballads around feats that in truth were not accomplished'." If kings did not treat them properly, or if they did not give them the respect due to them, they refused to accept the largesse offered and they composed poems deriding the uncultured patron and walked out.

During Sangam days, there were intrepid poets who could point an accusing finger at the wrongs perpetrated by tyrannical monarchs. But it must also be noted that these all-powerful rulers who could have ordered them to be beheaded listened to their words of wholesome advice and set right the wrongs done earlier. It was a case of nobility begetting nobility. Thus when the people found some laws of the king working against them, they approached a poet who took up their case, pleaded with the king and had the wrong righted.

Some poets made their patrons almost as famous as themselves: Kapilar and Pari, Avvai and Athiyaman, Aay Andiran and Mudamosi are thus remembered together. On account of the fame that the king acquired through such panegyrics, a king who set out to battle with his foes swore that if he did not defeat them, poets would not adorn his court and panegyrise his exploits. It was considered a great deprivation for kings and rich people not to have poets in their courts to sing of their valour in war and their munificence in peace.

The tradition of court poets continued long after the Sangam Age, though the calibre of both the patron and the poet fell sadly and the evils of the system came to the forefront. Sundaramurty Nayanar, the celebrated Shaiva hymnist, compared the run of patrons who were not moved to give even if poets showered undeserved praise on them, with Lord Shiva who gives unasked and gives overwhelmingly. Kamban, the greatest of Tamil poets, was patronised by Sadayappa Vallal and Villiputurar by Vakkapakai Varapatiatkondan. Sekkizhar, the author of the lives of Shaiva saints, was the recipient of many benefits from Anapaya Chola.

Among the latter-day patrons, there were Muslim potentates like Sitakkadi (Sheikh Kadir) who patronised a Hindu poet (among others), the rajah of Ettayapuram who patronised Umaruppulavar (Omar), the most celebrated of Tamil Muslim poets, and the heads of Shaiva mutts who were often themselves scholars and even poets.

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In this century the most famous patron-poet pair must surely be Idayalaya Marudappa Tevar and Annamalai Reddiar. In their touching friendship and the reverential regard of the rich patron towards the impecunious poet we see glimmers of the ancient, long-forgotten art of literary patronage.

Today royal courts and literary patronage are dead like the dinosaur; perhaps there is a cause–and–effect relationship between patronage and poetry and poetry of quality may have suffered irreparable damage.

S.V.S.

COURT LITERATURE (Telugu). Telugu literature had the patronage and encouragement of the kings and thus it has flourished since the eleventh century upto the modern age.

The Chalukya king Rajarajendra of Vengi dynasty, who ruled over Andhra with Rajamundry as his capital in the 11th century, patronized the Telugu poet Nannaya in his court. He was the first Telugu king who gave encouragement and asked Nannaya, his court poet, to translate Vyasa's *Mahabharata* from Sanskrit into Telugu. With the help of Narayanabhattu, another Pandit, a poet and a classmate, Nannaya translated for the first time into Telugu from Sânskrit two and a half cantos i.e., Adi, Sabha and a half of Aranya Parvas of the *Mahabharata*. It was the first written Telugu Kavya and hence Nannaya is famous as Adikavi (the first poet) in Telugu. Due to the patronage of Rajaraja Narendra, Telugu literature came into existence through his court poet Nannaya.

Nannaya, as he is the first poet, has given to his successors the narrative style, characterisation, and the mode of translation from Sanskrit into Telugu. The period from Nannaya to Srinatha (15th century) is called Anuvadayuga (The Age of Translation).

There was no patronage of kings in the 12th century. This age is called Sivakavi Age because of the Saiva literature around that time. However, King Nannechanda is the author of *Kumarasambhavam* in Telugu.

Ranganatha Ramayana by the King Gona Buddha Reddy in 'Dwipada Chhandas' is also important.

In the 13th century, Manumasiddhi, a king of Telugu clan with Nellore as his capital, patronised a great Telugu poet, Tikkana. His work *Nirvachano Tahararamayana* was dedicated to the king of Manumasiddhi. Afterwards with full confidence, he had taken up the task of translating 15 cantos of the *Mahabharata* beginning with 'Virataparva' to 'Swargarohana parva'. A talented poet, we find fine Telugu idiom and usage in his works. He is famous for his dramatic style.

After the fall of Kakatiya Dynasty which ruled over Andhra, with Orugallu or Warangallu as their capital, the three chieftains who served the Kakatiya kings established three independent, small kingdoms at Hampi-Vijayanagaram, Addanki-Kondaveedu and Rachakond in Telingana and they are called Vijayanagar kings, Reddi kings and Velama kings respectively. These kings patronized poets by having them in their courts. Yerrana was patronised by Pralayavemareddi who ruled Reddi Kingdom from Addanki which was his capital. As a token of respect and regard the *Harivamsa* rendered into Telugu from Sanskrit was dedicated by Yerrana to Pralaya Vema Reddy. He is also the author of *Aranyaparva Sesha* (Part of Aranyaparva canto of the *Mahabharata* left untranslated by Nannaya), *Narisimhapuranam* and *Ramayana*. The *Ramayana* is now missing.

The poets Nannaya, Tikkana and Yerrana, who translated the *Mahabharata* into Telugu, are called as 'Kavitraya'. Nachana Somanatha a contemporary of Yerrana and the author of *Uttara Harivansha* was patronized by Bukkaraya the brother of Harihavaraya by donating him Perchikalá village. It is revealed by an inscription. These brothers, Harihararaya and Bukkaraya, were responsible for the establishment of Hampi Vijayanagara Kingdom.

The Reddy Kings (Reddy Rajas) who ruled over Konda Veedu, Addanki, Chebrolu and Rajamundry were great scholars and patrons of Telugu literature. Poet Srinatha was patronised by the Reddy kings. He was Educational Officer in their Court. He is the first poet to translate Sanskrit Kavya into Telugu. Prior to that, from Nannaya onwards Telugu poets had translated only Puranas. It is a difficult task to translate Kavyas into Telugu. But Srinatha is successful in this venture and his successors followed him in this respect. Under the patronage of Reddy kings, Srinatha translated Sriharsha's *Naishadhiya Kavya*, a great Sanskrit Kavya–into Telugu as *Sringara Naishadham*. His other works are: *Kashikandam, Bheema Kandam, Haravilasam, Sivaratri Mahatmyam, Palnati Veera Charitra*, and *Kreedabhiramam. Maruthrat Charitra, Salivahana Saptasati, Panditharadhya Charitra* are also said to be written by him. But they are not the available now. First Srinatha was patronized by the Reddy king Komati Vemareddy of Kondaveedu Kingdom and afterwards by another Reddy king called Veerabhadra Reddy of Rajahmundry. Srinatha dedicated his *Kasikandam* to Veerabhadra Reddy, *Sringara Naishadham* to Maidi Singgana, the minister in the court of Peda Komati Vemareddy, *Bheemakhandam* to Benapudi Annaya Mantri, a minister in the court of Veera Bhadra Reddy. Srinatha also dedicated his *Haravilasa* to Avachi Thippaya Setti, a Merchant of Scents and a friend of Srinatha. He toured almost all over the country. During his tour, he had been to the Court of Pradhadevaraya, the king of Vijayanagar, where he won fame with Gaudha Dindima Bhatta, the court poet of Pradhadevaraya, and was honoured with Kanakabhisheka. From then on he was called 'Kavisaravabhauma'. He was also honoured by Sar-

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vajna Singabhupati of Rachakonda and by Vimukonda Vallabhamatya. But during his last days he suffered a lot on losing the patronage of Reddy kings after the fall of the Reddy dynasty.

During the Srinatha period, poets were patronized by some chieftains. Gaurana lived in the court of Rachakonda kingdom. But he was a devotee of Siva and he dedicated his *Harishchandropakhyana* to Srisaila Mallikarjuna and *Navamatha Charithra* to Mallikarjuna Deva, the Sivabhikshu of Srisailam. Dubagunta Narayanakavi dedicated his work *Panchatantra* to Basavabhupala, the son of Thammaraja who ruled Udayagiri which was under the control of Gajapathis of Katakam. The poet Pillamrri Pinaveerabhadra lived in the court of Saluv Narasimha Rayalu of Vijayanagar and dedicated his *Jamini Bharata* to the king. He also translated Kalidasa's play, *Abhijnana Sakuntala* into Telugu as *Sringara Sakuntala* and dedicated it to Chillara Vennaya Mantri of Somaraju palle near Nellore. The two poets Nandimallya and Ghanta Singaya dedicated their *Varaha Puranam* to Thuluva Narasanayaka, the father of the famous Krishna Devaraya of Vijayanagar. They also dedicated another work, their *translation of Prabodhachandradaya*, to Ananthamathya Gangayya Mantri, the chief minister of Basava Bhupala, who ruled Udayagiri. A Kavya called *Nachikothupakhayam* of Duggupatti Duggana, the brother-in-law of Srinatha, was also dedicated to him. Vennalakanti Surana was patronized by Raghavareddy, son of Ravuri Basava Bhupala.

Some poets were patronized by ministers and others and poets in turn dedicated their works to them. Jakhana gave his work *Vikramarka Charitra* in dedication to the Accountant General of Devaraya of Vijayanagar. Madiki Singana dedicated his work *Padmapuranothara Khandam* to Veligandla Kandane manthri, a relation of Singara and the minister of Muppaya Bhupala of Sabbinadu.

Sri Krishna Devaraya, who ruled, Andhra in the 16th century, was a great patron of Telugu literature. This period is called Rayala Yugamu in Telugu literature. In fact it is a 'Golden Age' of Telugu literature. Rayalayugam is also called the Prabandha period. 'Prabandha' is one of the literary types of Telugu literature. It has its own features unlike earlier puranas and kavyas which are merely translations from Sanskrit. In Prabandha, there must be unity of plot and Sringara must invariably be the main rasa in it. The Prabandha style is entirely different from that of the earlier works.

Krishna Devaraya, himself a poet and author of works like *Amukatamalyada* or *Vishnu Chityamu*, patronised Telugu with great love and affection. He extended patronage to eight poets called 'Astadiggajas' and encouraged them to write original prabandhas in Telugu by giving grants in the form of villages (Agraharas, lands and money). Among them Allasamipeddana, the eldest and most respected one, was honoured by Srikrishna Devaraya. Peddana dedicated his great work *Manucharitra* to his patron king Krishna Devaraya. Another poet Nandi Timmana dedicated his work *Parijathapaharana* to his king. Dhurjati was the author of *Sri Kalahasthi Mahatmyamu* and *Sri Kalahasthi Sathakam*. Madayyagari Mallana wrote *Rajasekhara Charitra*. Ayyala Raju Ramabhadraudu was the author of *Ramabhyudayamu*. These five poets among eight adorned the Srikrishna Devaraya's court. About the others nothing is known. It is said that Kandukuri Rudra Kavi the author of *Niranakusopakhyana* and Sankusala Nrisimhakavi who wrote *Kavikarna Rasayanamu* were patronized by Krishna Devaraya. It is also said that the famous poets Pingalisurana, Ramaraja Bhushana and Tenali Ramakrishna adorned the court of Krishna Devaraya. But it is not historically correct. Even though these poets come under the 'Rayala Yugamu,' they were younger than the king. Hence it is ruled out that they were in the court of Krishna Devaraya.

Pingali Surana was patronised by Akuveeti Peda Thimmaraju and Nandyala Krishna Raju. He dedicated his works *Raghava Pandaveeyamu* and *Kalapuranodayamu* to them respectively. He was also the author of *Prabhavathi Pradyumnamu* which was dedicated to his father.

Bhattumurthy was patronised by Vijayanagara kings. He was honoured with the title of Ramaraj Bhushana by Aliya Ramaraya who ruled Vijayanagara empire after the death of Krishnadevaraya. He dedicated his famous *Prabhandha Vasucharitra* to Tirumala Raya, brother of Ramaraya and his *Kavyalankara Samgraha* to Obaya Narasa Raju, nephew of Ramaraya. Thus, the age of Krishna Devaraya is known as the 'Golden Age', in which original Telugu Prabandhas were written.

Then comes the Dakshinandhra Period in which Raghunatha Raualu, just like Krishnadevarayalu, being himself a great poet, patronized Telugu literature. His court was adorned not only by poets but also by poetesses. During his period, poets were Chemakura Venkata Kavi who wrote *Vijayavilasamu* and *Sarangadhara Charita* and Kshetrayya Padakavi who wrote *Muvva Gopala Padalu. The* Raghunatha Rayulu's son Vijayaraghavanayaka was also a poet and patronized poets and poetesses. Among the prominent poetesses was Rangajamma, author of *Mannaradasa Vilasa Prabandhamu.*

Kings of Madhura and Gingi also patronised Telugu literature. Later, Maharashtra kings before and after King Sarfoji, gave immense encouragement for the uplift of Telugu Literature.

During 'Ksheena Yuga' (Deccan period 1775-1875), some chiefs and Zamindars who ruled local over villages also patronized Telugu literature to some extent.

S.Ga.

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COWASJEE, SAROS (English, b. 1931) was born at Hyderabad and educated at the Universities of Agra and Leeds. After working for two years as an Assistant Editor with the Times of India Press (Bombay), he went to Canada where, since 1971, he has been working as a Professor of English at the University of Regina.

Cowasjee is both a critic and a creative writer. He has published two books on Sean O'casey, an Irish dramatist, and is an internationally known critic of the renowned Indian English novelist Mulk Raj Anand, on whom he has published two books–*Coolie: An Assessment* (Delhi: Oxford University Press, 1971) and *So Many Freedoms* (Delhi: Oxford University Press, 1977). The latter discusses Mulk Raj Anand's life and times, and traces the various influences that have shaped his choice and treatment of themes and his fictional art, before passing on to a discussion of Anand's works. His *Author to Critic* (Calcutta: Writer's Workshop, 1973) containing Anand's letters to him from 1965 to 1971, is useful source-material for the scholar and the critic. Cowasjee has also written Introductions to editions of Anand's novels published by the Bodley Head (London), Cedric Chivers (Bath) and Copp Clark (Toronto), among which mention may be made of his Introduction to Anand's *Private Life of an Indian Prince* published by the Bodley Head (London) in 1970, which aroused fresh interest in the novelist and helped a better understanding of the novel.

Cowasjee's creative work consists of two collections of stories, the better known of which is *Nude Therapy* (Delhi: Orient Paperbacks, 1979), which presents delightful vignettes of contemporary Indian life. He also wrote in 1980 a screenplay, *The Last of the Maharajas,* based on Anand's *Private Life of an Indian Prince.* Cowasjee has also published two novels, the more popular of which is *Goodbye to Elsa* (Delhi: Orient Paperbacks, 1975), which in an ironical manner brings out the essential loneliness of man trying to "connect" with his fellow men and, more so, with women other than his wife Elsa.

O.P.M.

CRITICISM (Assamese) The history of literary criticism in Assamese hardly goes back beyond the closing decade of the last century. This means it is an offshoot of the growth of modern literature which owes its inspiration mainly to the impact of the western education and literature. The early Assamese literature prior to the 19th century was primarily motivated by religious feeling for spiritual realisation and consequently the Vaishnava poets and writers did not advocate nor appreciate the unfettered expression of worldly passions and emotions which, according to them, instead of elevating the individual self to the higher path of liberation (mukti), tighten the wordly bondage. In such a literary atmosphere it is too much to expect a genuine interest in literary criticism. But in spite of being religious in content and didactic in motive, the early Assamese literature was a source of entertainment as well as the medium of edification and devotional sublimation. The Vaishnavite saint poets like Shankaradeva and Madhavadeva, though not unfamiliar with Sanskrit poetics, however appear to have tested the merit of contemporary compositions on the touchstone of devotional profundity and sincerity. According to contemporary biographical accounts Shankaradeva adversely criticised the metrical rendering of the *Bhagavata* by Pitambar Kavi for his undue emphasis on worldly passions at the cost of the devotional. Similarly, he took Ananta Kandali to task for giving more prominence to the description of warfare by reducing the devotional elements to the minimum. From such stray references it could be inferred that the Vaishnavite poets of the medieval period were not totally indifferent to the function of criticism although it did not take a definite literary shape in their hands.

Towards the end of the 19th century the modern Assamese literature initiated by the Christian Missionaries, burst into creative blossoming due to the impact of English literature and Bengal Renaissance on the educated young men of Assam, most of whom received higher education in Calcutta. They organised a literary movement and started publishing a monthly journal named *Jonaki* (Moonlight) from 1889 and this ushered in a new creative era in Assamese literature. Literary assessment and criticism in the rudimentary form also had its beginning in the pages of periodical magazines including two or three predecessors of *Jonaki,* published during the last quarter of the 19th century. Of course during this early period of modern creative literature, criticism was mainly confined to reviewing of new books and appreciative assessment of early Assamese literature Literary criticism did not yet take a definite shape nor did it follow a systematic pattern or method.

The first name to be reckoned with in connection with the development of literary criticism in Assamese is Lakshminath Bezbarua (1864-1938) who during the half a century of his literary career enriched almost all the branches of literature by turning out short stories, dramas, essays, poetry, novel and literary criticism. Bezbarua was not unfamiliar with the trends of literary criticism in the 19th century English literature. He was also conscious of the fact that literature being the mirror of the society must be truly national by reflecting joys, sorrows and aspirations of the community without bringing into focus the baser instincts. He was a romanticist in his attitude and his idea of poetic imagination conformed to the idea of a romantic critic. He attached importance to the national literature. He did not believe in a literature which was not sublime and elevated in style and content. Bezbarua's concept of national literature (Jatiya Sahitya), of the nature of poetic imagination and elevation and purity of

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style had exercised a considerable influence on a few subsequent critics, notably Dimbeswar Neog.

Besides his occasional book-reviews in his own monthly *Banhi* (Flute) his notable work dealing with literary criticism is *Shankaradeva* (1914) where he tried to assess the contribution and quality of the great Vaishnavite Saint-poet's literary works. In fact, it was Bezbarua who for the first time brought to literary focus the poetic quality as well as the religious and social contribution of the 15th century poet of Assam. But acknowledging this pioneering zeal, it must be admitted that Bezbarua's assessment of Shankaradeva as a poet does not reveal his critical insight and objectivity. His assessment is more adulatory than critical.

The person who uplifted the literary criticism from the conventional mode of formal criticism to a higher level was Banikanta Kakati (1894-1952). By profession a teacher of English language and literature of a first grade college and of Gauhati University later, Kakati was not a creative writer but distinguished himself as a scholar, linguist and literary critic. A series of his critical articles on early Assamese literature published mostly in the monthly magazine *Chetana* in the twenties–articles which were later published in the form of a book *Purani Asamiya Sahitya* (1940)–eloquently testify to his intimate knowledge of the literary traditions of the West as well as of India. His penetrating intellect, literary insight and comparative knowledge of the western and Indian literary traditions enabled him to arrive at a balanced judgement and reveal the literary beauty, strength and weakness of the writings of early as well as modern writers. His revealing assessment of some of the early Vaishnava writings, drawing frequent parallels from the classical Sanskrit and occasionally from the western literature are still cited as authoritative verdicts. His *Sahitya Aru Prem* (1948) another slim volume of literary essays deals in a stimulating and scholarly way with some of the classical love episodes occurring frequently in creative literatures of India and Europe. Kakati's evaluation of three modern poets like Raghunath Choudhury, Ambikagiri Ray choudhury and Jatindranath Dowera is marked by judicious temperament, poetic insight and intellectual depth and these appreciations exercised a lasting influence on subsequent discussions on these poets. His diction without being verbose bears the stamp of a balanced mind and scholarly attainment.

Krishnakanta Handiqui a profound scholar of Sanskrit and a few European languages contributed a bunch of critical articles on some aspects of Spanish, Greek and German literatures and thus helped in widening the horizon of critical literature in Assamese.

Dimbeswar Neog (1900-1968) was a prolific writer as a literary historian and critic. He will be remembered by the posterity not for his critical assessment of different aspect of Assamese literature but for his pioneering work in the field of literary history. His two histories of Assamese literature, one a brief and the other an exhaustive account, though occasionally vitiated by his biased analysis, nevertheless contains mass of information revealing his painstaking scholarship with occasional flashes of poetic insight. His expositions of literary works in respect of certain writers are highly appreciative but in the case of other writers for whom he, due to some inexplicable reasons, developed some allergy, he was narrow in his sympathy and miserly in the recognition of their merit. In spite of this failing it must be admitted that Neog made significant contibution to the development of critical assessment in Assamese literature on an academic plane. Kaliram Medhi (1878-1953) will always be remembered for his significant contribution to the study of early Vaishnavite plays, *Ankiya-natas* of the 16th and 17th centuries and it is due to his painstaking effort that the dramatic and literary qualities of the above category of medieval plays came to the notice of the literary circle. Ratnakanta Barkakati, basically a poet belonging to the tradition of Rabindranath Tagore made a few illuminating contributions to the study of Assamese poetry in the context of the Indian cultural tradition, synthesised by western ideas and thought.

The progress of Assamese literature till the end of the Second World War was tardy and naturally therefore, literary criticism barring the works of Banikanta Kakati, did not reach the high-water mark of subtle and original exposition of literature. Some aspects like the short story, novel, and drama did not receive comprehensive treatment from the critics.

Since independence the tempo of literary output in all branches of literature has considerably increased. Literary criticism has also received adequate attention from the scholars and litterateurs. Rapid development of higher education during the last thirty years and incentive to literary research given by the Universities and established literary and publishing concerns have added momentum to literary research and quest. A number of treatises on theories and schools of literary criticism relating to classical Sanskrit and European literature have come out: *Kavya Aru Abhivyanjana* (1939) by Birinchikumar Barua, *Kavya-Bhumi* (1950) by U.K. Sarma, *Sahitya Alochana, Sahityakala aru Tar Bichar* (1971) by T.N. Goswami, *Sahityavidya-Parikrama* by T.N. Sarma, *Sahitya-Darshan* by Manoranjan Shastri and *Upama Kalidasasya* (1973) by Mukundamadhava Sarma and *Sahityar Satya* by Hiren Gohain deserve speical mention in addition to a host of other minor works.

Birinchikumar Barua's (1960-1964) first work *Kavya aru Abhivyanjana* dealing with Indian aesthetics and western trends of criticism including views of Benedetto Croce, could not appeal to the Assamese readers because it lacked lucidity and clarity of exposition. His literary criticism specially dealing with early Assamese prose

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(*Asamiya Katha Sahitya*, 1950) is evaluative having an historical approach. Tirthanath Sarma's contribution to the evaluation of early Assamese literature is marked by fresh insight and lucidity of exposition and interpretation. He has also written a few sensitive and stimulating critical essays on modern poets like Raghunath Choudhury and Jatindranath Dowera. His *Pancha-Pushpa* (five flowers) embodying some of his critical essays is unique from the point of view of exposition and interpretation. Had he been a consistent writer, his stature could have risen to a greater height. By far the most consistent critic in Assamese literature is no doubt Trailokyanath Goswami, a retired teacher of English language and literature of a college in a sub-divisional town. He is equipped, like Banikanta Kakati, with knowledge of Indian as well as western literature and aesthetics. He has shown familiarity with English criticism right from the 18th century down to the present period. His five books dealing with the function of criticism, nature and types of criticism with occasional reference to English, Assamese and Sanskrit works, are important contribution to Assamese literary criticism. His synthetic approach based on knowledge of the two streams of criticism, eastern and western, has enabled him to make assessmet in conformity with the Indian tradition and environment. His *Adhunik Asamiya Galpa Sahitya* (1965) discusses the development of the short stories in Assamese with reference to the technique, style and content of the stories by different writers since the beginning of the 20th century.

Satyendranath Sarma (b. 1917) has covered almost all aspects of Assamese literature and has published a number of works since the beginning of sixties. He has consistently followed the historical-cum-academic method of approach in his interpretation and evaluation. His two works on Assamese novels, viz, *Asamiya Upanyasar Bhumika* (1963) and *Asamiya Upanyasar Dhara* (Trends in Assamese Novels, 1976) have elaborately dealt with the development of novel in Assamese from the last quarter of the 19th century to the recent times. The history of the Assamese drama from the 16th century to the most up-to-date 'absurd drama' is recorded in his *Asamiya Natya Sahitya* (1971, third edition). It not only gives an account of individual achievements of successive dramatists, but also traces the important trends and movements connected with the dramatic revival. Satyendranath Sarma has also presented a comprehensive account of the epic and narrative poetry in Assamese in which Assamese Kavyas, old and new, have been analysed as an important genre in Assamese literature. Although Sarma, as a critic, has practically touched every aspect of Assamese creative literature, he has followed a set pattern of approach and lacks the penetrating insight and subtlety of Banikanta Kakati's writings. Maheswar Neog (b. 1918) has edited several early Assamese manuscripts with critical apparatuses and is credited with an authentic history of Assamese literature. His achievement principally lies in unfolding the wealth of the Vaishnavite literature. Among the older generation of critics, contribution of Bhabananda Dutta (1919-1959), Praphulladatta Goswami, Atulchandra Barua (b. 1919) and Hem Barua (1916-1977) deserve notice. The two posthumous works of Bhabananda Dutta, viz. *Asamiya Kavitar Kahini* and *Drishti Aru Darshan*, set a new trend in criticism by relating creative works with the Marxian social analysis. Prafulladatta Goswami's name is mainly connected with his deep interest in bringing into focus the value of studying folk literature and culture for determining the social ethos of the Assamese community. Hem Barua's writings helped familiarising Assamese readers with some of the new ideas and trends of the European literatures of the 20th century. He will however be better remembered for the leading role he played in ushering in modern technique in Assamese poetry.

Assamese poetry had undergone a great change in technique, presentation and content during the fifties, though its beginning was made a few years earlier. Changes in themes and presentation also took place in respect of the drama and the novel. The new upsurge demanded new approach to interpretation and this could be noticed with the emergence of a few new critics in the sixties and seventies. Homen Bargohain (b. 1931), a poet and novelist of repute and also a journalist of standing has been able to impress as a literary critic also. Being endowed with a sharp intellect, clarity of thought and uninhibited mind, Bargohain has written a few illuminating assessments on some aspects of Assamese poetry and short stories in the context of the modern development in the world literature. Mohendra Bora's contributions mainly consist of his threadbare analysis of Assamese metre.

Two most promising critics of the younger generation are Hiren Gohain (1939) and Bhaben Barua (1941), both working as teachers of English literature at the University level. Both are poets with modern sense and sensibility. Gohain started to write towards the beginning of the sixties and immediately exhibited his familiarity with the trends and ideas of the contemporary intellectual and literary world. He is also gifted with a receptive aesthetic temperament. Gohain is probably the principal propagandist for using the yardstick of the Marxian system of literary evaluation. His earlier writings of the mid-sixties now embodied in *Sahityar Satya* (1970), do not however project the Marxian tendency of evaluation; they reveal rather an awareness of liberal and humanist values. But his writings since the later part of the sixties had undergone a shift in emphasis. The Marxist doctrine began to colour his views in his quest for social realities in the writings of some writers and poets. These are incorporated in *Sahitya Aru Chetana* (1976). It must be admitted that Gohain opened a new vista of literary

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criticism by relating it to social development from the socialistic viewpoint.

Bhaben Barua the other important critic of the younger generation owes a great deal to modern European critics like F.R. Leavis, Allan Tate , I.A. Richards and Empson for the development of his critical method and approach. It was Bhaben Barua who boldly pointed out the infirmity and irresponsibility of some of the modern poetical compositions which have so long masqueraded as modern poetry. Barua, though considerably influenced by the western critics, is not unaware of the Indian schools of aesthetics. Although he has not yet turned out any book incorporating his assessment and findings on different aspects of literature or on individual writers, his scattered articles bear the stamp of the process of sustained analysis of a sensitive mind. Barua has also familiarised Assamese readers with some of the important poetical traditions of the world, such as the Haiku poetry of Japan, symbolism of Latin American poetry and important schools of the European literature.

A batch of young writers, mostly college teachers, have also come to the literary lime-light by their critical writings during the last two decades. Shashi Sarma, Shailen Bharali, Nagen Saikia, Hemanta Sarma, Govinda prasad Sarma, to name a few have made contribution to the periodicals but usually these are mostly of academic nature without conforming to any definite school or method of criticism. Compared to Bengali or Hindi, Assamese literary criticism cannot be said to have attained a high standard of achievement, or a healthy critical tradition, or a sustained method of criticism based on poetic insight; nor has a philosophical understanding been firmly established. This is mainly due to the fact that really good literature likely to withstand the onslaught of time is still very much limited in Assamese. The quality of literary criticism is not unrelated to the standard attained by the literature. Even then it must be admitted that during the last one hundred years of its development literary criticism in Assamese in spite of its slow growth, not only attained girth but some depth as well especially since the dawn of independence.

S.S.

CRITICISM (Bengali) A noticeable feature of Indian criticism today, is that there is on it a joint impact of traditional Sanskrit concepts, terminology and norms on the one hand and European terminology and norms on the other.

As the impact of European criticism on the Bengali language and literature deepened and widened, Bengali criticism split into two patterns: the romantic pattern (in which the critic is energised by the perception of his individual soul) and the classical pattern (in which the critic is guided by the authority of Rules).

Literary criticism is an integral element of Bengal's nineteenth century culture, a culture that was the product of the impact of the West on the people. It took the impact several decades to bear fruits. A European historian of Bengali literature, Dusan Zbavital, says, "Literary criticism of any kind was absent in pre-modern critical literature." In Bengali criticism of today, we continue to come across terms of classical Sanskrit aesthetics, such as Rasa, Vyanjana, Upama, Rupak, Shlesh and so on. Frequently in Bengali criticism we have references to the classical Sanskrit concept of "Rasaswadah Brahmaswada Sahodarah" (the taste of Rasa is fratenal to the taste of Brahma). After the introduction of English education in Calcutta and its neighbourhood during the first three decades of the nineteenth century, European ideas began to influence the traditional Indian outlook. Thus, along with classical critical terminology Indians also began to employ such terms as tragedy, comedy, novel, image, plot, romantic, classical, realistic, etc. A number of new terms (new even in the West), related to Linguistics and recent concepts of Aesthetics and Social philosophy have projected themselves into Bengali criticism. The earliest work of Bengali criticism was possibly *Kavi Jibani* by Iswar Gupta (containing biographical sketches of a number of poets), which was not published during the author's life time. Iswar Gupta's work was written under the influence of the famous English work, Samuel Jonhson's *Lives of the Poets.* Iswar Gupta's is not a work of any original judgement but the biographical approach-certainly proved itself a path-finding contribution to Bengali criticism. The celebrated contemporary of Iswar chandra Gupta was his namesake, Iswarchandra Vidyasagar whose contribution to Bengali literature included studies of famous Sanskrit texts, viz. *Raghuvamsam, Nisadhacharitam,* and *Ritusamharam.* In creative literature, this learned and sensitive critic praised the beauty of artistic construction, the homogeneity of sound and verbal meaning, the co-existence in literary language of such qualities as simplicity, tenderness, sweetness, vigour, etc.

Among the contemporaries of Iswarchandra Vidyasagar were Rajendralal Mitra and Kaliprasanna Singha, both prominent among the Bengalis of their time, actively engaged in social development, including the advancement of literature. Rajendralal Mitra wrote an elaborate review of Michael Madhusudan Dutt's early poem, *Tilottamasambhav Kavya,* while Kaliprasanna Singha reviewed *Meghanadbadh Kavya.* The growing eminence of the poet was matched by the reputations of the two critics. The poet Rangalal Banerjee, Michaels's contemporary, read an essay entitled An Essay Concerning Bengali Poetry before the Bethune Society of Calcutta in 1852; the essay bears the impress of western poetics. Michael too, regarded by many as the greatest poet of the age, was devoted to western poetics. "It is my intention, he wrote

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in a letter, "to throw off the fetters forged for us by a servile admiration of everything Sanskrit. . . . If I have to write other dramas, you may rest assured I shall not allow myself to be bound by the dicta of Visvanath of the *Sahitya Darpan*". He has left behind him a number of audacious statements maintaining the superiority of western poetics to the Indian, but except for these striking negatory assertions, he has not left behind any positive structure of poetics.

Bankimchandra Chattopadhyay (1838-1894) started his creative career in the early eighteen fifties. Apart from his creative and speculative writings, Bankimchandra's special area as a critic was practical criticism rather than speculative and theoretical criticism. A firm foundation for his critical ideas and deductions is provided by his reviews of Hemchandra Banerjee's *Britra Samhar* (The destruction of Britra, the demon) and Nabinchandra Sen's *Palashir Yuddha* (The Batle of Plassey), as well as of the works of several important Bengali contemporaries (e.g. Iswarchandra Vidyasagar, Iswarchandra Gupta, Pyarichand Mitra, Dinabandhu Mitra). His references to ancient and medieval literatures (both Indian and European) provide a strong foundation for his critical judgements.

Bankimchandra's richest essay in criticism is the one on Bhavabhuti's *Uttara Ramacharita*. The critic lays stress on the variations in Bhavabhuti's plot from Valmiki's. Whereas the story of Valmiki ends with Sita's self-annihilation through descent into the womb of Mother Earth, the story in Bhavabhuti is wound up when the gods themselves testify to Sita's chastity, the subjects of the kingdom accept the testimony and Sita and Rama are re-united. The crux of Bhavabhuti's drama is the conflict between two opposed forces, "conflict" without which (as Aristotle's *Poetics* tells us) there can be no drama. It is a conflict between the deep conjugal love of Rama and Sita and the social scandal arising from the kidnapping of Sita. Triumphant over the conflict is the untremulous and resplendent love of Sita for her husband. All around this central theme, we see countless other characters—common men, sages and their wives, the forest-goddess, the earth goddess, the river-goddess, and the divinities who dwell in paradise. The critic Bankimchandra has explicated each scene, commented on the various incidents and personalities and arrived at this conclusion: Rama of the *Ramayana* is a great hero; by the time Bhavabhuti has been engaged in writing his drama, the times have changed and the standards of heroism have deteriorated.

The change is highly significant. Bankimchandra's interpretation (following Bhavabhuti) is built on a concept of Art which is associated with the French critic, Hippolyte Taine. According to Taine, the art of poetry hangs on three constituent elements: the race, the epoch, the surroundings or putting the matter in different words, the man, the moment, the milieu. This principle of tripartite constituents of critical evaluation Bankimchandra applies to other areas of criticism too, particularly in his treatise, *Krishna Charitra*. In this work Bankim refers to three traditions in the representation of Krishna; the Krishna of *Mahabharata*, the Krishna of *Shrimad Bhagavata*, and then Krishna of the Bengal school of Vaishnavas. Bankim compares and contrasts the Krishna-cult as expressed in Jayadeva and Vidyapati, drawing a discriminating line between the external world (Bahir Prakriti) and the inner world (Antah Prakriti). Bankim has also differentiated between poets of earlier generations and poets of today; the earlier poet had a perception of the world within the limits of their milieu; the poets of today, on the contrary, are widely knowledgeable persons, conscious of history, philosophy, science and spiritual issues; consequently, their intelligence is far-perceiving and so is their poetry. Before Bankim's time, Coleridge had differentiated among Fancy, primary imagination and secondary imagination. We have no evidence that Bankim had read *Biographia Literaria*, especially the 14th chapter, but we find him discussing the free movements of the imaginative faculty. This faculty, in Bankim's view, mainfests itself best in character-building, e.g. in the presentation of the characters of Uma and Sakuntala. It is possible to find several issues of aesthetic philosophy undiscussed in Bankimchandra but we must remember that criticism was far from his basic concern as a writer. Several features of critical theory entered in his writings, not as any principal concern but as off-shoots of a principal concern. Further, this preoccupation with aesthetic problems was integrally related to his unvarying Indian consciousness.

Among the contemporaries of Bankimchandra who were active participants in critical writing, there were at least a dozen well-known personalities; persons like Rameshchandra Datta, Bhudev Mukhopadhyaya, Chandrasekhar Mukhopadhyaya, Kaliprasanna Ghosh, Saradacharan Mitra, Ramendrasunder Trivedi, Purnachandra Basu, Panchkari Bandyopadhyaya stood out in that age as literary critics. Ramesh Datta, of the Indian Civil Service wrote in both English and Bengali,as a creative writer and also as a critic. In his *Literature of Bengali*, he has presented critical account of the subject. For an instance of his judicial criticism, we may quote a few sentences: "The lash of Iswar Chandra's satire cuts deep, Dina Bandhu's milder and gentler admonitions inflict no wound. Iswar Chandra is the more powerful satirist. Dina Bandhu is the pleasanter humorist." In Bhudev Mukherjee's essays, we notice examples of what has been called Neo-Hinduism, a socio-intellectual movement.

Chandranath Bose and Akshay Sarkar wrote reviews and critical essays full of zeal for journalese writing and faith in Neo-Hinduism. Kaliprasanna Ghosh of Dacca has left behind him books which testify to his excellent prose style; his critical views follow in the steps of Bankimchan-

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dra. An essay by Kaliprasanna Ghosh entitled Natak (Drama) is a very competent critical study of the form and content of drama. Akshay Sarkar wrote, among a number of critical essays, one on Modern Bengali Drama, which tries to disprove the validity of the European concept of poetic justice. Thakurdas Mukhopadhyaya wrote an excellent essay on the poet Biharilal which proves the sensibility of the late 19th century man of letters. Ramendrasundar Trivedi, a learned man, contributed substantially to literary theory and the content of literature. The critics of this period were no less interested in literary genre than in literary theory and specific texts. Thus in Akshay Sarkar's essays we find an intelligent awareness of the nature of dramatic conflict, of the significance of moral elements in drama, of the importance of the sense of nationalism in literature. The critics of this period were concerned as much with the content of literature as with its form. Bipinchandra Pal, a front rank nationalist of the times, wrote about realism as well as idealism; Purnachandra Basu wrote about tragic violence; Saradacharan Mitra wrote thoughtful essays on Michael Madhusudan's *Meghnad Badh Kavya*; Panchkari Banerjee looked for the expression in literature of the Bengali identity; Priyanath Sen and Kshetranath Bhattacharya were authors of essays that represent their understanding of literary genres; Debendrabijay Basu was one of the earliest among Bengali critics to write about the art of fiction.

Three outstanding personalities among the critics of post-Bankim period were Balendranath Tagore, Haraprasad Shastri and Sureshchandra Samajpati. Balendranath was gifted with delicate literary sensibility which manifests itself in his essays on the Kavis (Minstrel singers) of Bengal. Haraprasad Shastri whose knowledge of Indology was encyclopaedic, was an admirer of Bankimchandra and a competent critic. In one of his essays, he discusses the impact Kalidas, Shakespeare and Byron had on the mind of a Bengali youngman. Sureshchandra Samajpati, a powerful journalist, proved himself to be an impressive critic too.

Rabindranath Tagore (1861-1941) is chronologically the next author for us to consider. He was only fourteen when almost immediately on the heels of his first publication in print, a poem in the journal *Jnanankur*, he published his first prose writing, an essay in literary criticism discussing a recently published volume of poems. The creative and critical strains ran almost parallel in Rabindranath. The range and variety of the issues in literary criticism which occupied his mind are indicated (however inadequately) by the titles of the essays which we find in the centenary edition (Vol. XIII) of his works. Thus, under the general heading, language and literature, we have several sectional titles, and under these sectional titles we have specific titles for each of the essays. The arrangement goes thus:

Samalochana (criticism): essays on *Meghnad Badh Kavya, De Profundis;* Chandidas and Vidyapati; Baul songs, etc.

Prachin Sahitya (literature of the past): essays on the *Ramayana, Meghdut, Kumar Sambhav* and *Shakuntala, Kadamvari Chitra*, etc.

Lok Sahitya (folk literature): Rhymes for children, Rustic literature, etc.

Sahitya (literature): The meaning of literature, The judge of literature, world literature, the national literature of Bengal, the historical novel, etc.

Adhunik Sahitya (Modern literature): Bankimchandra, Biharilal, Vidyapati's Radhika, etc.

Rabindranath is so outstanding and many-sided a personality in the world of philosophy in general and literary and aesthetic criticism in particular that only a few broad directions of his thinking can be given here.

We begin with some statements of applied criticism. In every respect, the finest among the essays of applied criticism are the essays on the *Ramayana* and the *Meghdut, Kumar Sambhav* and *Shakuntala, Kadamvari* and that amazingly beautiful essay 'Kavyer Upekshita' in which the poet writes about Shakuntala's two companions-Anusuya and Priyambada- and also about Patralekha in *Kadamvari*. The incomparable critical sensibility of Rabindranath has discovered in these Sanskrit texts areas of beauty which have so far escaped the attention of Kalidasa-lovers. While writing of Shakuntala, the poet-critic repeatedly thinks of Shakespeare's Miranda. Between the external circumstances of the two works, says Rabindranath, we may find some resemblances, but the relish of the two works is different. Mentioning Goethe's great critical reference to *Shakuntala*, the poet-critic draws a comparison between the two heroines, point by point, especially referring to the contacts between beauty and purity, simplicity and innocence in both works, ending up with the quintessential statement: "*Abhijnana–Shakuntalam* is at once paradise lost and paradise regained." A comparable epigram can be found in the essay on the *Ramayana*: "The *Ramayana* and the *Mahabharata* are histories, not histories of current events but histories of perennial values, dealing with domestic, social, international relations, presenting the eternal ideology of Indian life". Or again at the very end of the long essay on *Kadamvari*, Rabindranath's description of Kadamvari's entrance into the king's court is amazing in its stunning sense of beauty; there enters into the court an old man accompanied by a boy, followed by a youthful woman: each is described in such incomparable words and imagery that no one can differ from the critic's assertion that there is none in Sanskrit literature who is Banabhatta's equal in word painting. In addition to these and several more assessments of Sanskrit literature, Rabindranath has left us several striking reviews of foreign literature; one such review is that of Tennyson's

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poem *De Profundis*, written towards the fag end of the poet's life.

An instance of applied criticism of Rabindranath has been controversial. This is his review of Michael Dutt's *Meghnad Badh Kavya*. Arguing on several grounds, Rabindranath arrives at the crucial question: Can such actions as the killing of unarmed Indrajit by Lakshman or overwhelmed with grief on account of his son's death Ravana's release of the all powerful, destructive shell at Lakshman, can such actions be desirable matters for an epic? Remembering Homer's *Iliad*, Rabindranath says, I see there is no nobility of action in *Meghnad Badh Kavya*, there is no narration or description of a noble event, nor is there any noble character". Rabindranath recalls Michael Madhusudan's statement: "I despise Ram and his rabble". Rabindranath finds a lack of the Valmiki spirit in Michael, and arrives at this conclusion: "I have not discussed the separate constitutents of *Meghnad Badh Kavya*. I have chosen only the poem's roots and its soul's content. I see the work has no life. I see the work is not an epic at all."

This uncompromising condemnation of *Meghnad Badh Kavya* has been highly controversial in Bengali literature; nevertheless, the accurate nature of Rabindranath's logic can hardly be brushed aside. A valuable feature of Rabindranath's criticism can be found in his deep interest in Lok Sahitya, i.e. Rural literature (what we should prefer to call unsophisticated literature or the common man's literature). Rabindranath collected a large number of common rhymes and nursery rhymes from the countryside, and analysed their cultural and psychological values.

In many of his essays, Rabindranath discusses certain principles of literary creation. We have to remember that Rabindranath's philosophical vision was highly original, multi-dimensional, complex and, more often than not, integrated with his creative energy. In the essay *Sahityer Tatparya* (the meaning of literature) we are told, "the subject matters of literature are the human heart and the human character; the joy of God's creation wells up from within itself; of that joy the echo is man's own joyous creation". Again, he says in *Sahityer Samagri* (the constituents of literature): "the chief material of literature is a matter not of knowledge but of emotional experience-.... Matters of knowledge have to be proved whereas matters of experience have to be evoked. Literature is in the process of converting a personal experience to a universal experience; the matter of literature is not a matter of discovery or imitation, it is creation". Rabindranath does not accept the imitation theory of Aristotle: "Literature is not a mirror of nature. Not only literature but no artistic activity is a precise imitation of Nature. In Nature, we see the actual: in literature and the fine arts even the invisible is vivid before us. ... In true literature we seek to establish our imagination, our joys and sorrows, within not only the present times, but within eternity".

Scores of valuable philosophical utterances can be culled from Rabindranath's essays (especially the essays of the volume *Sahitya*) and the philosophy of these essays can be correlated to his total philosophy. We can in addition discover rich materials in Rabindranath's works of fiction and drama, materials that present luminous ideas of aesthetics. With Rabindranath criticism is not a bookish affair but a matter of direct and integrated understanding of life. Rabindranath's critical thoughts and his many-sided creative works are facets of an integrated vision of life.

Both Bankimchandra and Rabindranath were interested in journalism as a channel of literary expression. Bankimchandra was the founder-editor or *Bangadarshan*; of this journal, Rabindranath himself became the editor in after years, and besides, he was closely connected with the distinguished literary group which conducted the journal, *Bharati*. In many languages, literary journals have been the mouthpieces of literary critics. Among such journals in 20th century, particularly mentionable are *Sabuj Patra, Kallol, Kavita, Parichay* and *Chaturanga*. These journals along with others have been responsible for initiating new works by their creative contributions. The symbolic title *Sabuj Patra* (Green Leaves), edited by Pramatha Chaudhuri, became the organ of a stylistic change and also of fresh literary values and attitudes. Pramatha Chaudhary (whose pen-name was Birbal) was a scholar in English and French and many of his essays introduced French values in Bengali literary assessments. After the award of the the Nobel prize to Rabindranath, Bengali critics began to write critical appreciations of Rabindranath from fresh angles. Ajit Chakrabarti's *Rabindranath* was an admirable endeavour to appreciate the poet from a wide perspective. Mohit Sen and the famous scholar Kshitimohan Sen interpreted the poet's contribution to Bengali literature from fresh points of view.

Some writers of the *Bharati* group such as Manilal Ganguli, Satyendranath Datta, Premankur Atarthi, Charu Bandyopadhyay belonged to this group of new critics. Atul Gupta, a major figure of this new school of critics, applied his knowledge of Sanskrit poetics to present a traditional view of the art of literature. As the years passed, a number of powerful works of criticism, concerned primarily with Rabindranath, began to be published; particularly mentionable among these are the works of S.N. Dasgupta, the poet Mohitlal Majumdar (who also wrote an important book of criticism on Michael Madhusudan Dutt), Shashamkamohan Sen, Niharranjan Ray, Pramathanath Bishi, Amulyadhan Mukherjee, Subodhchandra Sengupta (particularly two chapters in his *Bangla Samalochana Parichay*) and Prabodhchandra Sen. Srikumar Banerjee, in his monumental work, *Banga Sahitye Upanyaser Dhara*, has a valuable long chapter on

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ter on Rabindranath's novels. Buddhadeva Bose, a fervent admirer of Rabindranath is the author of *Rabindranath: Kathasahitya*, a work of criticism that is representative of the post-Tagore period of Bengali literature. While a large number of Bengali critics wrote admiringly of the great poet, there were some writers whose attitudes were unfavourable. Chief among these were D.L. Roy and somewhat strangely, Saratchandra Chatterjee. Both these critics were eminent creative writers: D.L. Roy is perhaps the greatest playwright in Bengali and Saratchandra, even though much water has run down the Ganga during the past half century, continues to enjoy a very high position among the Bengali novelists. Any elaborate study of the critiques of Rabindranath should pay some close attention to the adverse criticism of these two talented persons.

A feature of Bengali criticism during the first three decades of the 20th century was the emergence of studies in the theory of literature. Chief among these works on theory (harking back to the concepts of Sanskrit literature) were Surendranath Dasgupta's *Kavya Vichar* and *Soundarya Tatwa* and Atul Gupta's *Kavya Jijnasa*.

During the inter-war period, Bengali criticism (along with the other branches of literature) became alert to recent western movements in literature, arts and philosophy. This alertness made itself felt in Bengali poetry, fiction, drama as well as in Bengali criticism. The impact of English critics (I.A. Richards and T.S. Eliot, to mention the two outstanding names) on Bengali critics and scholars was considerable. The chief forum for these new critical and theoretical ideas was the journal, *Parichay*, although it was *Kallol* which marked the emergence of the Bengali mind to new lines of creative activity. It was during this period that the influence of Russian, Scandinavian, French, German and American literatures began to make themselves potent. Writers like Gorky, Tchekhov, Hamsun, Bojer, Baudelaire, Thomas Mann, T.S. Eliot, Eugene O' Neill among others began to be read, discussed and imitated. Critical reviews and articles printed in such literary journals as *Kallol, Kalikalam* and *Parichay* indicate the new trends.. In some quarters leftist ideas and dicta percolated into literary criticism (the writings, for example, of Dhurjati Mukherjee and Gopal Halder); new patterns of creative literature based on new European concepts (the parts played by the unconscious and the sub-conscious in the human behaviour patterns), the internal monologues, dream psychology, primitivism and a number of characteristically 20th century ideas entered into creative writing and therefore, at the next step, critical writing. Many new writers themselves, keenly conscious of the new ideological trends, wrote significant essays in criticism. Buddhadev Bose's first published critical work was *An Acre of Green Grass*, a collection of essays in English written during the war years.

Buddhadeva Bose is certainly in the front rank of Bengali critics. The elder poet, Jivanananda Das is the author of a collection of thought-provoking essays (most of which are preoccupied with problems of aesthetic theory), such as On Poetry; In the Context of Poetry; The Soul and the Body of Poetry; Reading Poetry; Time Space and Poetry; Truth Faith and Poetry, etc. Jivanananda's essays are as valuable as contents of theoretical ideas as they are indexes to his own poetry. Bishnu Dey, a major poet among the moderns, has a book in English, *In the Sun and the Rain* which presents an assortment of essays written on different occasions; the essays being on Marx and Bengali writing and sometimes on issues of Art.

Bengali criticism of the last fifty years is, both in quantity and quality, rich and many-sided. One reason for this richness is the fact that more and more professional scholars in Bengali literature are coming forward with contributions to literary criticism. The trend started years ago with Dinesh Sen the great historian of Bengali literature; it strengthened itself in Srikumar Banerjee's monumental study of Bengali fiction; the trend has now added valuably to literary criticism in Bengali.

A.B.

CRITICISM (Dogri). Literary criticism in Dogri had its beginnings in short essays which were more in the nature of sketchy surveys of Dogri writing or illustrated descriptions of some themes in Dogri folk literature rather than critical appraisals of Dogri literature. A book of prose essays called *Triveni* (1961) by Shyamlal Sharma and Shakti Sharma which appeared in 1961, carried two such essays. Later, during the 1960's, Dogri literary magazines like *Nami Chetna* (brought out by Dogri Sanstha, Jammu), *Rekha* (Editor: D.C. Prashant), *Sheeraza* and *Sarha Sahitya* (published by J&K Academy) and *Nibandhavali* (publication of Dogri Research Institute, Jammu), included a number of such essays and also reviews of some Dogri books and essays on different genres of Dogri writing like poetry, prose, novel, radio-plays, etc. It was a sporadic and spasmodic activity. Then, Dogri Sanstha, Jammu, organised the first Dogri writers's Conference in 1967; at this Conference, papers on different aspects of Dogri literary effort till that date were contributed. A collection of these papers appeared in the shape of a book called *Dogri Sahitya Darpan* a couple of years later. About the same time, two other publications concerned with literary criticism came out, one, *Dogri Sahitya Charcha* (1969) by Laxmi Narayan and the other, *Dogri Kavya Charcha* (1969) by Champa Sharma; the former was an attempt to present in Dogri the definitions and characteristics of different literary genres, and the latter provided an introduction to Dogri poetry with illustrations. These were soon followed by a collection of eight essays of literary criticism by Chanchal Sharma called *Najar Apani Apani;* an attempt was made in these essays

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to critically examine 3 Dogri novels, the work of 2 short story-writers and the poetry of 2 Dogri poets. This was followed in 1975-76 by a collection of Champa Sharma's essays under the title *Ek Jhank* and in the following year, by *Sheeraza's* special issue, Alochana Ank, devoted to literary criticism, survey of different genres of Dogri literature and an issue of *Sarha Sahitya* (1976) devoted to literary criticism. Some essays of literary criticism were also included in Dogri Sanstha's Silver Jubilee publication *Rajat Jayanti Granth* published in 1979. The latest effort in this direction is a publication of Dogri Research Centre of the Jammu University called *Shodh Granth*-one part of which is devoted to language and the other to literature.

Sh.

CRITICISM (English). Indian writing in English was the result of the effective British presence in India, which began (if a date must be given, with the Battle of Plassey in 1757.) And the distinguished work of early Anglo-Indian writers like Sir William Jones and historians like Robert Orme, and the launching in 1780 of Hicky's *Bengal Gazette,* created an atmosphere favourable to Indian writing in English as well. Nevertheless, for Indians, English was but an acquired language, carrying a certain prestige as well as stigma as the language of the alien rulers. Understandably enough, the earliest efforts were in prose rather than in verse, and prose too of a functional kind like Venkata Boriah's dissertation on the Jains (1801) and Rammohun Roy's tract on Suttee (1818). Thus prose came in handy in journalism, historical philosophical or scriptural exposition, educational or political controversy, and literary analysis and aesthetic criticism.

When presently English became the medium of instruction and examination in school, college and university, and English literature came to be studied with the same absorbing interest as Sanskrit had been earlier, a new generation of educated Indians grew up who were familiar with Western critical concepts and practice. Even as Western Orientalists like Jones, Colebooke, Wilson, Ryder and Max Muller attempted a revaluation of Indian literature and thought, educated Indians too felt the need to articulate, and to make a fresh appraisal of Indian liteature in the light of Western critical categories deriving from Aristotle and Longinus, Horace and Lessing, Matthew Arnold and A.C. Bradley. As English became more and more the language of the educated elite all over India, it was natural for scholars who aimed at an all-India audience (if not, indeed, eventually a world audience) to write in English, and this even when the subject was Sanskrit or Bengali or Hindi or Tamil or some other Indian literature.

Among the pioneers who brought stringent critical criteria to the examintion and evaluation of literature and art were Abanindranath Tagore, Bankimchandra Chatterjee, Rabindranath Tagore, Ananda Coomarawamy, Sri Aurobindo and C. Ramalinga Reddy, and each of them, although acquainted with the critical traditions of the West and of India, evolved his own individual point of view. Other seasoned scholars like P.V. Kane, S.K. De, K.C. Pandey, V. Raghavan, M. Hiriyanna, K. Krishnamoorthy and Krishna Chaitanya have either given us histories of Indian aesthetic theories or made comparative studies of Western and Indian theories. The emphasis in Sanskrit poetics on 'rasa' and 'dhwani' and on the importance of the sahridaya and the preoccupation of Western critics with mimesis, katharsis and the sublime cannot easily be balanced or correlated, but attempts in this direction are being made by critics exposed to both the traditions.

The affirmation sometimes made that India had not before the coming of the British, anything like literary criticism in the western sense of the term cannot be sustained, for without the exercise of sound self-criticism so much good–so much great–literature could not have been produced in India since Vedic times; and without a capacity for kavyanubhava or the enjoyment of poetry in the people, such an impressive body of literature could not have survived through the ages. The coming of the West, however, certainly gave an impetus to formal literary history and criticism, just as–more recently–the new methods of linguistic, stylistic, thematic, structural, sociological and psychological analyses are coming into vogue in Indian writing in English as in the other Indian languages. As yet these studies, as may be expected, tend to be largely university-centred.

Since almost the beginnings of Indian writing in English, translations have figured preminently. This has been a two-way Suez-Canal kind of traffic: Western classics into Indian languages, and Indian classics into English. The choic of books for translation and the act of translation itself must involve continued critical activity. As early as 1825, Cavali Venkata Ramaswami turned Venkatadri's *Viswagunadarsha* in Sanskrit into English as Mirror of Mundane Qualities. More than half a century later, Romesh Chander Dutt translated selections from the *Ramayana* and the *Mahbharata* with perceptive critical introductions. and in his *The Literature of Bengal* (1877), he made "an attempt to trace the progress of the national mind in its various aspects, as reflected in the nation's literature". About the same time, and almost in his nonage, Sri Aurobindo contributed a series of seven articles on Bankimchandra Chatterjee to the *Indu Prakash* in 1894, and concluded with the finding that, between them, Michael Madhusudan Dutt (the epic poet of *Meghanadh Badh*) and Bankim (the novelist of *Ananda Math* and the giver of the mantra 'Bande Matram') they were able "to create a language, a literature and a nation". In the South, P. Sundaram Pillai's *Some Milestones in the History of Tamil Literature* came out in 1895,

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and V. Kanakasabhai's *The Tamils 1800 Years Ago* nine years later. There were also scholars like R.G. Bhandarkar (*Vaishnavism, Saivism, and Minor Raligious Systems*, 1913) and Ananda Coomaraswamy (*An Introduction to Indian Art*, 1923; *History of Indian and Indonesian* Art, 1927) who were polymaths, and their work and influence transcended narrow subject-barriers.

In more recent times and especially after the coming of independence an impressive number of monographs in literary history and criticism have appeared. and these have helped to project an image of 'Indian' Literature, to highlight the significance of the more important classics, and to facilitate their interplay and diffusion over the whole of India. Among the earlier pioneering studies may be mentioned *Milestones in Gujarati Literature* (1914) by K.M. Jhaveri, *A History of Urdu Literature* by Ram Babu Saxena, (1927), *History of Telugu Literature* (1928) by Chenchiah and Bhujanga Rao, *The Heroic Age of India* (1929) by N.K. Sidhanta, *Studies in Tamil Literature and History* (1930) by V.R. Ramachandra Dikshitar, *A History of Punjabi Literature* (1931) by Mohan Singh, *Landmarks in Malayalam Literature* (1937) by T.K. Krishna Menon, and *History of Marathi Literature* (1939) by G.C. Bhate. The P.E.N. monographs on the Indian literatures began with *Assamese literature* (1941) by Birinchikumar Barua and *Bengali Literature* (1942) by Annadashankar and Lila Ray; and volumes on Sanskrit Literature, Telugu Literature and Indo-Anglian Literature have appeared since.

After independence, a series of authoritive literary histories sponsored by the Sahitya Akademi are being published; Assamese (B.K. Barua), Bengali (Sukumar Sen), Oriya (Mayadhar Manasinhar), Sindhi (L.H. Ajwani), Telugu (G.V. Sitapati), Kannada (R.S. Mugali) Gujarati (Mansukhlal Jhaveri), Dogri (Shivanath), Maithili (Jayakanta Mishra) and Malayalam (P.K. Parameswaran Nair). A symposium on *Contemporary Indian Literature* came out in 1957, giving a conspectus of the entire Indian literary scene; and it has been supplemented by *Indian Literature since Independence* (1973). Krishna Chaitanya's histories of *Sanskrit Literature* (1962) and *Malayalam Literature* (1971) are massive surveys, while a work like Sunitikumar Chatterji's *World Literature and Tagore* (1971) is an introduction to the world classics of all time, and his *Languages and Literature of India* (1963) present a comprehensive general view of the variegated literary scene in India. Krishna Kriplani's *Modern Indian Lterature* (1968) has a more limited scope and offers a vivid "panoramic glimpse" of the modern era commencing from 1800. Collections of critical essays have also become a familiar and welcome feature of the publication scene; *Indian Writers in Council* (1947), *Writers in Free India* (1950); *Literature in the Indian Languages* edited by V.K. Gokak (1954); *Indian Literature of the Past 50 years*, 1917-1967, edited by C.D. Narasimhaiah (1970); *Contemporeary Indian Literature and Society*, edited by Motilal Jotwani (1976); *Critical Essays in Indian Writing* in English, edited by M.K. Naik, *et al* (1977); *Aspects of Indian Writing in English*, edited of M.K. Naik (1979); *Perspectives on Indian Drama in English*, edited by M.K. Naik (1979); *Indian Essays in American Literature*, edited by Sujit Mukherjee and D.V.K. Raghavacharyulu (1969); *Indian Response to Poetry in English* (1970); *The Image of India in Western Creative* Writing edited by M.K.Naik, (1971) and such others.

Unlike literary histories, critical monographs on individual writers usually have a more immediate appeal. Among the earlier studies were Sri Aurobindo's *Vyasa* and *Vilmiki* and *Kalidasa;* Masti Venkatesa Iyengar's *Poetry of Valmiki* (1940); Humayun Kabir's *Saratchandra Chatterjee* (1942); Daurjati P. Mukherjee's *Rabindranath Tagore* (1943); A.S.P.Ayyar's *Bhasha* and Madan Gopal's *Premchand* (1944) later expanded into a full length study. Sahitya Akademi's 'Makers of Indian Literature' series contains over forty monographs, and include *Lakshminath Bezbarua* (Hem Barua), *Chandidas* (Sukumar Sengupta), *Kumaran Asan* (K.M. George), *Keshavsut* (P. Machwe), *Hango Adigal* (M. Varadarajan), *Ghalib* (Mujeeb), *Vemana,* (V.R Narla), Faikirmohan Senapati (Manasinha), Nammalvar (Srinivasa Raghavan). Bharati (Prema Nandakumar), Kamban (S. Maharajan). Kazi Nazrul Islam (Gopal Haldar) and Potana (Venkatavadhani). Each volume introduces the reader to the life-work of the chosen writer, and gives illustrative extracts–in original or in translation–from his literary creations.

Among other works of literary biography and criticism, worthy of mention here are those of Abdul Vahid's *Iqbal* (1944), Krishna Kripalani's *Rabindranath Tagore* (1962), Niharranjan Ray's *An Artist in Life* (1967), V.K. Gokak's *Bendre; Poet and Seer* (1970); A.D. Dwivedi's *Toru Dutt* (1977); S.K. Prasad's *The Literary Criticism of Sri Aurobindo* (1974); Prema Nandakumar's *A Study of Savitri'* (1962); Saros Cowasjee's *So Many Freedoms. A Study of the Major Fiction of Mulk Raj Anand* (1977); J. Birje Patil's *Beneath the Axle Tree* (1976); and M.K. Naik's *Mighty Voices* (1980), these last two on T.S. Eliot. An interesting development is comparative criticism, and quite a few studies have lately appeared; S. Ramakrishnan's *The Epic Muse,* being a comparative study of Kamban's *Ramayana* (in Tamil) and Milton's *Paradise Lost* (1977); Subhas Sarkar's *Eliot and Yeats; A Study* (1978); V. Satchidanandam's *Whitman and Bharati* (1978); S.P. Prasad's *Thomas Hardy and D.H. Lawrence* (1976); and Prema Nandakumar's *Dante and Sri Aurobindo* (1981). But of course the real challenge for the Indo-Anglian Literary Historian and critic is to gain intimacy with English Literature, to formulate his responses, and to give orderly expression to them. This is all the more difficult because literature in English is pro-

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duced, not in England alone but in the USA, the older Commonwealth countries (Australia, Canada, New Zealand) and the newer ones (India, Sri Lanka, Bangladesh, Malayasia, Nigeria, Ghana, Kenya, Uganda, West Indies, Guyana, Fiji, Mauritius, Sringapore and the rest). An Indian who exposes himself to the classics of England and USA (and to European classics in good English translations) and then desires to 'judge' this apparently 'alien' literature has to form in his mind certain categories current in literature by a study of the masters from Aristotle and Longinus to Eliot, Leavis and Allen Tate, and at the same time grow intimate with the literature of India, whether in English or in the indigenous languages. If criticism involves "the elucidation of works of art and the correction of taste" (Eliot), "a disciplined relevance in response, comment and determination of significance" (Leavis), and (as in the best work of Allen Tate) the marriage of "an aesthetic judgement to an ethical judgement" (Herbert Read), surely the critic has need of as much of experience of both life and literature as possible, and not quantitatively alone either: for it is the capacity to look into the heart or the body of life or literature, into the very soul, in other words the capacity of Sahridayatvam, that makes the true critic. What literature tries to present is the elusive Truth beneath the mere apearance of truth, and this is done through potent symbol, the nuances of suggestion, the reverberation of dhwani.

Even a literary history, which is superficially a chronological record of trends and events and achievement in the world of letters, requires fullness and amplitude and movement, a sense of measure, and the right distribution of light and shade. And when the literary landscape is exotic, almost alien, the critic's task can become very taxing indeed. Even so, during the last decade or two, literary criticism in Indian writing in English has acquired new dimnsions of its own. It is now not just the literature of England, USA and India alone that claims the attention of the critic, but world creative writing in English. More and more, American literature and Commonwealth literature and not alone English and Indo-Anglian liteature-figure in postgraduate studies and research in the Indian Universities. In recent years, there has been a spurt of activity in the academies leading to the Ph.D. and the the publication of the research findings. A good doctorate degree is more a promissory note than an indubitable contribution to knowledge meriting publication; the promissory note is yet to be redeemed by the genuine article fashioned during the arduous years of post-doctoral research, The recent promiscuous publication of Ph.D. dissertations has doubtless led to a devaluation of literary criticism, but there are also those of yesterday and today giving evidence of exacting enough standards of scholarship, criticism and clarity and force of writing. To cite but a few; Amiya Chakravarty's *The Dynasts and the Post-War Age in Poetry* (1938), A.C. Bose's *Three Mystic poets; A.E. Yeats* and *Tagore* (1945), B. Rajan's *Paradise Lost and the 17th Century Reader* (1947), O.P. Govil's *Browning's Poetics* (1955), Shiv K. Kumar's *Bergson and the Stream of Consciousness* (1962), A.N. Kaul's *The American Vision* (1962), D.V.K. Raghavacharyulu's *Utopia : The Quest and Crisis* (1964), M.K. Naik's *Somerset Maugham* (1966), Mokashi-Punekar's *The Later Phase in the Development of William Bulter Yeats* (1967), V.K. Chari's *Whitman in the Light of Vedantic Mysticism*, K.B. Vaid's *Technique in the Novels of Henry James*, Chaman Nahal's *The Narrative Pattern in Ernest Hemingway's Fiction* (1972), R.S. Varma's *Imagery and Thought in the Metaphysical Poets* (1972), V.S. Seturaman's *New Bearings in English Literary Criticism*, P.V. Rajyalakshmi's *The Lyric String: A Study of the Poetry of Sarojini Naidu* (1977), Sant Singh Bal's *George Orwell: The Ethical Imagination* (1981) and T.R.S. Sharma's *Robert Frost's Poetic Style* (1981). Independent or post-doctoral research has also resulted in significant findings as, for example, in Gokak's *Coleridge's Aesthetics* (1975) and M.V. Rama Sarma's *The Eagle and the Phoenix* (on Samson Agonistes' 1976) and *Things Unattempted* (1982), a study of Milton's doctrines and his poetry, and D.V.K Raghavacharyulu's *The Critical Response* (1980), a collection of essays on American, Commonwealth, Indian and British Traditions in Literature. Not dissimilar in scope is *Commonwealth Literature: Problems of Response* (1981), a collection of comparative studies between Indian Literature and the Literature of Australia, Africa, Canada and the West Indies.

Particular mention should perhaps be made of Shakespearian Studies. Indians have always enthusiastically reacted to Shakespeare, and Rentala Venkata Subba Rao's *Hamlet Unveiled* (1909) and *Othello Unveiled* (1910) were almost tour-de-forces in imaginative interpretation. Notable among later publications are: C. Narayana Menon's *Shakespeare Criticism* (1938), K.R. Srinivasa Iyengas *Shakespeare: His World and His Art* (1964), Amaresh Datta's *Shakespeare's Tragic Vision and Art*, and S.C. Sen Gupta's series of critical studies of the Comedies, Histories and Tragedies respectively, cumulatively, an impressive achievement indeed.

Critical theory too has attracted some scholars, and promising work in this field includes Humayun Kabir's *Poetry, Monads and Society* (1941), B.S. Markhekar's *Arts and the Man* (1940) and Sri Aurobindo's *The Future Poetry*, published serially in the *Arya* sixty years ago and now available as a formidable volume. Sri Aruobindo's illuminating comments on literature ancient and modern, and on particular writers and poems, are also collected, and constitute a body of critical interpretation of a high order.

Informed and perceptive criticism of Indian writing in English is but a recent phenomenon, stimulated by the

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academic study of this subject during the last couple of decades in Indian and foreign universities, and there is a lively account of this phenomenon in G.A. Reddy's *Indian Writing in English and Its Audience* (1979).

Aside from the doctoral dissertations, independent critical studies have also been coming out to meet the academic as well as popular demand. In the series Indian 'Writers' launched by Arnold Heinemann under C.D. Narasimhaiah's editorship, quite a few monographs have appeared, for example: *R.K. Narayan* by P.S. Sudaram; *Manohar Malgonkar* by G.S. Amur; *Mulk Raj Anand* by M.K. Naik; *Bhabani Bhattacharya* by K.R. Chandrasekharan; *Nissim Ezekiel* by Chetan Karnani. In Twayne's 'World Authors Series', again, a few good monographs have figured: *Raja Rao* by M.K. Naik, *Khushwant Singh* by V.A. Shahane, *Mulk Raj Anand* by Krishna Nandan Sinha. Outside these series, an outstanding work is K.D. Sethna's *Sri Aurobindo: The Poet* (1970), and many are the critical studies of Sri Aurobindo's *Savitri*, and although denigrated by some of the 'new' poets the symbolistic epic continued to attract world-wide critical attention. The 'big three' (Narayan, Mulk Raj Anand and Raja Rao) of Indo-Anglian fiction also inspire fresh critical examination and report, and women writers like Kamala Markhandaya, Prawer Jhabvala, Anita Desai and Nayantara Sehgal have been studied too in full length monographs. Thus Shahane has a book on Jhabvala (1976), B. Ramachandra Rao on Anita Desai (1979) and A.V. Krishna Rao on Nayantara Sahgal. And Indo-Anglian fiction as a whole is critically surveyed by Meenakshi Mukerjee in her *The Twice-Born Fiction* and Uma Parameshwaran's *A Study of Representative Indo-English Novelists* (1976).

It is also worthy of record that literary journals–more often than not, based in some academic centre or other–have largely contributed to cricital activity in Indian writing in English. Notable among these Journals are the *Literary Criterion* edited by C.D. Narasimhaiah, the *Literary Half-Yearly* edited by H.H.Anniah Gowda and *Commonwealth Quarterly* edited by S.N. Vikramraj Urs, all three from Mysore; *The Journal of Indian Writing in English* edited by Balaram Gupta from Gulbarga; *Literati* (Trivandrum), *Literary Endeavour* (Anantapur), *Skylark* (Aligarh), the *Indian Scholar* (Raipur), *Writers Workshop Miscellany* edited by P. Lal (Calcutta), and *Journal of Literature and Aesthetics* (Quilon). Sahitya Akademi's *Indian Literature, Osmania Journal of English Studies, Banasthali Patrika, Rajasthan Journal of English Studies,* and other well established journals like *Triveni* and *Quest,* all provide a forum for the Indian critic.

In conclusion, although the contemporary critic in India is heir to two great traditions, the Western and the Indian, it must be admitted that he has not so far been able–except very rarely–to integrate the two critical disciplines into a viable modern new synthesis. Critics out of the ordinary like Sri Aurobindo, M. Hiriyanna and Ananda Coomaraswamy–in their characteristically seminal works such as *The Foundations of Indian Culture, Art Experience* and *The Dance of Shiva*–were able to effect a marriage of the finest in the two traditions. And in his *The Future Poetry,* Sri Aurobindo was able to posit the nature of the poesy of the future when the highest human utternce might partake of a *mantric* character. This will of course be dependent on a breakthrough in human consciousness. In the meantime, the new methods of linguistic, stylistic and psychological criticism, have found a place in our Groves of academe, and one can justifiably look to the future with high expectancy. "Like to the Kingdom of God on earth", says Allen Tate, "Literary criticism is perpetually necessary and, in its very nature of its middle position between imagination and philosophy, perpetually impossible". But this also explains why some of our best minds with the finest sensibilities are being lured to the ever fascinating and ever elusive profession of literary criticism.

K.R.S.I.

CRITICISM (Gujarati). Narmad was the first Gujarati author to be exposed to the new spirit of western literature and culture, and therefore should be considered as the pioneer of Gujarati criticism. Like all pioneers he suffers from some serious limitations. Though criticism as well as literary creation was yoked to the task of social reform during his nascent times, Narmad as a literary critic, apart from evaluating his predecessors as well as contemporaries, elucidated some of the fundamental elements of poetry. But his criticism, stops at the stage of stray thoughts as by temperament he was not given to working out a proposition in all its logical ramifications. On the whole Narmad's critical work lacks depth but it does have the most important quality of a pioneer, namely, variety. Looking to the fact that he combined the roles of the first critic as well as the first considerable prose writer in Gujarati he could be easily forgiven for lacking even a proper terminology of criticism.

Though, historically speaking, Narmad was the first Gujarati critic, Navalram Pandya is the first accomplished critic of Gujarati, possessing nearly all the necessary virtues of a critic. By profession he was a teacher, and during his twentytwo year long (1837-1888) literary career he also edited *the Gujarati Shalapatra* (The Gujarati School-Journal) for eighteen years presenting his mature views on writers of past and present as well as on the issues of Gujarati language and script. The insight, maturity and balance of his judgement have rarely been equalled since in the widely cultivated field of criticism and book-reviews. His taste and sensibility are cultivated and subtle, always well-tuned to the spirit and rhythm of the work, and he can describe his aesthetic pleasure with due

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detachment inspite of his complete immersion into it. If the various literary forms in Gujarati developed under the influence of English literature–resulting from our contact with the West, Gujarati criticism was shaped by the writings of Navalram. The quality of equanimity or high seriousness is the most distinctive mark of Navalram's criticism. His criticism is always shaped by a definite view-point and consequently while discussing the work under review he is able to throw new light on some issues of aesthetics or life. As a critic he has never been stagnant. His real talent seems to flower out more in practical criticism rather than in the discussion of abstract aesthetic principles.

What sets Govardhanram apart from all other critics is his predominent concern for viewing literature in the context of life i.e. in the social, cultural, religious and educational context, though it could be said that the spirit of the Indian renaissance was so pervasive in his time that didacticism was a common trait of many other writers and critics. He personified the writer as thinker, though he was second to none in his equipment of taste, judgement and capabilities in matters aesthetic. His effort as a critic is not only to illumine what he examines, but to illumine life as well.

He has criticized medieval as well as his contemporary writers, discussed various concepts and surveyed Gujarati drama and especially criticized a humorous play. His views on the novel form are to be found mainly in his prefaces to the four volume of his Epic-Novel *Sarasvatichandra*. His view on poetry emphasizes observation, contemplation, reflection and objectivity though not denying the importance of rasa or sentiments.

Being a learned professor of Sanskrit and Indian philosophy it was but natural that Manilal Nabhubhai Dwivedi's main critical aim would be to popularise Sanskrit poetics and to provide a philosophical basis to poetry, though he was a poet and a playwright in his own right and wrote many reviews and articles. His prejudice against the west, and his preference for Aryan culture and everything Indian led him to receive new lyrical poetry rather coldly.

Ramanbhai Nilkanth as a critic was the exact opposite of Manilal. He tried to synthesize the Indian tradition with the western i.e. the English tradition. He emphasised perhaps over-emphasised subjectivity and lyricism, the romantic attitude in literature. He has written on historical development of literature, and on some fundamental problems of literature. He was a social reformer, and was more influenced by the west in his literary as well as social thinking.

Narsinhrao Divetia is a scholarly critic and being a philologist he also takes into account the linguistic aspect of works under review. He has discussed at length the musical aspect of poetry. In his lengthy essays, prefaces and studies he mainly adopts analytical method.

Through his work as the editor of periodical *Vasant* for 36 years Anandshankar Dhruv has left an indeliable stamp of his thought and personality on the literary and cultural life of Gujarat. His articles on poetics, applied criticism reflect his vast scholarship and insight. His extensive reading in religion, philosophy, history, politics, education and literature was comparable only to that of Govardhanram. He has been aptly described as "the synthesizer, the discoverer of the gentle, sweet and benign in life and art" by Vishnuprasad Trivedi. Concepts like synthesis, the golden mean and eclecticism moulded his thinking. Unhampered by the weight of his scholarship his criticism is lucid in style, reflecting his deep understanding judiciousness and empathy. Ramanarayan Pathak has rightly observed that Anandshankar's criticism is serene, dispassionate, profound, poised, clean and wholesome, while his style has a felicity all its own.

Balvantrai Thakore's work both as a poet and critic has powerful influence on Gujarati poetry since the twenties of this century. He was a man with a powerful personality, marked by a strong sense of individuality and independence, and frankness of expression. Characteristically he has said of himself, "Just as my run-on lines and free verse was a new departure in metres of poetry, it is my modest claim that this concrete method of mine in criticism is a new path consciously carved out by me for practical education in criticism, in Gujarat criticism".

As against rhetoric, sonority and verbosity, he advocated a poetic expression aiming at richness of meaning, content and economy in free, flowing metres. Balvantrai did for Gujarati verse what Michael Madhusudan had done for Bengali. He liberated the Gujarati metres from their strait-jacket and set them flowing.

Other noteworthy critics who were working during this period are Nanalal Sanjana, Keshav H. Dhruv and Uttamlal Trivedi.

In terms of merit the name of Ramnarayan Pathak follows immediately after Navalram, Anandshankar and Balvantrai. He lent his support to the new poetic style of Balvantrai through the long years of his editorship of *Prasthan* magazine and his work as a teacher of language and literature at the Gujarat Vidyapeeth in Ahmedabad. In his first critical essay, he introduced the poet Balashankar as a true poet of the later half of last century. Similarly, he edited the first collection of a great poet 'Kant', *Purvalap*, with a fine introduction bringing out the artistry of the poet and thus contributed to strengthening of Kant's reputation.

His method was mainly analytical and like Balvantrai he also played a significant role in the making of a new generation of poets, though in a different vein. As a critic he always remained free from personal prejudices and was motivated by his pure love for literature. He was a poet in his own right, and that contributed to his subtle under-

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standing of poetry. His solid scholarship and breadth of vision are to be seen in his critical works.

During the Gandhian era critics like K.M. Munshi, Meghani, Rasiklal C. Parikh, Kaka Kalelkar, Nagindas Parekh, 'Darshak' and Chunilal V. Shah have also done valuable work.

Vijayrai Vaidya is considered to be a pioneer of modern criticism and literary journalism. He was the editor of *Kaumudi* and *Mansi* for many long years and inspired many new writers to take to criticism, notable among whom are Vishnuprasad Trivedi and Vishvanath Bhatt. His impressionistic and romantic criticism is to be seen in his collections. Vishvanath Bhatt is notable for his comprehensiveness and a facile pen. He is frank and fearless but not free from prejudice. Vishnuprasad Trivedi is an heir to Anandshankar both in style and substance. His critical writings, reach the level of creative writing due to his style which reflects his delicate sensibility, refined taste for beauty, and intellectuality firmaly grounded in the classics of the East and West.

Mansukhlal Jhaveri is a critic of the first order in the tradition of poet-critics in Gujarati. He is original, frank and sympathetic.

Anantrai Raval has given us several books of critical essays and reviews. He tends to give an exhaustive study of the book under review, including a summary of the opinions of other critics, but he is rarely original. Navalram Trivedi has also written extensively on his contemporary writers.

The two leading poets–Sundaram and Umashankar Joshi of the Gandhian era are also leading critics. Sundaram has given a short critical history of Gujarati poetry between 1845 to 1945 in his monumental work, *Arvachin Kavita*. Sundaram as a critic is always original, thought-provoking, perspicacious and illuminating. He always goes to the root of the problem in hand, and his subtle sensibility results in a judgement that finds wide acceptance.

Umashankar Joshi is a poet-critic of a very high order. He knows the intricacies of poetry as well as other forms of literature, and with unfailing accuracy he can detect the distinctive element of the work under review. He is well-versed in both modern and ancient world-literatue but his lucid prose bears its burden lightly, spreading its aroma only from the background. He remained in the forefront of modern poetry and similarly the new criticism began with him.

In the tradition of poet-critics the names of Sundarji Betai and 'Snehrashmi' should also be mentioned.

Among the short story writers and playwrights, who are also critic, Jayanti Dalal, Chunilal Madia and Gulabdas Brokar are noteworthy. Among the other critics of the Gandhian era, the contribution of Dolarrai Mankad, Ramprasad Baxi, Bhrigurai Anjaria has been very valuable. Apart from their other critical writings Dolarrai Mankad and Ramprasad Baxi have done some work of fundamental and lasting importance in the field of Sanskrit poetics.

In the criticism of the post-Gandhian era two currents are clearly discernible: 1. The New Criticism and 2. The Traditional Criticism. In the new current of criticism the influence of Suresh Joshi has been foremost. He clarified literary concepts, emphasised (rather over emphasised) the formal aspect of a literary work, insisted on practical–textual criticism as against socio-cultural frame of reference and conducted a compaign for removing the ambiguity in critical terminology. He is a formalist critic of the highest order. He conducted a re-examination of established opinions and evaluations, like a true rebel in the world of Gujarati criticism.

Among the critics in the new style we should mention Radheshyam Sharma, Sitanshu Yashaschandra, Suman Shah, Chandrakant Topiwala, Yashwant Trivedi, Aniruddha, Brahmabhatt etc. Among these Suman Shah and Topiwala have been emphasising the importance of structural analysis in criticism.

The noteworthy example of traditional critic is Niranjan Bhagat. He is a well equipped poet critic. Other critics in this tradition are Yashvant Shukla, Dhirubhai Thaker, Jayant Pathak, 'Ushnas', C.N. Patel, Ramanlal Joshi, Bholabhai Patel, Digish Mehta, Jayant Kothari, Heerabahen Pathak, Chandrakant Sheth, Bholabhai Patel, Suresh Dalal, Pramod Kumar Patel etc.

In the field of philology and linguistics Prabodh Pandit, Harivallabh Bhayani, Shantibhai Acharya, Dayashankar Joshi and Yogendra Vyas are notable. In the field of editing the texts of medieval literature, K.K. Shastree, Ramlal Modi, Bhogilal Sandesara, K.B. Vyas, Ramanlal C. Shah, Shivlal Jesalpura etc. have done valuable work. Dhiru Parikh and Hasu Yajnik have contributed to the criticism of medieval literature.

Ramanlal Joshi, besides his own books of criticism has started editing the 'Gujarat Men of Letters' series of which thirtyfive monographs have been published so far. His collection of critical essays–*Vivechanani Prakriya* (The critical Process)–has received Sahitya Akademi Award for 1984.

Periodicals like *Sanskriti*, *Buddhiprakash*, *Forbes Sabha Trimasik*, *Granth* have been actively engaged in literary criticism.

Thus in the course of a century different critical methods including sociological, philosophical, aesthetic, subjective, objective, practical and analytical were tried. Gujarati criticism has a long tradition and with the spread of higher education during the last two decades many new talents have entered the field of literary criticism.

Ra.J.

CRITICISM (Hindi). The History of Literary criticism in Hindi dates back to the beginning of the 20th century. It

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is, therefore, comparatively a modern discipline. The beginning could be stretched back a little farther to the last two decades of the 19th century, where we come across some stray attempts at criticism mainly in four forms: (a) Theoretical treatises and essays; (b) Scholarly research articles; (c) Histories of Literature-which actually provided source material for proper histories written later; and (d) Book reviews-which mainly performed the task of identifying the qualities and shortcomings of the works under reference. It is, however, these reviews which really represent the trend of criticism in this period.

The publication of *Saraswati* in 1900 was an important event from the point of view of the development of Hindi criticism. After assuming the responsibility as its editor in 1903, Mahavirprasad Dwivedi started a column 'book-review', the very next year. The significance of the column is evident from the fact that it was the editor's column. There were other periodicals also like *Samalochak* and *Sudarshan*, which were started primarily as review magazines. The tone of these reviews was introductory to begin with but became infested with propagada later on and ultimately degenerated into motivated admiration and condemnation from various camps.

Along with these introductory reviews some evaluative articles about both old and contemporary literature also came to light. The beginning was made by 'Mishrabandhus'. The subject was Litterateurs and Literature-both old and modern. This was done in *Saraswati* as early as 1900. These essays contained the germs of criticism in the true sense. The norms accepted, however, were in conformity with the mediaeval theory of poetry (Riti Shastra). The culmination of this criticism can be seen in the Hindi *Navaratna* (1910-1911). With the publication of this volume the trend of comparative evaluation was also initiated by laying down a preferential order among the poets. It evoked fiery polemics in which almost all significant critics of the Dwivedi era participated. Padmasingh Sharma, Krishnabihari Mishra and Lala Bhagwan Din deserve special mention in this context.

Whereas the established journals of the period continued to patronize established literature in a conformist style, some others turned towards comparatively new, contemporary and popular forms, particularly the novel. Since novels like *Pariksha Guru* and *Chandrakanta Santati* had posed some challenging questions, one comes across a new approach in the criticism dealing with these works, e.g. the probable versus the improbable in literature, or the relation of didacticism with literature. Almost all the significant novels written during this period figure in the critical essays published in various journals. The pattern commonly followed was a brief note about the get up and outer form of the work, followed by a socio-moral evaluation of the content. Sometimes some passing comments on language were also included which discussed mainly the urbaneness of the diction and the influence of Sanskrit, Urdu, Punjabi, etc. on the language.

In the beginning of the 20th century there were two clear trends in Hindi criticism: (1) the Scholarly style of poetry-criticism in comformity with the Sanskrit poetics, (2) the New style of fiction-criticism free from the bondage of traditional poetics.

Apart from these, there were quite a few scholarly research articles and reports published through the efforts of Nagari Pracharini Sabha. Varansi (U.P.). The publication of *Mishrabandhu Vinod* also paved the way for writing a proper History of Literature in the years to follow.

The first phase of Hindi criticism starts with the coming in of Mahavirprasad Dwivedi (1864-1938). He, on his own, assumed the responsibility of regulating the movement of Hindi literature. He advocated normalcy and simplicity and supported only that literature which answers the call of its time and stands for social needs and values. That is precisely why he advocated the use of the spoken language 'Khari Boli' in poetry and discarded 'Braj Bhasha' which was confined to literature. He changed the very norm of literary criticism and put forth the democratic principle that only those poets and poems are to be considered popular who are read by the common man. He, therefore, not only proposed new principles for evaluation of literature but also assigned the responsibility of moulding the taste of the reading public to the writer.

His criticism was free and frank. He was not awed by the traditionally accepted greatness of even a poet like Kalidasa. He was equally generous and open hearted in acquiring anything worthwhile from literatures of other Indian languages, mainly Urdu, Bengali and Marathi. Another notable tendency in Hindi criticism of this period is the concern of the critic to promote a sense of propriety in the reader and help him in making a proper choice of reading material. This concern logically leads to the comparative method, which was emphasised by Mishrabandhus both in their History of literature as also in *Mishrabandhu Vinod*. They, however, failed to evolve any modern tools of literary evaluation. Their criticism was based more on the text itself, than on any other socio-political considerations.

The grading of the poets by Mishrabandhu, however, started a chain reaction. A series of comparisons followed. The tone was polemical, but the motive was to establish the superiority of one poet over the other. The two poets around whom the controversy centred, were Deva and Bihari and the participating critics were Padma Singh Sharma, Krishnabihari Mishra and Lala Bhagwan Din. They have predominantly applied the comparative method and the range of comparisons is wide. It is more than evident from their approach and style that the basic sensibility was mediaeval.

These critics went a long way to keep the interests

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and taste for medieval poetry alive. But their interest in literature was limited to a peculiar kind of literature only. They could not do justice to the emerging new trends in contemporary literature. The tools that they applied were confined to examining the social awareness or the sensibility of the writer. It was in fact the 'Khari Boli' version of the mediaeval style and approach to literature. There were others like Mahavirprasad Dwivedi, who had realised the irrelevance of this outdated mode and outlook, but had not discovered definable tools for the study of literature in the context of life.

The retirement of Mahavirprasad Dwivedi from *Saraswati* in 1920 marks the end of an era in Hindi criticism and the beginning of the 'Chhayavad' poetry around 1916. It is not a mere accident that one comes across a whole range of new periodicals like *Madhuri*, *Maryada*, *Sudha*, *Indu*, *Shri Sharada*, etc. Since magazines like *Saraswati* and *Nagari Pracharini Patrika* represented the old guard, these new periodicals were started with a view to representing the new approaches. A series of four articles on 'Chhayavad' by Mukatdhar Pandey was published in 1920 in *Shri Sharda*, which marks a total shift of approach towards the emerging new trends.

The establishment of Hindi Department at the post-graduate level in 1920 in Benaras University was also an important event in the sense that it necessitated the need for the study of Hindi literature like other subjects in a serious, organized and unbiased manner.

The third decade of the 20th century can be defined a period of transition in the field of Hindi criticism. During this period of varied pressures, Ramchandra Shukla (1884-1940) was the only towering figure who, with a deep respect for the tradition, very keenly realised the need of his own time and accordingly initiated Hindi criticism in the real sense. He wrote the first significant literary history of Hindi literature, and also detailed introductions to the works of three pillars of the Bhakti movement-Tulsi, Jayasi and Sur. He also performed the challenging task of theorizing on the tools he used for evaluation. The most outstanding attribute of his criticism was that in spite of his professional commitment to the academic rigidity. Shukla's criticism was a turning point in the history of Hindi criticism.

The age of criticism which has been named as the 'Shukla era' is a point of departure from where Hindi criticism acquires its own character and form. Shukla's main concern centres round the attainment of this transpersonal area of experience. He rejects all religious and metaphysical references from literary concepts and theory. He was opposed to all kinds of dogmatism in literature. He drew a clear line of demarcation between theory of literature and literary criticism.

He emphasized the use of imagination in portraying an objective-correlative for the abstract emotion, rather than experimenting with devices of poetic craft. He stressed the desirability of objectivity in literature. He did not bind himself to the traditional form of any theory, but defined it anew according to his need and convenience. It was with Shukla that criticism attained the dignity of creative writing.

The need of the academic world was taken care of by Shyamsunder Dass. He wrote books on theory of literature, history of Literature, philology and also edited some medieval texts. His efforts were mainly from the point of view of educating and grooming the students of Hindi literature, which had found a place in higher education, in the University of Benaras. He also paved the way for a systematic and organized theory of literature.

In the third decade of the century, the Chhayavad poets also made a significant contribution to the development of Hindi criticism. Their effort was two-fold. They vehemently attacked the old traditional and conformist style of criticism and emphasized the need for a relevant modern approach, befitting contemporary sensibility. Sumitranandan Pant (1900-78) wrote a long introduction (Pravesh) to his first anthology of poems titled *Pallava*. The document has the same significance as the 'Preface' to *Lyrical Ballads* by the English Romantic poet Wordsworth. Pant has not only advocated the use of 'Khari Boli' for Hindi poetry very vehemently, but elucidated the craft of poetry in minutest details. He presented an extremely sensitive analysis of image, blank-verse, word-music, word-meaning and other devices of style.

In the critical essays written by Suryakanta Tripathi 'Nirala' (1896-1961), one comes across the polemics of romantic criticism. For the first time in Hindi literature, he talked of the organic theory of poetry and in the romantic analysis of one of his own poems presented a unique example of practical criticism in Hindi. Like Pant he has also discussed at length the role of metre in a proper historical perspective.

Jayashankar 'Prasad' (1886-1937) in his critical essays has mainly tried to meet the allegations brought up against Chhayavad. It is, however, a different matter that he has elucidated the sensibility of Chhayavad and also thoughtfully analyzed a number of general problems of literature. His main concern is to place 'Chhayavad' in its proper Indian tradition and trace its historical base and development, probably because the western influence on the movement was over-emphasized by major contemporary critics. He also made an effort to provide a philosophical base to the thought content of Chhayavad. He was probably the most significant poet-theoritician in the context of 'Chhayavad'.

Mahadevi Verma's (b. 1907-) contribution is mainly in her effort to formulate and define the various problems relating to this movement and also to interpret the socio-realist background of 'Chhayavad' in the wake of the progressive movement.

Apart from these poet-critics, there was another

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group of critics, who tried to analyse and evaluate the Chhayavadi poetry sympathetically. Among these critics was Shantipriya Dwivedi (1906-1967) who represented the Impressionist style of criticism in Hindi.

The post-Shukla criticism is dominated by three major critics–Nanddulare Vajpeyi, Hazariprasad Dwivedi and Nagendra. In Shantipriya Dwivedi one came across a very sensitive reader of Chhayavad but not an ardent critic who could meet the challenges posed by the norms framed by Ramchandra Shukla. It was his own disciple Nanddulare Vajpeyi (1906-1967), who came forward to meet the challenge and rescue 'Chhayavad'. He challenged Ramachandra Shukla on the theoretical plane. He decried Shukla's approach for its idealistic and moral ovetone and preferred to frame his norms of evaluation on the basis of the lyrical verses of 'Prasad' and 'Nirala'. He not only emphasised the role of creative energy, as explicit in 'Nirala's' poetry but also regarded commitment to literature as very important. He was against the decisive role of any non-literary norms in the context of poetic evaluation. One notable factor about the criticism of his period is that the area covered by the critics was very vast. Unlike their predecessor's their criticism is not just poetry-based. They have also enriched the theoritical base by offering a new interpretation of all significant poetic theories–specially the theory of 'Rasa'.

Hazariprasad Dwivedi (1907-1978) differed from Ramchandra Shukla in his very approach to literature. He was also different from his contemporary critics. He neither accepted the dominant role of political situation as propagated by Shukla for determining the literary movements and trends nor that of the poet's inner conscience. He emphasized the need for evaluating all trends and writers in the broader cultural context of his time. He attached more importance to the deep inherent cultural traditions as compared to political upheavels on the surface. To discover this inner unbroken cultural stream running through the literary tradition, he emphasized the study of literary work through motifs, myths and poetic convention because they represent the cultural consciousness of the race. A number of his essays on aesthetics from the point of view of original thinking are very fresh and significant.

Nagendra (b. 1915) starte writing after Nanddulare Vajpeyi and Hazariprasad Dwivedi were already established as critics. He, therefore, had the advantage of being cautious of the shortcomings of their writings. He started with practical criticism. His earlier essays betray the influence of Freud which he has also admitted. Slowly he changed his theme to theoretical essays. In the beginning he was attracted by western theory and later on the bulk of his writing was devoted to literary theory–Indian, Western and comparative.

In his practical criticism he discreetly avoided controversial and polemical subjects He tried to introduce. the psycholanlytical method also under Freud's influence. His best is expressed mainly in his analysis of the poetic craft. His subject is mainly Modern Literature but medaeval authors have also found place in his criticism.

One notable factor about his post-Shukla criticism is that all the three major critics have emphasized the importance of the poet's self-expression in poetic creation.

Post-Shukla critics mainly had to face two challenges. The final fall of the Chhayavad trend was proclaimed by Devraj in his book *Chhayavad ka Patan* (downfall of Chhayavad). The Chhayavad poets themselves had realised that the emphasis on emotion has degenerated in a kind of sentimentalism and fancy. Devraj's attempt is significant in the sense that he finally analysed and illustrated the shortcomings of Chhayavad and proposed new norms of evaluation. According to Devraj, a great artist always represents the temper of his age through his works. Devraj's approch is different from the progressive trend also in the sense that when he talks of social concern or consicousness it does not imply any particular economic structure or event.

The next turning point in Hindi Criticism came through in the middle of the fourth decade. The Post-Shukla critics were still busy establishing Chhayavad whereas the living poets had declared the end of an era and were passing through a phase of trnsition. The progressive moment had gained momentum with the establishing of the progressive writers union in 1956. A number of critics like Shivdan Singh Chauhan, Prakashchandra Gupta, and Ramvilas Sharma declared Marxism as the theroetical base of their criticism. These critics formulated their literary theory to a large extent in the light of Marxism, wrote book-reviews of contemporary literature and re-evaluated the old and mediaeval tradition of poetry accordingly.

Prakashchandra Gupta advocated a liberal approach and opposed dogmatic rigidity, but in his evaluations his ideological bias was more than obvious. The most controversial and yet the most significant among the progressive critics is Ramvilas Sharma. He also started with the evaluation of Chhayavad-poetry, particularly 'Nirala'. His significance lies in the fact that he did not merely propagate Marxist principles but re-evaluated the whole tradition, thereby providing a testing ground to Marxist approach and exploring its possibilities. His perspective, which engulfs the vast tradition from Sanskrit writers to contemporary authors lends a kind of legitimacy, and dignity to his efforts. What makes him acceptable is the lack of dogmatism and rigidity of approach.

He appears to be in agreement with Shukla on a number of issues. Ramvilas Sharma emphasized the anti-feudal and democratic approach of Shukla's criticism and placed him alongside 'Nirala' and Premchand. The main debatable subjects were the Sant Poetry. Riti poetry and Chhayavad. The writers who figured prominently in

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his writings are Bharatendu, Mahavirprasad Dwivedi, Premchand, Nirala and Ramchandra Shukla. The trend of experimental peotry, however, did not find much favour with him, yet he analysed poets like 'Agyeya', Shamsher and Muktibodh with a sense of deep involvement.

Gajanan Madhav Muktibodh (1918-1964) is the most outstanding poet-critic of the progressive trend. He had started contributing to periodicals in the form of critical essays as early as 1945, but his first volume *Kamayani: Ek Punarvichar* was published as late as 1961. The title of the volume is self-explanatory. The book is significant from the point of originality and non-conformist approach. He not only differs from traditionalists but also from progressives like Ramvilas Sharma in his approach. He interprets *Kamayani* anew as a phantasy. In his later works, viz. *Ek Sahityik ki Diary* and *Nai Kavita ka Atma Sangharsh*, both published in 1964, he comes forward as a self-conscious critic who very objectively and yet psychologically analyses the creative process of the poet. On the one hand the superficial and dogmatic approach of the earlier Marxist critics and on the other the subjective and introvert approach of the new literature are confused in his criticism. He was deadly opposed to what he called 'frigid aesthetic attitude' of 'New poetry'. He accepted the task of criticism not in self-defence, but with a sense of responsibility.

Namwar Singh (1927–), among the modern critics, is significant for combining the Marxist approach with the sensibility of 'New-Poetry'. He differs from the progressive critics in his sympathetic attitude towards New Writings His first work of criticism *Chhayavad* (1954) was a landmark in the sense that it is an exposition of the social reality in Chhayavad poetry. He tries to deal with one aspect or the other of the problem in some other essays too in his collection *Itihas aur Alochana*. He has also made very significant contribution in the sphere of fiction criticism.

Parallel to the anti-Romantic approach of the progressive critics there emerged another trend which was inspired by the Neo-classical theory of T.S. Eliot. The most significant name among these Neo-classicists in Hindi is that of the critic-poet S.H. Vatsyayan 'Agyeya' (1911–). In his Introduction to *Tar Saptak*, he emphasized the need for the New poets to act as their own critics as well as of their fellow poets. This, according to him, had become necessary, due to the fact that the movement of 'New Poetry' had not received its due sympathy from critics of the old order. Therefore, he thought it necessary for the New poet to be a critic too. Through his critical writings he explained his own poetry, evaluated his contemporaries and formulated certain norms of evaluation.

Trishanku, the anthology of 'Agyeya's' critical essays, drew heavily on T.S. Eliot. His theory of impersonalization in the creative process, the importance of tradition in shaping poetic sensibility, the need for the poet to imbibe it etc. are certain problems dealt with by him at length. In the beginning he was also influenced by the psycho-analytical method of Freud and Jung, but gave it up later. In his later essays collected in *Atmanepad* he has analysed the dialectical relation between the self and the other-than-self in the context of creative activity. Throughout, in his critical discusion, 'Agyeya' advocated the need for experiement in poetry. 'Agyeya' not only established New poetry and defined new norms and approach to it but also applied this new approach to earlier poetry.

Apart from 'Agyeya', other significant poet-critics, who have emerged out of the movement of 'New-Poetry' are Shamsher Bahadur Singh (1917–), Girijakumar Mathur (1918–) Lakshmikant Verma (1929–) Dharamvir Bharati (1926–) and Vijaydev Narayan Sahi (1927–). Among the critics the names of Raghuvansh (1921–) and Ramswrup Chaturvedi (1931–) may be mentioned. The efforts made by these critics were three-fold. First, those who were practising poets tried to analyse and establish the New movement ot poetry. They elucidated the sensibility and structure of 'New Poetry' in a very sensitive and subtle way. Secondly, they also evaluated earlier poets, as well as their contemporaries and thereby found out a testing ground to their approach. Thirdly, they tried to define and theorize on the new norms for an approach to literature.

A very significant development in the history of Hindi criticism is the evolution of drama criticism and fiction criticism, hitherto overshadowed by criticism of poetry. One comes across a very lean tradition of drama criticism started by Bharatendu and Shyamsunder Das in the beginning of the modern-period. But they drew heavily from the Sanskrit sources. This was followed by some stray efforts at casual evaluation of some plays in which the thouchstone was almost the same as could be for any other narrative genre. Any worthwhile and deep concern for the practical problems concerning stage-presentation had not attracted anybody's attention. Some important questions were, however, raised by the Chhayavad poet and dramatist Jayasankar 'Prasad'. A little later Prasad's own plays were subjected to Ibsenian touchstones imported from the west, which only proves the lack of modernity in the traditional Indian drama criticism. Lakshminarayan Mishra wrote lengthy introductions to his plays under the influence of Ibsen. Upendranath 'Ashk' also raised some practical problems in the introductions to his play-collections. But drama in these essays continued to be treated as spoken or written literature and not as a form involving presentation.

Periodicals like *Natrang* were started with the specific object of dealing exclusively with drama and its stage-craft. Among those who emerged as drama-critics, the names of Suresh Awasthi, Nemichand Jain, Virendra Narain, Lakshminarayan Lal, Vipinkumar Agrawal, Gov-

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ind Chatak, etc., deserve mention. Apart from some systematic studies in the subject, scores of review articles on frequent stage presentations are being written and published in regular and little magazines from time to time.

Another branch of criticism which has come of age only in the modern period is fiction criticism. This was necessitated because a whole generation of young fiction-writers rose up in the sixties. The rise of so many fiction-writers at one time is indicative of the beginning of a movement. The starting of the periodical *Kahani* (1955) from Saraswati Press with Bhairavprasad Gupta as its editor was not accidental. It was in this magazine that a series of articles pertaining to fiction criticism were published. Namwar Singh raised a number of significant problems pertaining to this movement and the need for a separate technique for evaluating prose fiction through this periodical. A whole decade was pervaded with polemical writings pertaining to the various aspects of Hindi fiction. With the publication of *Nai Kahaniyan,* (1967) under the editorship of Bhairavprasad Gupta, fiction criticism assumed the form of a stream.

The critics and authors who made sustained efforts, and notable contribution in the field are Namwar Singh, Rajendra Yadav and Kamleshwar. Fiction criticism had attained a certain form and level, when the whole movement of 'Nai Kanhani' faced a lot of criticism at the hands of those who raised more slogans than anything else in the name of 'Akahani' (anti-story) 'Sachetan Kahani' (Conscious story), etc. They did make some daring statements and efforts to build up a movement which did not gain momentum, nor did they offer any well-formulated, systematic or organised point of view in criticism. One thing, however, had become very clear; that the large number of novels and short stories written during this period had posed a number of problems with the result that a certain technique of fiction-criticism automatically evolved through the reviews written on novels like *Shekhar Ek Kahani* and *Nadi Ke Dweep* by Agyeya and *Maila Anchal*, and *Parti Parikatha* by Phanishwar Nath 'Renu'. Nemi Chand jain and Nirmal Verma reviewed some of these novels very sensitively with a lot of insight. One can see an altogether different vocabulary and change in terms of reference in these reviews. The main contribution of this criticism is that it created plenty of scope for liberal evaluation or appreciation and gave a lot of latitude for the use of critical tools.

A group of young critics has emerged in response to the new experiments in the field of fiction and poetry. None of them has, however, so far made a desirable impact. Any commitment to get involved with vital and basic theoretical problems is steadily diminishing. As a result the whole area of literary-theory has been captured by academicians.

N.J.

CRITICISM (Kannada). The medieval tradition of Kesiraja and Nagavarma streses the Kannada practice in grammar, poetics and metre while retaining the tropes handed down in Sanskrit poetics. In the nineteenth century, profound work done by Christian missionaries laid the initial modern foundation for an awareness of period and history periodisation, historical self-awareness and holism in Kannada. Both Rev. B.I. Rice and Rev. E.P. Rice contributed the earliest histories of Kannada literature. Rev. F. Kittel composed the first Kannada dictionary. The proverbs and witticisms he culled from villagers still inspire Kannada poets and writers. Besides, Kittel's essay on Nagavarma's *Chandombudhi* sets a model for the new kind of research providing dates and temporal environment. Collectively, they inspired scholars of the coming age to conduct research with a secular interest.

For instance, their inspiration and model is seen in the early critical editions of several poets brought out by M.A. Ramanuja Ayyangar and S.S. Narasimhachar. Each edited work carries a well-researched introduction on the poet besides the text transcription from the manscript. With the coming of R. Narasimhachar, this kind of secular research can be said to have come of age. His *Karnataka Kavicharite* (1907) combines materials from three sources—visit to 'mutts' and libraries for direct study, recording of oral tradition and comparisons. Even today it is an important reference work and commands respect. The next important name is of B.M. Srikantiah, whose *Kannada Kaipidi* beside his essays and lectures, forms an essential possession of a student of Kannada poetics. *Kaipidi* is in two parts. Serious study of ancient Kannada literature had just started in the Universities and Colleges. At Mysore, the great trio, T.S. Venkannayya, A.R. Krishna Shastri and D.I. Narasimhachar established the tradition of serious research and criticism. They were fine teachers. To the tradition of textual criticism and editorial work should be added the names of Marishankara Dyavru, Karibasava Sastri and Nanjundaradhya. P.G. Halakatti did the pioneering work of discovering and editing the scattered Vachana literature of Virashaiva tradition. S.S. Basawanal, S.C. Nandimath, K.G. Kundanger, Alur Venkata Rao, Kapatral Krishna Rao, Bellave Venkatanaravanappa, Muliya Timmappayya, B. Shivamurti Shastri, N.S. Rajapurohit, R.C. Hiremath and others from all over Karnataka consolidated the tradition of critical scholarship through their occasional writings, introductions to texts, lectures, stray essays, discoveries of monuments and inscriptions, in line with the tradition founded by the Rice and Kittel. Serious attempts to bring scattered information into single perspectives were made by R.S. Mugali, T.N. Srikantia, N.K. Kulkarni, S.S. Malwad, Prahlad Kulkarni, and others in their histories or historical pieces with due attention to periodisation, regionalisation and evaluation.

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CRITICISM–KANNADA

Serious scholarship in Karnataka is riddled by unseemly controversies and is not without its caste and regional biases. Kannada scholarship seriously set about to discover a unified identity. This tradition was continued and brought to a literary finesse in recent years and now it forms a major interest of both the professional and lay critics with distinctive approaches and philosophies. These approaches and philosophies are contemporaneous with the leading philosophies of the modern world and ancient Kannada texts are being subjected to criticism in their light.

Kannada is said to have had its literary renaissance in the twenties of this centurry. Some of the names we have included in the scholarly traditions mentioned above also figure in what can be termed as modern or humanistic criticism.

Freewheeling humanistic critics sprang all over Karnataka from the twenties onward and drew into their fold even the scholarly critics. B.M. Srikantiah appealed to the younger generation to emancipate Kannada from artificial loads of jewellery of the classical courtly period. This brave appeal went down well with the writers. D.R. Bendre swore that in his poetry he would rather sow stars in the Kannada soil than brilliant jewels which would be a waste. By gathering a small band of committed workers called 'Geleyara Gumpu', he laid the foundation for practical criticism by making them write verse and prose under his superivision and inviting comments. A profound thinker with originality, he challenged the entire alankara sastra built up over centuries and pointed out its limitations. To his classical scholarship he brought the freshness of his personality. His study of folk literature and the direct demonstration of its power in his own verse was a remarkable contribution to Kannada language. Another kind of freewheeling is witnessed in Manges Govind Pai, recognised by the former Madras province as a national poet. In his casual forage, he discovered a Kannada sentence in a Greek play and also tried to identify Hippocouros mentioned by Ptolemy with the Karnataka's village, Hipparige. Whether the validity of this suggestion, it points to the two essential qualities of Pai: his Karnataka-centredness and the fierce independence of his outlook. Coming from a poet-scholar belonging to a district which belonged then to Madras Presidency, such essays marked the emotional unity of a politically divided potential state whose actualisation had to wait for ten years after India's independence. It was at the same time that A.R. Krishna Shastri wrote his inimitable literary cum textual criticism of *Bhasma Mahakavi* (1933) and much later his work on Bankimchandra Chatterjee which bring out the catholic outlook of the Kannada critic. His work on Bhāsa is the best work on that subject known anywhere.

Literary theoreticians form a class by themselves. L.S. Seshagiri Rao gives the credit of pioneering to D.V. Gundappa. His long essay titled 'Sahitya Mattu Janajivana', published in *Prabuddha Karnataka* (Vol. 3, No. 1) is the first example of literary theory expounded in a sustained ratiocinative pattern. He tends to stress their interdependence. (In a later speech, Bendre stessed their relation as of mutual correctives, planning off each other's excesses.) D.V.G., as he was affectionately known, considers literature as involved with beauty and proves himself an ideal humanist.

Masti Venkatesa Iyanger (Srinivasa) published his first treatise on literature titled *Sahitya* in 1922. Drawing analogies from music ('Singers, when they execute a musical phrase very well, sometimes exclaim "Wahawwa!" themselves'.) he showed the intimate relation between a creative writer's function as a self-critic. Most creative writers then had also been critics of literature except in the rare cases of classicist scholars. Even today, Masti's works on iterature, criticism, culture and politics are very enjoyable. The editorial comments on political themes he wrote for his monthly *Jeevana* have been collected and represent the contemporary trends most ably. He showed intimate knowledge and appreciation of folk literature.

Of hisorical interest is M.R. Srivinasa Murty's essay on 'Placing Sadakshari in the Scheme of Kannada literature' published in *Prabuddha Karnataka* (1922) in which he raised the forthright question, 'What is good literature?'.

The next generation of critics of the humanistic hue are V.K. Gokak, K.V. Puttappa, A.N. Krishan Rao. For a time, Rao continued the role of a pioneering teacher in trying to fix the "responsibilites" of creative writers; but later, he branched off into different directions and tried to set literature in its contemporary environment. K.V. Puttappa, the distinguished poet and Jnanapith Award winner, remained a fundamentalist in theory throughout, pleading for a fierce independence of outook. His revolution is mainly social, being a protest against caste barriers. In theory, he was an advocate of the religion of beauty. He drew mainly on Tagore though he was committed to the humanist-Vedantic principles of Vivekananda and Aurobindo. Like Bendre, he advocated a poetry advancing towards the state of incantation, i.e. 'Mantra'. They charge literature with the function of guidance and solace in the struggle towards human equality.

Like Puttappa, V.K. Gokak too is a fundamentalist; but he makes "culture" the focal goal towards which literature should move. This is a loaded word full of personal and social implications both of which he subtly covers in his inclusive concept of culture. He makes the concept include preception, but excludes prescription. (In his *Samarasave Jeevana* (1956) he makes the Guru Swamidasa use the modern democratic rhetoric: how he himself would have reacted if he were under the same stress.)

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Being exposed to international culture, he knows the injury a sensitive personality is subjected to as a result of prescription. But perception, which a smaller personality willingly tries to understand, is acceptable in literary criticism by implication. The main goal is enlightenment which is the heart of "culture". In spite of his training at Oxford, V.K. Gokak is a strong advocate of Indian cultural values as perceived in all social strata. In the 1950s, Gokak responded to social compulsion and advocated the other face of humanism—social responsibility. He changed his rhetoric and earned the double credit of being the founder of "progressive" poetry, and then "New" (Navya) poetry. For him, a new strategy of expression (rhetoric) was necessary for the articulation of the new sensibility; and he retained the right of the creative artist to change his style for the need of the fast changing Indian sensibility. It paid off in making him the founder of "Samanwaya" (via media) poetry too, in his response to some of the literarv excesses of the sixties.

A.N. Krishna Rao, an arch-rebel, began as a stage artist and literary critic. He is probably the first to publish a full-length piece of art criticism in Kannada, with his highly critical work on Raja Ravivarma's art. As an important contributor to D.K. Bharadwaj's *Rangabhumi*, a journal devoted to drama and stage, he was witness to the best age in the history of Kannada drama when brilliant literary personages rubbed shoulders with professional stage artistes and producers. Those days, alas, have gone forever, and an artificial hiatus has grown between the professional and the amateur theatre in Karnatak. But he did nothing to break this false barrier. He hardly realised the value of this alliance; but during the life span of *Rangabhumi*, he wrote brilliant appreciations of the professional artistes, Gubbi Veeranna, M. Pir, Malvalli Sundaramma, Garud Sadashiva Rao. He has written some lively pieces on Kannada artists, sculptors and musicians.

It is difficult to trace the promptings which made A.N. Krishna Rao the sworn rebel against a literary "establishment" which did not really exist. In 1943 he founded the Progressive Writers' Movement. Though modelled after the senior Hindi literary movement presided over by Premchand who stood for social commitment in literature, the movement was against 'literary establishment' preoccupied as it was with educated middle class family themes. Krishna Rao launched a virulent attack on "establishment". The Quit India movement had just subsided and the Bengal famine was on its way. News about Subhash Bose's INA was percolating. In this desperate climate of hope and despair, the progressive writers established a wide mrket with their cheap paperbacks and brought for A.N. Krishna Rao the position of an opinion-framer and a leader of a kind beyond the confines of literature. He became the articulate voice of Karnataka and its conscience keeper. Karnataka's unification and its present name owes a lot to his forthright advocacy. He deliberately guided the progressive movement into Gandhian channels and did much to earn for Karnataka the name of a 'Gandhi State'. His literary criticism is dominated by a concern for the down trodden, the peasant, the prostitute, the daughter-in-law rebelling against the mother-in-law, the poor artist caste barriers and the domination of religious institutions and of the wealthy. But it has drawn comments that in his creative writing, the same bourgeois themes he rebelled against continue to dominate. Most other progressive writers were creative artists rather than critics.

V. Sitaramayya, the most powerful critic of this generation, is known for his sensitive response to literature of all lands. Basically an economist, he resigned a lucrative job in the Reserve Bank to join as a teacher of English, Kannada and Economics in Bangalore. He was the first to show the poetic quality of Gokak's unusual *Samudra Gitegalu*. He is also the first to introduce I.A. Richards as a critic. His reading, as demonstated in his criticism, is alive with references to writers from all over the world. He is equally insightful about the poets of the past and the present. He insists on the nobility of mind for a poet which can make his verse broad and universal in its appeal. His *Kavikavyadrishti* (1955) is strictly a poet's response to criticism.

"Whatever the poet does, there is an underlying psychic power in the poet's desire and anxiety", declares Kadengodlu Sankara Bhat, the poet of South Kanara in his *Kavi-Kavya-Tattva-Mimamse*. Steeped in Sanskrit and Kannada learning, he stresses the humanistic concerns of poetry rather than the individual poet's merits and demerits.

P.T. Narasimhachar, another scholar-poet of the same generation is also a modern thinker who employs psychological theories of play for his theory of poetry. Inspiration, according to him, is "excess energy" employed in the creative act so that equilibrium is maintained.

It is not correct to describe the writers and critics of this so-called "Romantic" period as Romantics. The English Romantics had a personal religion of Beauty in protest against the rationalist-liberalist ethos of the 19th Century in the absence of a broad humanist framework. Kannada writers started with a framework of the humanised metaphysics given to them by Vivekananda, Tagore and Sri Aurobindo. Within this framework, they found room for a personal release, self-expression and the liberation of the human spirit. The framework as given by these stalwarts had already been humanised and made

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life-accepting, non-renunciatory, self-revelatory—the precise religion that a poet aspires for. The Sanskritic, Upanishadic "Raso vai sah"—God is Delight—brought them profundity and made their theory of poetics self-revelatory and inspiring. That helped them to include both the conscious and the subliminal in their creative effort. They aspired for the status of householder rishis and expected the same kind of individuation in other writers. They included the ideal of service and national cause in their inspirational tapasya. They were given the appelation "Romantics" based on the mistaken conception of both English Romanticism and Indian Vedantic idealism without realising how much it had been humanised. However idealistic their principles may sound,—and it is easy to label them all as idealists, Romantics, transcendentalists, unworldly, abstract,—their principles did no harm to their creativity and tended to enhance their intellectual vitality at least in a few cases. The reverse happened after the Independece: theory raised too many inhibitions, demanded too many concrete details in poetry and curtailed free expression; and worse, made expression shape itself into Western moulds of thought pre-existing in literature. This is a tremendous loss from which Kannada literature is slowly recovering.

Just within three or four years of Independence came a parasitical modernity called the "New Verse" modelled on T.S. Eliot and in its wake, a new criticism. We have seen how V.K. Gokak himself started it all; but kept his freedom by calling the New Verse only a new mode of expression and assigning no further significance to it. For Gopalakrishna Adiga, the criterion of "newness" is the expression of a new sensibility. Before this, he already had distinguished himself as a college-poet by winning a prize for a long poem in the Gray-Collins manner of "sensibility". Four yeas after Independence (even before the Indian Constitution had been accepted), he blamed the national leaders for not bringing the expected Ramraj on earth; and this, he claimed, was a situation which had brought in him a revolutionary sensibility. He begins with the declaration, "Do not look back on the path you travelled so far." The new style self-declaredly was the way of T.S. Eliot of the Westeland period: the mode of remote allusion, irony and anxiety. Adiga's theory is disarminghly simple—the idiom of the 'Romantics' has exhausted its expressive possibilities; literature must have something new. Other pseudo-political theories such as a stagnant political order, non-fulfilment of promise, from which a revolution in sensibility was said to have originated hardly seems to have mattered seriously. A number of brilliant Eliot students saw in Adiga a parallel Eliot and joined his retinue to create a poetic theory of new brand Thus was born Kannada "New Criticism".

The New Criticism, modelled after the New Criticism of England and America condemned paraphrase; swore to judge poetry as poetry; refused to know the mind or the purpose of the poet; sometimes judged and condemned the entire poem by a weak line; used an entire rhetoric of its own which the common reader failed to understand; and created a pseudo-literary 'culture'. Transcending the heavy theory of judging literature as literature, some critics did distinguish themselves by their Marxist or other social inclinations.

Profoundly influenced by Leavis, Lukacs and Lohia, U.R. Anantamurti holds an even balance between his literary and sociological interest. Being a New Critic by training, he judges literature as literature and is an unfailing admirer of Adiga's literary qualities. At his best, Adiga's poetry richly deserves such admiration. But his loyalty to Lukacs helps Murti "place" literature in a line-up of the progressive forces of the world moving towards a Marxist ultimate and wins the admiration of the younger generation as a critic. In balancing these pulls, he has evolved a sophisticated rhetoric for criticism in Kannada. Sometimes this rhetoric needs original English words such as "authentic" but mostly Kannada and Sanskrit words, which in their context do create special sense. Thus, "sannivesha" outside Anantamurti's context means "situation", but in the context of his criticism might mean "the human condition" in the existentialist sense. By consistent use, he has influenced a new genration. Some others acknowledge Adiga as the centre of their literary ideal and contribute critical articles to Adiga's magazine, *Sakshi*. For them, literature consists of words and is a verbal phenomenon and organisation. The more complex the organisation of words, the better its literary quality. They write detailed criticism on single works and major works. It has become more difficult for the less sophisticated artist to get noticed in this closed literary circle. Literature has become criticism-dominated.

Outside this closed circle some healthy criticism has also emerged; Kirtinath Kurtakoti in his admirable survey articles (barring a few prejudices) gave an overview of Kannada literature as a whole. Well versed equally in the ancient, old and new literatures, steeped in fundamentals and equally open to the new ideals, he was able to give a fairly reliable account of achievement of Kannada literary artists as a whole, in *Nadedu Banda Dari*. (Path Travesed). P. Lankesh who once belonged to the closed circle, broke out at last, giving occasional insights and using a freewheeling rhetoric. Giraddi Govindaraj uses an enviably clear language evoking exact response in the reader to his critical assessment. G.S. Amur specialises in criticism of single works, but has the background of deep reading in Sanskrit, English and American literatures. He has an open and original mind. S.K. Desai is received well both in the old and new circles. G.S. Shivarudrappa gives even perspectives on both Indian and Western criticism in his *Vimarsheya Purva-Paschime* (Eastern and Western Criticism) and is a 'Samanvaye' school critic at his dignified best. H.M. Nayak in his admirably freewheeling

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and clear style has displayed the rare quality of spotting the precise quality of a literary piece in his prolific critical writings and holds out a contrastive ability of upholding a budding writer's talent; and he brings to his assessments the weight of his scholarship as well as fresh insight. He is a contrast to "closed" criticism, but he is acceptable to both circles. G.H. Nayak uses Anantamurti's kind of rhetoric, but distinct in his study and appreciation of the older generation. Buddanna Hingamire has a freshness of outlook in the open forms of criticism. Sumatindra Nadig displays firm assessment of single poems and lines in his detailed work on Adiga. S. Mokashi-Punekar tries to trace Bendre's poetic theory as found in his poetry. Similar work has been done on Puttappa by S.J. Narayana Chetti and on P.T. Narasimhachar by C.P. Krishna Kumar.

Some more names are noteworthy. Purnachanda Tejaswi broke new ground by publishing a detailed analysis of a single stanza by Pampa, the medieval poet. Since then, to see ancient poets in a modern sociological perspective has developed. In this, the distinguished names are. Tipperudrasami,, I. Basavaraju, M. Chidanandamurti, M.M. Kalburgi, N.S. Laxminarayana Bhat, S.J. Narayana Shetti, C.P. Krishna Kumar, Sitaram Jagirder and others. Above all, there is S.V. Ranganna, who brings his training as a professor of English to the evaluation of Kannada classics besides his original works on the theory of style and Western tragedy. Then there are Gourish Kaikini with his enquiring rational mind; the late M.G. Krishnamurti with his spare, discerning pronouncements; and L.S. Seshagiri Rao who has a catholic perceptiveness.

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L.S.S.R.

CRITICISM (Kashmiri). If we take into account the opinion of Kashmiri poets that they formed about their own craft, we find a literary theory of a sort as old as the 14th century when Kashmiri poetry began. It is not possible here to consider this inchoate literary theory. The development of literary criticism is a recent phenomenon and the earliest attempts in it can be traced out in the *Pratap* magazine of S.P. College, Srinagar. For instance, a literary essay of Nandlal Ambardar was published in the magazine in 1936, in which he had evaluated Mahjoor's poetry. Meanwhile Abdul Ahad Azad wrote his *Kashmiri Zuban aur Shairi* (Kashmiri language and its poetry) in which, inter-alia, he appreciated Kashmiri poetry critically. The book was in Urdu and was posthumously published in 1959, by the J&K Cultural Academy. The establishment of Cultural Front in 1947-48 was a strong stimulus for young writers to discuss and assess various aspects of Kashmiri literature. *Kongaposh*, a Kashmiri monthly started in 1950, became a mouthpiece of the new enthusiasm and several literary essays were published in it, for instance, P.N. Pushp's 'Shams Faqirun Soz' (the music of Shams Faqir) and 'Kashri Shayiri hund godakal' (earliest period of Kashmiri poetry), Akhtar's 'Afsanas mutlaq kenh bun' yadi katha' (some basic assumptions about the short story), Rahi's 'Markazi adbi tanqid kya chhu', etc. The whole literary scene of this period was under the spell of Marxist theory of art. In 1960, the J&K Cultural Academy started its annual anthology, *Son adab* (Our literature) which played a remarkable role in furthering the development of literary criticism. Several critical essays appeared in the Kashmiri quarterly *Sheeraza*, the monthly *Gulrez* in early sixties. It was in the early sixties that an important change occurred in literary criticism. Our writers one by one turned their back to the progressive movement and gave up their fidelity to extra-literary doctrines. Rahi wrote his essay in 1961 'Tanqid-Amiyuk Maney ta Maksad' (the meaning and function of criticism) which encouraged this change. Hajini's book *Kashiri Narach Kitab* (A book of Kashmiri prose, 1962) also contains among other things, a few essays in criticism which are free from theoretical fidelity. Mention must be made of those books also which contained complete works of various authors of the past, as each of these books contains a critical introduction also. In mid sixties, Kashmiri literary critics especially Rahi, Kamil, Teng and Firaq were influenced by the formalist criticism of the west. Rahi's several essays in practical criticism, Teng's introduction to Kamil's collection of poetry *Beyi Suy Pan* (Again the same self, 1967) and Kamil's evaluation of Kashmiri Sufi poetry are the first attempts in search for the beauty of image and form in literature. Rahi's essays, now published in his book *Kahwat* (Touchstone, 1979) played a significant role in changing the canons of literary judgement. Nazir published his book *Kashiri Shayiri* (1974) in which he analysed certain important formal characteristics of Kashmiri poetry. In 1979, Gulshan Majid and Shafi Shauq brought out a special issue of the monthly *Ash* (hope) in which they evaluated Rahi's poetry, emphasising the form and style. Gulshan Majid had made a considerable contribution to modern Kashmiri literary criticism. His polemical essays on such pivotal issues as "Ibham" (ambiguity), "Jedidiyath Chha Saynasi Kina Soofiyana Tray" (modernity–a scientific look on mystic trend) and 'Kashur ghazal' (Kashmiri ghazal) have unsettled many minds. Some special issues of the Research Bi-annual of the P.G. Department of Kashmiri University of Kashmir viz., *Kashiri Adbuk Fikri pot Manzur* (the philosophical background of Kashmiri literature, 1979) and *Adbi Tanqid* (literary criticism) are the milestones in the development of Kashmiri literary criticism. The latter book contains translation of world famous classics in literary criticism, such as Aristotle's *Poetics* (translated by 'Shafi Shauq'), Horace's *Ars Poetica* (translated by Shafi

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Shauq), Longinus's *On the Sublime* (translated by Gulshan Majid), Sidney's *Defence of Poesie* (translated by Ghulam Nabi 'Firaq'), Arnold's *The study of Poetry* (translated by R.L. Shant). Recently Shafi Shauq's book *Zaban ta Adab* (Language and Literature, 1980), has been published which, besides dealing with some vital issues of the language-literature relationship and literary criticism, claims to provide a scientific language to literary criticism which has generally been highly ornate. Two more books related to the literary criticism have appeared recently, namely, Mishal Sultanpur's *Vetsnay* (analysis, 1980) and Nazir Kulgami's *Kitab* (book, 1980). Mention must also be made of some special issues of the annual anthology of *Son Adab* and the quarterly *Sheeraza*, these are: *Lola Masnaviya* (Love Masnavis, 1976), *Kashiri Zaban ta Adab* (Kashmiri language and literature 1976) and *Kashiri Jangnama* (Kashmiri epic 1977) and *Son Adab*, (1980).

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Sh.S

CRITICISM (Konkani) in Konkani is yet to take shape. There exists, however, a number of critical studies scattered in periodicals and as prefaces to important works. R.S. Nayak in his scholarly preface to Shenoy Goembab's play *Mogachem Logn* highlights the author's qualities as a translator and dramatist. R.N. Naik in his preface to Manohar Rai Sardesai's *Gomya Tujya Mogakhatir* welcomes the new spring in Konkani poetry, not failing to indicate the shortcomings of Sardesai's poetry. In his prefaces to R.V. Pandit's *Ailem Toshem Gailem* and to Manohar Rai Sardesai's *Zayo Zuyo*, B.B. Borkar dwells on the purpose and fuction of poetry while bringing out the characteristic traits of the two poets. Manohar Rai Sardesai's prefaces to Sheela Naik's *Oli Sanz* and to Jaimala Danait's *Kavaso* and his article on Damodar Mauzo discuss the evolution of Konkani short-story and the art of story telling. And his prefaces to R.V. Pandit's *Mhajem Utor Gavddeacham*, to Vijaya Sarmalkar's *Gothlam* and Madhav Borkar's *Chonvor* are critical appreciations of respective works. In his thesis *Satravea Shatakantli Gomantaki Boli* (Gomantaki dialect of the seventeenth century) V.B. Prabhu Desai surveys the works of Fr. Thomas Stephens, Antonio Saldanha, Gaspar de S. Muguel de Almeida and throws light on the lexical and syntactical peculiarities of the language of the period and touches on the literary merits of the texts. In his *Literary Konkani-A Brief Survey* Jose Pereira brings out the characteristics of many a writer with the discernment of a sympathetic critic. Manohar Rai Sardesai in his *Brief Survey of Contemporary Konkani Writing* eulogises certain tendencies and comdemns others which he considers harmful to a healthy growth of Konkani literature. Manohar Rai Sardesai in his *Shenoy Goembab-His Life and Works* and R.N. Naik in his *Shenoy Goembab* have highlighted the merits of Shenoy Goembab's literature. The most important work in the field of literary criticism is, however, *Kathashilpa* by Lakshmanrao Sardesai. It is a collection of articles on the most eminent of present day short story writers like Damdar Mauzo, Sheela Naik, Meena Kakodkar, Pundalik N. Nayak. Laxmanrao Sardesai which painstakingly analyses their short stories, points out defects if any and on the whole lavishes unstinted but due praise. Being a successful short story writer himself, he proves to be a valuable guide. In a chapter devoted to the art of story telling, the author brings home to the reader his conviction that the secret of a good short story is to be sought not so much in the technique but in an intimate knowledge of life and language. When a subject attracts you, enthrals you, invades your whole being the story takes its form and the technique inevitably follows the dictates of art.

M.S.

CRITICISM (Maithili). The tradition of literary criticism in Mithila has been very old as is evident from Nanyadeva's *Sarasvatihridyalamkarar*. The poetic talents of Mithila and their interest in prosody are well known through ages and their interest in prosody exercised a great influence on poetry and there are vast varieties of vernacular metres which are now not in use. Alamkara and Kavyashstra works of Maithila authors became the standard works in various parts of the country. A special Maithila school of poetics came to the fore and it had a clear influence on the vernacular literature and that is evident from the 14th century onwards. Lochana's enunciations of the rules of matras are like those mentioned in the Prakrit and Apabhramsa prosody. Two classes of metres have been adopted by the modern writers.

i) Matrika metres, represented by *Krishnajanma* of Manabodha and ii) Varnatnthaka metre have given rise to free and blank verse as a result of which the poetic craftsmanship has been enriched. The song metres are regulated by definite ragas and tales.

In the field of poetics Achyuta wrote a commentary on *Kavyaprakasha* of Mammata. Of the works on Alamkara the most numerous are on poetics. Bhanudatta wrote two works on poetics i) *Rasatarangini* divided into eight tarangas; the first deals mainly with the various components of rasa, and the second *Rasamanjari* with the nature of heroes and heroines. He mentions two varieties of Sringara and ten stages of Vipralambha. Gopala wrote a commentary on *Rajamanjari* known as *Vikasa*. Simhabhupala, composed a comprehensive and elaborate work *Rasarnavasudhakara* and his court poet Visheshwara wrote a book on rhetorics. Gangananda Kavindra's *Kavyadakini* deals with the poetical blemishes while

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Ramanada'as *Rasatarangini* (a Commentary on Mammata) is an important treatise on poetics and it also refers to *Sahityadarpana* of Vishvanatha. Works on metres by Ramapati and Gokulananda were also important. The perfection of the literary style in Mithila in the age of Vidyapati amply illustrates the fact that the cultivation of the language as the medium of literary expression had attained perfection. The metres enunciated by Lochana are found used in Umapati, Vidyapati, Govindadas and many others.

According to Lochana, Maithili songs were composed on their own individual principles and Maithili literature was bound by its own laws in the past. The Maithili writers could think independently of Sanskrit principles of literature as it is illustrated in their bold experiments in the field of drama from about 14th century onwards. This was a departure from the past and paved the way for a new dramatic tradition in Maithili.

The first efforts to study and appreciate the language were made by the European and Bengali scholars. The credit of making extensive studies goes to George Abraham Grierson who published and translated a large number of works and laid the foundation of a critical scientific study of the language and literature. He not only showed the way on modern lines but also dominated the scene of critical study till recently.

In Maithili there are Sanskritists, Westerners and those who believe in the synthesis of these two. Sanskrit literary criticism has obviously been the most dominant force in Maithili and no Maithili critic worth the name is free from the influence of Sanskrit works like *Sahityadarpana* and *Kavyaprakasha*. Umesh Misra's translation of *Sahityadarpana*, Upendra Jha's translation of *Kavyaprakasha*, Vedanand Jha's *Kavyakaumudi*, Shyamanand Jha's *Kavyakalpadrum* and Riddhinath Jha's *Vishvabhushana* (1944) are well known works on the principles of literary criticism. *Vishvabhushana* presents illustrations of all rasas from Maithili works. It can be discussed under two heads–theories of literature and the history of their application to literature. Mention may also be made of Jayadhari Singh's *Kavyamimansa* in Maithili. It is a major contribution and has established his reputation as an eminent critic. He presents illustrations of rasa from Maithili works. There are many minor Alankara works in Maithili, like Sitaram Jha's *Alamkaradarpana*, Damodar Jha's *Alamkara Kamalakara* and Vedananda Jha's *Alamkritibodha*. Ram Chandra Misra's *Chandrabharana* is the most comprehensive work on Alamkaras. Kishore Nath Jha's *Rasanirupana* is scholarly and complete in itself. Ramanath Jha has also written *Alamkarapravesha*. Among the critical works dealing with the language we have Subhadra Jha's *Formation of Maithili Language* and Dinabandhu Jha's *Mithilabhashavidyottana*–the most scientific and exhaustive grammar written in any modern Indian language.

The first attempt at literary criticism in modern sense came to be made when vernacular literatures were adopted as subjects of study. Literary criticism has grown in Maithili with this changed attitude. Chanda Jha was well versed in traditional sanskrit principles as well as in western methods of historical criticism. Umesh Misra, through his critical studies, laid down the scientific lines of studying Maithili classics. He has succeeded in showing how both traditional and modern principles can be utilised to produce a better result. The synthesis of eastern and western critical principles has led to really some first rate literary criticism. and in this field Ramanath Jha is the greatest. His various studies on Chandra Jha, Govindadasa, Vidyapati and Kirtaniya drama etc. are sober, argumentative and represent the literary criticism at its best. Narendranath Das has applied the method of comparative criticism and his *Vidyapati Kavyaloka* stands pre-eminent in the field.

Kirana is in favour of western principles of literary critism and to this school belongs Umanath Jha, Damodar Jha (who has published his principles of literary criticism in Maithili), Jayadhari Singh, Durganath Jha Srish, Bhaktinathsingh Thakur, Jaykant Misra, Radhakrishna Chaudhary and Premshankar Singh. In his *Kavyamimansa* (2 volumes) Jayadhari Singh has tried to work out a synthesis of eastern and western ideas. The critics have applied the western principles of historical criticism including Marxian and Freudian principles. The classical school is respresented by Shivanandan Thakur in his *Mahakavi Vidyapati* (in Hindi). Damodar Jha is an eminent Maithili critic. Among others, mention may be made of Shailendramohan Jha, Mayanand Misra, Govinda Jha, Shantidhar Jha, Harimohan Misra (he has recently published his account of modern Maithili poetry). As a book of criticism Sudhansusekhar Choudhry's *Vivechana* is a very good attempt. Laliteswar Jha, Viseswar Mishra, Amaranath Misra and Radhakrishna Chaudhry have done valuable critical studies on Chanda Jha and Lal Das. Modern critical writings and studies in Maithili are influenced by the contemporary Indian and Western literature. Criticism forms a major part of modern prose. Critics often differ both in method and technique. The influence of Rabindranath is noticed, in Yatri (Nagarjuna). Somadeva, Manipadma, Mayapanda, Kirana Amara and others have adopted new forms and techniques. Traditional and Marxian views of western writers on literature have been brought to bear on the Maithili literary criticism in recent years.

Being the seat of traditional Sanskrit scholarship, Mithila could not completely free herself from the influence of Sanskrit principles of literary criticism. The

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efforts of Chanda Jha were supplemented by Ramanath Jha and others. With the introduction of English education and contact with contemporary Indian languages, there have been serious critical studies in Maithili. The critics have been guided by the scientific mehtod of enquiry and objectivity. The style is extremely polished and thoroughly artistic. Modern criticism is based on the principles of western criticism though attempts have also been made at a synthesis of eastern and western principles. The muse of the younger generation is derived from the progressive thinkers of the east and west and critics view things with scientific eyes. Principles of literary crictism are yet to acquire the heights obtained by other genres in Maithili.

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R.C.

CRITICISM (Malayalam) as an independent form of writing is a recent phenomenon. But discussion of literary matters, and to a limited extent writing on them, existed in Kerala even before the advent of serious literary criticism. This inference is supported by the existence of literary groups which used to hold regular discussions on poetry even in the earliest days of Malayalam literature. Such groups existed in the courts of most of the important royal families which governed the different parts of Kerala. Their meetings were partly devoted to the reading of literary works, discussions on them and assessment of the relative merits of poems, authors and literary schools. The gathering of a group of writers known as 'Patinettarakkavikal' in the court of prince Manavikrama, a Zamorin of Kolikkod in the fifteenth century is the most famous example of such patronage. Periodical gatherings of writers like the 'Vakyarthasadas' used to be held in the capitals of these native states. But most of these discussions were based on Sanskrit Kavyas and the Alankarasastra of ancient India. In addition to these there were several 'Kalaries' which imparted literary education and held discussions. Some of the early poets have also recorded their critical opinion on contemporary literature in their own poetical works. One finds such remarks even in the works of later poets like Puntanum Nambutiri and Kunchan Nambiar.

Apart from these instances of unwritten literary criticism, there is an anonymous treatise on 'Manipravala' literature most probably written in the 14th century. The major part of *Lilatilakam* is set apart for the explanation of Indian literary concepts. The work has been divided into eight chapters (called 'silpas'), the first three of which deal with linguistic and grammatical topics after defining the Manipravala school of poetry as distinct from the 'Pattu' school. The fourth chapter deals with 'Dosa' (a conventional concept of literary defect) and the fifth with 'Guna' (generally accepted merits). 'Sabdalankara' and 'Arthalankara' (rhyme and figures of speech) are the topics discussed in the sixth and seventh chapters respectively. The concept of 'rasa' is explained and the various 'rasas' are defined in the last chapter.)

Lilatilakam is a comprehensive treatise on the principles of literary composition applicable to Manipravala poetry. The enunciation of these principles is of a prescriptive nature. The aesthetic concepts defined in the work are conventional ones borrowed from Sanskrit. But the author has explained them with reference to Manipravala poetry. They have been made relevant to the composition, enjoyment and assessment of Malayalam literature. It gives us an idea of the quality of Manipravala poetry in general and of the relative merits of its different varieties.

In the background of the high sense of literary values and the extensive literary thought reflected in *Lilatilakam*, the nonappearance of any other work of literary criticism during the long interval between the 14th century and the last quarter of the 19th century is amazing. It can be partly explained in the light of the difficulty experienced by the writers of the period in the circulation of prose writings and in the communication of critical ideas to ordinary readers. Books similar to *Lilatilakam* might have been written in Sanskrit explaining the 'alanakara sastra'. But they have not survived. Moreover, reading of literature and all forms of response to it remained the exclusive domain of individuals and groups which had common interests.

The situation changed with the advent of printing and journalism in the second half of the 19th century. One finds a gradual but uninterrupted growth of prose writing from that time onwards. The essay and literary criticism were the two forms of literature which developed fast along with journalism in its initial peiod.

The first notable book on Malayalam literature written in Malayalam is a history of literature, *Malayala Bhasha Charitram* (1881). Its author, P. Govinda Pillai (1849-1897), revised and enlarged it in 1889. It gives a comprehensive picture of the evolution of Malayalam literature through the ages. It contains valuable data on many of the earlier writers and their works. Hence it has provided later critics and historians with a basis for further study and research. Therefore this work is important in the history of literary criticism.

Literary criticism was given a prominent place in many of the early Malayalam journals. This practice which was largely responsible for the modernisation of

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Malayalam literature, continued upto the sixties of the 20th century. Most of the journals established in the 19th century used to publish book reviews as a matter of policy. This marked the commencement of regular writing and publication of literary criticism and of the practice of assessing contemporary literature for the benefit of ordinary readers. The book reviews written by the veteran journalist, Kantatil Varghese Mappila (1858-1904) for *Kerala Mitram*, a weekly established by Devaji Bhimaji in 1856 and those published in *Kerala Patrika*, another journal started in 1884 by Kunnirama Menon (1858-1936) *set the trend. Malayala Manorama* (estd. 1890), the renowned journal started by Varghese Mappila, also encouraged literary criticism. The most important critic among the journalists of this period was C.P. Achuta Menon, the editor of *Vidya Vinodini* (estd. 1890). In addition to book reviews, this journal published articles explaining the basic concepts of Indian aesthetics like 'rasa' 'dhvani' and 'alankara'. Achuta Menon's reviews reflect his wide knowledge of earlier literature, a high sense of values and a consistent approach.

There were two important centres of literary activities at that time, one at Kodungallur and another at Trivandrum. The former, sometimes referred to as the 'Kodungallur Kalari', consisted of a group of writers presided over by Kunikkuttan Thampuran (a prince: 1864-1913) and attended by most of the outstanding poets who lived in central Kerala. They used to hold regular discussions on the poems read out in their gatherings. Thus, a kind of informal and unwritten literary criticism developed at Kodungallur. This led to a simplification of the poetic style and an increased depiction of contemporary social life.

The second group was headed by another scholar and poet, Kerala Varma Valiya Koyil Thampuran (a member of the Travancore royal family: 1845-1914). His contributions to literary criticism consisted mainly of introductions to the works of younger writers and poets. Kerala Varma used to encourage poems of all kinds. But in his speeches and private discussions he took a firm stand in favour of the revival of the classical form of poetry, with particular emphasis on the elegance of diction. This resulted in the emergance of a strong neo–classical tendency in Malayalam literature.

Varghese Mappila, the editor of *Malayala Manorama* created a third centre of literary activity at Kottayam which eventually became the nucleus of the first all–Kerala organisation of writers. Within a short period he was able to create an atmosphere conducive to literary criticism. Varghese Mappila and many of his friends felt the necessity of forming an organisation to promote creative criticism and prose writing in general. An organisation called 'Bhasha Poshini Sabha' was formed for this purpose in 1891. From 1896 onwards the Sabha published a periodical named *Bhasha Poshini* with the aim of giving proper direction to the writing and appreciation of literature. It made valuable contribution to the growth of literary criticism.

In the same period A.R. Rajaraja Varma, (1863-1918) a scholarly poet and nephew of Kerala Varma, rose to eminence. He disagreed with his uncle on the requirements of good poetry. He attached more importance to the 'bhava' expressed in poems than to their outer form and did not favour the neo–classical trend in which artificial embellishment and blind application of conventions received greater attention. On the other hand Kerala Varma advocated strict adherence to conventions and emphasised the importance of alliteration in poetry. He stated that 'dvitiyakshara prasa' (correspondence of the second syllables of all the lines in a stanza) was indispensable to Malayalam poetry. At one stage this conflict of ideas erupted into an open controversy which is generally known as 'Prasavada'.

The controversy was sparked off by an article which appeared in *Manorama* and by a speech delivered by K.C. Kesava Pillai (1868-1913), a disciple of A.R. Rajaraja Varma, voicing this criticism of the practice adopted by some poets to observe 'dvitiyakshara prasa'. His observations provoked Kerala Varma to such an extent that he reacted violently. These marked the commencement of a public debate. Most of the Malayalam poets of the period took sides in the controversy. At last, a few who had taken a neutral stand intervened and put an end to the controversy on the basis of a compromise formula drawn up by Rajaraja Varma himself. It was agreed upon that 'dvitiyakshara prasa' may or may not be used according to the discretion of each poet without affecting the essential qualities of poetry. Even this compromise was a victory for Rajaraja Varma's camp, because they had successfully questioned the sanctity of conventions like the observance of 'dvitiyakshara prasa'.

The specific questions raised in the debate was the desirability of observing 'prasa' as a rule in poetry. Those who opposed the convention argued that it was not so essential as to compel the poet to observe it even by mutilating some words, incorporating superfluous words and neglecting the content of poetry. To the present day reader the topic itself might appear to be silly. But many related questions were also referred to by the followers of Rajaraja Varma in the course of the debate. They were trying to give a new direction to Malayalam literature by discouraging the tendency towards the mechanical application of conventions and by establishing the supreme importance of the experience (rasa) conveyed by poetry. The implications of their stand become clearer in the light of the romantic elements noticeable in the works of Rajaraja Varma and his followers. Prasavada was the first general debate in Malayalam on the guiding principles of literature. Most of the writers of the period were involved in it. The debate inspired some original thinking on th

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subject and produced a sizeable quantity of critical writing.

While the development of journalism created a form for the regular assessment and orientation of literature, the growth of the modern system of education created a class of people interested in the academic study of aesthetics. The field of creative criticism as well as that of academic studies required books for guidance. A.R. Rajaraja Varma produced concise reference books on Indian aesthetics and the general principles of prose–writing. In *Bhashabhushanam* he summarised the most important aesthetic theories of ancient India, especially those pertaining to 'rasa', 'dhvani' and 'alankara' and defined each rasa and alankara. The brevity, clarity and simplicity of his explanations are remarkable and the definitions are generally accompained by examples taken from Malayalam literature. In the second book entitled *Sahityasahyam* Rajaraja Varma has tried to familiarise the reader with the various aspects of prose–writing.

Rajaraja Varma's introductions to his own translations of *Shakuntala* (the Sanskrit play of Kalidasa) and to *Nalacharitam*, an attakkatha in Malayalam (by Unnayi Varier), are models of appreciative criticism, while his introduction to Kumaran Asan's poem entitled *Nalini* is a fine example of creative criticism. In the latter he deviated from the conventional interpretation of Indian aesthetic theories and mechanical application of definitions practised by other critics and boldly welcomed Asan's new concepts of spiritualised love and lyrical poetry. This became a green signal for the transformation of Malayalam poetry.

The role played by Rajaraja Varma in shaping the new trend in Malayalam literature had two significant aspects. Even though he himself was a poet it was the effect of his opinions as a critic that became decisive. Thus a critic emerged as the spokesman of resurgent poetry and as the mentor of the new generation of writers who advocated a change in poetic form. This predominant position acquired by literary criticism within a short time was maintained throughout the first half of the twentieth century. There appeared on the scene a number of critics with a decisive voice in the shaping of new literary trends. Rajaraja Varma also tried to integrate the essential features of Indian literary traditions with those of the romantic tendency in western literature. He did not say this in so many words. But some of his followers undertook the responsibility of explaining this point of view of fulfilling the mission. At the same time they differed among themselves for some time in regard to the relative importance of the tradition and the new tendency. Some others stuck to the Indian tradition in their approach to poetry, recognising the new tendency just in the case of other branches of literature adopted from the West. Yet, in course of time, the critics' affinity to the native tradition faded out and for all practical purposes western standards became the basis of all types of literary criticism.

The most noteworthy critic after Rajaraja Varma was one of his beloved disciples P.K. Narayana Pillai (1878-1938), generally known by the title 'Sahitya panchanana'. He was a scholar with an intimate knowledge of English literature and western ideas in general. But he was unable to reconcile himself to the unconventional manner in which the greatest poets of his period like Kumaran Asan wrote poems. He was uncompromising in his faith in traditional values. At the same time his knowledge of world literature persuaded him to emphasise the lyrical aspect of Ezhuttacchan's epic poems. Sahitya panchanana's monographs on Ezhuttacchan and two other masters of Malayalam poetry, Cherusseri and Kunchan Nambiar, are classics in literary criticism. He was also one of the pioneers of literary research in Malayalam. Attur Krishna Pisharoti (1875-1964) one of the commentators of *Lilatilakam*, Vadakkumkur Rajaraja Varma who wrote a survey of Kerala's contribution to Sanskrit literature, P.Krishnan Nair, (1891–1957) who undertook a detailed discussion of 'alankaras' in *Kavyajivitavritti* and Ulloor S. Parameswara Iyer (1877-1949) the poet and historian of Malayalam literature, were some of the other prominent critics who valued the literary heritage of India more than the foreign models. P. Anantan Pillai, (1886-1966) another disciple of Rajaraja Varma and a biographer of Milton and Chelanattu Achuta Menon, (1894-1952) tried to combine the Indian and western approaches, whereas Ramavarma Appan Tampuran (1875-1941) and P. Sankaran Nambiar (1892-1954) leaned more towards western models. The two great poets of the period, Kumaran Asan (1873-1924) and Vallattol Narayana Menon (1878-1958) used to write book reviews in the periodicals *Atmaposhini* and *Vivekodayam* respectively. Ennakkattu Rajaraja Varma (1853-1917), Oduvil Kunnikrisna Menon (1869–1916), and Kadattanattu Udaya Varma were three other writers who belonged to the traditional school of literary criticism. C. Antappai (1862–1936) was the first writer who surveyed the dramatic literature produced in Malayalam on the model of Sanskrit drama.

Most of the critics of the period were mainly concerned with the aesthetic aspects and moral contents of literature. The social life portrayed in them was seldom discussed. But there was a conspicuous exception to this general pattern. K. Ramakrishna Pillai (1878–1916), who was a rebel in the political and social fields, favoured the evaluation of literary works on the basis of the social philosophy reflected in them. He opposed the conventional approach vehemently and encouraged other writers to use literature as a means of criticising the evils of contemporary society.

The reaction against the revival and imitation of the classical form of literature resulted in the development of indirect criticism also. The burlesque was one of the most important forms assumed by such criticism. A noteworthy

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example is *Chakkichankaram* a work written by Munshi Rama Kurup ridiculing the mechanical imitation of the few successful 'Bhashanatakas' (vernacular plays) modelled on ancient Sanskrit plays. These works had a sobering effect on over-enthusiastic imitators. At the same time it ultimately caused an almost total disappearance of many indigenous forms of poetry and drama.

But a similar attempt made in later decades to discourage the writing of meaningless verse in the name of mysticism and the indiscriminate imitation of European poems did not produce the desired effect because of the general tendency to accept the western models as modern and progressive. The fate of the pieces of burlesque and parody written by M.R. Nair (1903-1943) deserve mention in this connection.

The first quarter of the 20th century witnessed the proliferation of distorted imitations of English novels and poems. Most of the models belonged to the early romantic period of English literature. This tendency brought about a stagnation in Malayalam prose–writing which was still in its formative period. It was at this stage that A. Balakrishna Pillai (1889-1960) came forward to guide the younger creative writers towards a meaningful assimilation of the new trends in European literature. He was able to introduce into Malayalam a number of movements like realism and symbolism. In his book reviews and introductions to the works of other writers he tried to analyse the new literary forms and put them in perspective. He also wrote books containing definitions and illustrations of western literary concepts and movements, the best example being *Rupamanjari*. He used to classify literary works quite dispassionately on the basis of objective definitions without attempting to assess their aesthetic, psychological or sociological effects. Malayalam literature is very much indebted to him for the widening of its horizons and for the growth of realism in fiction and drama. Under his influence, the adoption of western literary forms acquired a meaning and a purpose. But his exclusive preoccupation with definitions and classifications has indirectly encouraged less imaginative writers to be satisfied with the mechanical application of such definitions both in creative writing and in criticism. He confined himself to technical criticism and naturally some of his writings have been collected under that title.

Kuttikrishna Marar (1900-1973) and Joseph Mundasseri (1903-1977) were two of the most effective critics after Balakrishna Pillai. They represent two categories of the scholars of those days who developed vastly different approaches to literature after having started as the products of the same tradition inherited from Sanskrit. A common desire to integrate the Indian and western approaches and to emphasise the essential unity of the values inherent in great literary works of all ages made their contributions complementary to each other. At the same time Mundasseri differed from Marar substantially in his outlook. Initially, he viewed literature as an aesthetic creation rooted in the realities of life experienced by man as an individual. Later, he became interested in evaluating literature on the basis of its immediate sociological value and in appearing as the champion of a cause, social or literary. This preoccupation with the sociological aspect of literature did not make him lose sight of its aesthetic aspect. But in his work entitled *Rupabhadrata* he projected the aesthetic perfection of literary works as something different from the merit of their contents. On the other hand, Kuttikrishna Marar viewed these two aspects of literature as inseparable. He stuck to his original view that literature is an aesthetic recreation of the experiences of human life. He accepted the motto 'art is life itself' and gave that title to a collection of his critical writings. He preferred to judge literary works on the basis of their 'bhavasilpas' or internal structures. Both Mundasseri and Marar dealt mainly with the ethical value and the most conspicuous elements of literature like the plot, characterisation, ideas and ideals and did not pay much attention to subtler elements like imagery.

Kuttipuzha Krishna Pillai (1900-1971) was a supporter of the progressive literature movement. He attached importance to the sociological content of literature and evaluated it on the basis of the message conveyed by it. His opinions were based on the western approach. M.P. Paul (1904-1952) was a product of modern education in English literature and was one of the leading members of the progressive literature movement. But surprisingly, he respected the Indian tradition in art and literature, valued the aesthetic aspect of literary works and held balanced views on all the relevant topics. His writings include those on style, on the sense of beauty and the structure of the novel and the short story.

Apart for Kuttikrishna Marar, a few other writers also continued to cherish the traditional values of literature. They recognised the tradition from the period of neo–classicism to that of the semi-romantic poetry of Vallattol and Ulloor and the adoption of new literary forms like the romance. Still they favoured the retention of some of the traditional elements in contemporary literature. M.R. Nair (1903-1943) usually known by his pen–name 'Sanjayan' and K. Bhaskaran Nair (b. 1913) extolled the poems of Ulloor while P.Damodaran Pillai (b. 1907) valued the earlier poems of Vallattol for the above reason. All these critics were opposed to the concept of 'progressive literature' in varying degrees. But their views did not carry conviction in the changed circumstances.

The forties of the 20th century witnessed a substantial expansion of literary criticism in Malayalam. It received liberal encouragement from many quarters, especially from periodicals. Naturally a number of new writers entered the field. Most of them were products of the new literary atmosphere conditioned by western influence. At

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the same time a few also retained their links with the past. An important development of this period was the growth of a semi–academic type of appreciative criticism. A large section of the new critics avoided sharp controversies. Among them U. Govindankutti Nair (1906-1966) tried to evaluate contemporary works in a dispassionate manner on the basis of generally accepted principles. S. Guptan Nair (b. 1919) introduced to the readers many writers and classics of world literature and interpreted the new trends in Malayalam from an academic point of view. His balanced approach is evident even in his attempts to channel the new trends along the more acceptable lines. K.M. George specialised in objective criticism, literary surveys and comparative studies of various literature. K.N Ezuttacchan and K.M. Daniel (b. 1920) contributed to academic criticism. Others like S.K. Nayar (b. 1917) and Vakkam Abdul Khadar (b. 1912) wrote literary articles and treatises on matters of contemporary relevance. Murkottu Kunnappa (b. 1905) was one of the few writers who attempted a criticism of literary criticism. N. Krishna Pillai (b. 1918) also wrote on comtemporary trends and creative works with an academic interest; but unlike the other academicians he has expressed strong opinions in favour of or against particular trends. There are a few others who follow the path of Mundasseri and utilise criticism as a means of giving a new direction to creative literature. This group includes some prominent writers who have made outstanding contributions to academic criticism. N.V. Krishna Varier (b. 1916) who has written an elaborate treatise on poetic style in the form of an introduction to the study of Vallattol's poems, has also advocated a planned effort to develop creative literature along particular lines. Sukumar Azhikkode, (b. 1926) the author of some of the best known treatises, on the work of recent poets is outspoken in his dislike of certain aspects of contemporary literature. M. Krishnan Nair (b. 1923), the only critic engaged in a regular survey of new writings, wields considerable influence on public opinion.

Another tendency which gathered strength in the forties was that of applying the concept of committed literature in criticism. Most of the writers who adopted this approach were associated with the Communist Party of India. They wanted creative writers to accept the Marxian interpretation of history, to align themselves with the revolutionary forces of the world and to subscribe to the idea of human progress through class struggle. They initiated the practice of interpreting and assessing each literary work in the light of the Marxian analysis of the socio-political set-up of the period. E.M.S. Nambuthiripad (b. 1909), M.S. Devadas (b. 1912), K. Damodaran (1912-1976) and V.T. Induchudan (b. 1919) were among the writers who laid the foundations of Marxian literary criticism in Malayalam.

From the beginning of the second half of the 20th century onwards there has been a general tendency among Malayalam writers for a reappraisal of the existing literary movements, a search for enduring literary values and a reorientation of all branches of literature. This tendency, strengthened by a growing knowledge of the new trends in western literature, has also been evident in literary criticism. At the same time ideologically motivated criticism had also its sphere of influence during this period. Pavanan (b. 1926 d. 1984), the Secretary of the Kerala Sahitya Akademi, P. Govinda Pillai (b. 1926), Tayattu Sankaran (b. 1926), A.P.P. Nambutiri (b. 1929), M.S. Menon, K.P. Saratchandran (b. 1941) and S.K. Vasantan are representatives of this school of criticism. A number of younger writers also have followed their footsteps. Some of the Marxian critics do recognise the creative value of any literary work irrespective of the sociological interpretation that may be given to its content. But all of them are Marxian intellectuals who believe that the ultimate value of literature depends on its contribution to human progress which, according to them, is possible only through the struggle of the organised working class against the reactionary forces. The growth of sociological criticism has directly or indirectly induced all creative writers to aim at a meaningful and effective portrayal of social life. Many of the Marxian critics are content with merely restating their sociological approach and rigidly applying it in the assessment of creative writings. A comprehensive system of Marxian aesthetics is yet to develop in Malayalam.

The majority of new critics who attained prominence in the fifties asserted their individuality. At the same time they tried to assimilate the modern concepts of literature and principles of literary criticism which had emerged in the west. They were called upon to interpret diverse literary movements and to provide the reader with a new sense of values. All these necessitated intensive efforts to understand the processes of literary creation and enjoyment with reference to the changes which were taking place in human life. Adequate knowledge of the different theories of literature and specialisation in particular fields became inevitable. Criticism could no longer be confined to the application of a single set of rigid principles. The age of super critics also came to an end.

C.J. Thomas (1918-1960), one of the new writers who had made their presence felt in the late forties, started the process of revolutionising the sense of values. He was a rebel endowed with a fine sensibility and a rare spirit of dedication. Even though he was an advocate of realism, he had utter contempt for everything superficial and mediocre. Therefore he encouraged the really creative and brave new attempts to depict the undercurrents of life. One of his collections of essays is entitled *Dhikkariyute Katal* (The Quintessence of the Rebel.) All the new critics who came after C.J. Thomas were not so much concerned with the revolutionary aspect of literary creation. The attitude of most of them was conditioned by the

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trends which were predominant in contemporary literature.

Writers like Sukumar Azhikkode (b. 1926), M. Lilavati (b. 1929), M.K. Sanu (b. 1929) and P.K. Balakrishnan (b. 1927) tried to discover the characteristic features of the works of individual writers and to evaluate them against that background. Lilavati's *Varnaraji* (The Spectrum), Sukumar's *Asante Sitakavyam* (Asan's poem on Sita) and Balkrishnan's books on Chantu Menon and Asan are some of the noteworthy results of this quest. M.V. Vijayan and Lilavati tried to apply modern psychology in analysing the works of poets like Vailoppilli and Changampuzha M. Achutan (b. 1930) and K.M. Tarakan (1930) contributed to the growth of theoretical criticism through their books on western aesthetic theories. Along with Lilavati they also tried to define and survey different literary movements. K.P. Sankaran's (b. 1939) efforts to evolve a new type of appreciative criticism are also important. M.P. Sankunni Nair (b. 1917) conducted indepth studies of a number of poems. K. Surendran (b. 1921) and P.K. Balakrishan studied the poetical works of 'Asan' against the background of his biography. K. Raghavan Pillai (b. 1920), Chemmanam Chakko (b. 1926), M.P. Panikkar (b. 1928), Akavur Narayanam (b. 1929), K. Ramachandran Nair (b. 1930), P.V. Velayudhan Pillai (b. 1931), V.S. Sarma (b. 1936), George Irumpayam (b. 1938), George Onakkur (b. 1941), and K.M. Prabhakara Varier are some of the other writers who contributed to the growth of academic criticism in the new context.

Recently academic criticism has begun to acquire new dimensions through the writings of critics like M.K. Sanu, K. Ayyappa Panikkar (b. 1930), K.S. Narayana Pillai (b. 1931), Thomas Mathew (b. 1940), M.M. Bashir (b. 1940), and Rajakrishnan who try to apply the test of modern sensibility in the study of individual authors, their works and literary movements. Sanu's monographs on poems like Trupatam nuttantinte Itihasam, study of the novel *Ummaccu*, Narayana Pillai's study of poet Channampula, Bashir's interpretation of the poems of O.N.V. Kurup and Rajakrishnan's analysis of the poems of Madhavan Ayyappat are a few examples of this type of criticism. Studies of various elements of literature like imagery and style are the other contributions of these writers.

With the growth of modernism in Malayalam poetry, fiction and drama in the course of the sixties, some critics like Ayyappa Paniker, Narayana Pillai and Thomas Matthew ventured to explain the essential features of the new movement from an aesthetic point of view stressing its inherent, though hidden, links with the inevitability of a change in the writer's sensibility. Another school of criticism represented by Narendraprasad and a few creative writers, projected modernism as a bold new venture of the young writers who have acquired the correct vision of life and art after discarding the remnants of romanticism and mechanical realism. A few other writers like M. Gangadharan and K.P. Appan have welcomed modernism on similar, but not identical, grounds. Recently some of the younger writers like Sachidanandan (b. 1946) and B. Rajivan have tried to give a new definition to modernism, making it an integral part of the latest movement for socio-political revolution. On the other hand, most of the critics who are inclined towards romanticism and realism vehemently oppose the concept of modernism. This conflict of opinions has developed to such an extent as to disturb the whole literary atmosphere.

Literary criticism was promoted by certain literary organisations and periodicals. Kavita Samiti an organisation established for the promotion of poetry in 1952, the C.J. Thomas Memorial Committee and the Kuttikrishna Marar Memorial Committee have compiled useful papers of literary criticism. *Mangalodayam*, a monthly published from Trichur for many years, *Kerala Kavita*, a quarterly devoted to the development of poetry, *Samiksha*, *Bhasaposini* and the periodical publications of the Kerala University the *Sahitya Parishad* and the Sahitya Akademi have also contributed to literary criticism.

From the time of A.R. Rajaraja Varma onwards many writers have shown interest in literary research and in the preparation of histories of literature. Besides, Sahityapanchanana and Ulloor, many others like R. Narayana Panikkar (1889-1959), Krishna Pisharodi and Chalanattu Achuta Menon were engaged in literary research in the first quarter of the 20th century. Their work was carried forward by Suranatu Kunnan Pillai, Ilamkulam Kunnan Pillai (1904-1973) P.K. Narayana Pillai (b. 1910), K. Raghavan Pillai (b. 1920) and K.M. George. Further work in this field has been taken up by scholars attached to the Universities of Kerala. Ulloor, Narayana Panikkar, Krishna Pisharodi, Achuta Menon, A.D. Harisharma (1896-1972), P.K. Parameswaran Nair (b. 1903) and N. Krishna Pillai are among those who wrote histories of literature. The separate histories of prose literature and poetry published by T.M. Chummar (b. 1889) and the exclusive histories of poetry (by Lilavati), Novel (by K.M. Tarakan) and Drama (by G. Sankara Pillai b. 1930) brought out by the Sahitya Akademi are the other important works of this kind.

Most of the critical writings in Malayalam are devoted to the discussion of poetry. O. Antappai wrote a survey of the earliest form of dramatic literature in the language. Later, A.D. Harisharma produced a book consisting of definitions of the dramatic forms and concepts adopted from Sanskrit. Mekkolla Parameswaran Pillai introduced the readers to the various forms of western drama. Kattumatam Narayanan (b. 1932) is the author of a comprehensive book on the evolution of Malayalam drama. *Uyarunna Yavanika* (Rising Curtain) by C.J. Thomas is another survey of this branch of literature with particular emphasis on the development of the stage. This field of criticism has received attention from some of the

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writers like G. Sankara Pillai, Kavalam Narayana Panikkar (b. 1928), and Ayyappa Paniker. Among those who undertook exclusive studies of Malayalam fiction, are M.P. Paul, P.K. Balakrishnan, M.Achutan, K.M. Tarakan, T.N. Jayachandran and K.P. Saratchandran.

In the course of the 20th century many scholars tried to interpret the aesthetic theories of ancient India for the new generation of readers. Through their writings Malayalam literary criticism has retained its links with the traditional Indian aesthetic theories in modern times. Many books have been written on western aesthetics also. For example, Vedabandhu has tried to explain the aesthetic theories of ancient Greek scholars through the translation of selected passages supplemented by short comments. M. Achutan and K.M. Tharakan have produced two separate volumes containing short explanations of most of the important aesthetic theories which originated in Europe. The aesthetic aspect of modernism became a subject of controversy in the third quarter of the 20th century, and prompted many critics to study literature from the theoritical point of view as well.

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K.S.N.P.

CRITICISM (Marathi) as such did not come into existence until the advent of the British rule. It is well known that the medieval Marathi poets from Mukundraj–Jnaneshvar to Sridhar–Moropant have borrowed their material extensively from Sanskrit classics, and yet not even one of them had ever tried to enunciate the fundamental tenets of Sanskrit Kavya Shastra (poetics). Sanskrit Kavya Shastra, derived from Bharata's *Natyashastra* and enriched by literary thinkers like Dandi, Bhamaha, Vamana, right down to Anandvardhana, Abhinavagupta and Jagannatha should have provided a sort of critical background for such poets. But it was not to be.

The Marathi encyclopaedist S.V. Ketkar has written a research thesis *Maharastriyanche Kavya Parikshana* (1928) in which, after a studious resume of the Marathi literature until the dawn of 19th century, he has come to the conclusion that the whole literature covering about 600 years does not give any kind of evidence pertaining to literary criticism. The later poets like Morpant may pay homage to the earlier masters, but even then they did not mention one single characteristic of literature, which can be attributed to even one of the master's greatness as a poet. The earlier masters like Jnaneshvar for instance must have been well-versed in Kavyashastra and some of them, again like Jnaneshvar have often referred to the concept of Rasa, but that too very loosely. The poet Jnaneshvar says in his *Bhavartha-Dipika* that his favourite Gita-Bhashya will supersede even Sringara, the foremost Rasa; and a poet like Raghunath Pandit later on exploits the same Sringara Rasa for a simile, saying that Nala, the hero of his epic, shone like Sringara among the nine Rasas. Both the poets held rightly that Sringara was 'Rasaraja'. But neither of these great poets turned his attention to drama, which was the repository of all the Rasas. Hence it can be safely surmised that the medieval literature does not take into account any kind of literary criticism. The same period is covered by M.G. Deshmukh's *Marathiche Sahitya-Shastra* (1940), which distinguishes Marathi criticism from that of Sanskrit.

Even after the advent of the British rule it took a few decades for the Marathi writers to come to grips with literary criticism. When Dadoba. Panduranga prepared his *Yasoda Chintamani*, (1865) a critique of Moropant's *Shoka-Kekavali*, he composed a treatise, which attempted to bring out the literary beauties inherent in Moropant's lyrical composition. But when the author offered his work to the members of the Dakshina Prize Committee he met with a very strong opposition with regard to his interpretation of the *Kekavali*. Eminent scholars like Krishnashastri Chiplunkar maintained, that Moropant himself was not a poet of very high order and Justice Ranade vehemently argued, that Moropant took undue liberaties with the concept of god head. Chiplunkar's illustrious son Vishnushastri, a few decades afterwards wrote a extensive treatise on Moropant as a poet, in which he had to argue with his distinguished father about the merits and demerits of the poet's work. This controversy, which dealt with the various aspects of literary criticism, started sometime in the later half of the last century and was carried on into the next century and many critics like Hansa and Modak participated in it. Thus *Yashoda Chintaman* provided an impetus for some kind of literary criticism.

Vishnushastri Chiplunkar was perhaps the first critic, who analysed the merits and demerits of the Sanskrit classics, and in his *Sanskrit Kavi panchak* his keen sense of appreciation and appraisal of the great Sanskrit poets is evident. He pays rich tribute to the Sanskrit classics, enumerating their glorious qualities, but at the same time he has also drawn attention to some trends in the Sanskrit classics, which deserve some censure. For instance, he has the courage to find faults with Kalidasa's *Ritusamhara* saying boldly that his descriptions of the various seasons

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offer merely a traditional catalogue of each season's peculiarities mentioning at the same time that even the great Kalidasa did not observe the natural cycles first hand and was content with the traditional account, His appraisals of Kalidasa's plays and the *Meghaduta* are remarkable for their wise and shrewd observations pertaining to their literary merits. While Vishnushastri was busy with his criticism of Sanskrit classics, another critic, equally wise and shrewd K.B. Marathe was busy with the criticism of the contemporary novel and drama. His short essay on the novel and the drama entitled *Naval Va Natak* (1872) lays bare the faults apparent in the two forms and censures the defects inherent in the contemporary novel and drama. Chiplunkar had also written some intelligent reviews of contemporary plays like *Thorale Madhavrao Peshave*, *Jayapala* and *Manorama*. His essay on Lokahitvadi (1880) turned out to be controversial in the end and later on a pretty long thesis on Moropant's poetic works, also raised quite a storm over his estimate of Moropant. But in the meantime he had written two very valuable essays on the right approach towards poetry and literary criticism, which form the nucleus of the modern literary thought.

This period however is not marked by any contribution towards poetics, critics only felt happy enumerating the Sanskrit Alankaras. Before the end of the last century Justice Ranade had written an erudite resume of contemporary literature, one is 1865 and the other in 1898. Ranade's latter *Note on the Growth of Marathi literature* was inspired by the thought of creating some suitable atmosphere for the study of Marathi literature in the Bombay University. Moropant's *Shloka Kekavali* had primarily generated an enthusiasm for literary criticism some-time in the latter half of the last century and the end of the century saw the publication of S.V. Paranjape's criticial appreciation of the same work in 1896. The controversy over Moropant's poetic works was carried on to the next century and critics like Pangarkar, B.A. Bhide and Banahatti wrote their books on the same issue.

The dawn of the 20th century gave an impetus to the discussion of some controversial problems pertaining to the theoretical approach towards literature. The main problem concerned seems to be the primary object of literature, and some eminent literary thinkers like S.K. Kolhatkar, H.N. Apte, N.C. Kelkar, Vaman Malhar Joshi and N.S. Phadke have time and again turned towards the consideration of the same problem: What constitutes literature and what motivates the creation of literature? Each one of them has maintained that the primary object of literature is to provide entertainment, but each one of them at the same time appears to be confused when he comes to think of the political and social problems of the time as reflected in contemporary literature. Each one of them seems to suggest that entertainment may be the primary object of literature but consideration of the didactic message in any literary work may enhance its value. All these learned thinkers, it appears, echo the gist of what Tolstoy had laid down in his thesis: *What is Art?* All of them lay stress on the primary object of entertainment, but when they come to brass-tacks, they forget the fundamental object and seem to say that political or social implications should also be taken into consideration. This kind of confused thinking about the fundamental issues of literary criticism lessens to a great extent the salutary effect of what they have to say. These thinkers seem to say that entertainment should be and in fact is the primary object of literature, but there are social and moral issues to be considered. All of them feel that all literature should and must follow the tenets of Truth, Goodness and Beauty, but they find it rather difficult to dissolve the inherent conflict of the three concepts. The important point to note is that such thinkers like Joshi and Phadke and of the later days Mardhekar have dealt with the very issue in their own ways and not one of them has avoided it. Each one of them has faced the issue boldly with competence and skill to match but the resulting controversy seems to be inevitable.

It appears that the path of literary criticism did never run smooth anywhere for various reasons. With Marathi literary criticism the ascent over the path was rather difficult, because it had to face two different and somewhat conflicting theories of literature. One was the theory of literature as enunicated in the Sanskrit poetics, and other as enunciated in the European poetics. This was the dilemma, which could not be confronted easily.

In the first place, the Marathi critics were not completely coversant with Sanskrit poetics. R.S. Jog did some service to Marathi criticism, when he published his *Abhinava Kavya Prakasha* (1930) which was followed by D.K. Kelkar's *Kavyalochana* (1931). In 1942 appeared K.N. Vatve's *Rasa Vimarsha* and Jog composed a literary treatise *Saundaryashodha Ani Anandbodha* in 1943. G.T. Deshpande brought out his *Sanskrit Sahitya Shastra* in 1957. Marathi literary criticism had to wait till 1957 for the translation of Aristotle's Poetics by G.V. Karandikar.

In the meantime B.S. Mardhekar had been busy writing his essays in literary criticism, which were posthumously collected in a volume called *Saundarya Ani Sahitya* (1955). Mardhekar was well acquainted with the norms of contemporary literary thought of the western thinkers, and his essays in literary criticism provided a stepping stone which led to the understanding of modern concepts of literary criticism.

While such books, dealing with ancient and modern theories of literature were in the making, N.C. Kelkar and V.M. Joshi were writing several penetrating essays dealing with a variety of literary problems. N.S. Phadke's *Pratibha Sadhan* (1931) did not care much to consult ancient or modern literary theoriticians, hence his book for sometime came to be considered as a sort of landmark. *Pratibha Sadhan* was the first work of some magnitude to

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deal with the theoretical as well as formal aspects of literature. It dealt with several modern forms of literature like the novel, the drama, the short story, and later on the personal essay. It is rather curious to note that Phadke failed to take any cognisance of poetry in a treatise which presumed to deal with Pratibha or inspiration

The Marxist approach towards literature also found its voice in Lalji Pendse's *Sahitya Ani Samaj-Jivan* (1935). The Marxist approach towards literature was later on incorporated in several essays and books written by P.Y. Deshpande, D.K. Bedekar, G.B. Sardar, N.B. Phatak and such others.

Marathi literary criticism in its initial stage was bound to face many obstacles. In the first place, medieval Marathi literature for centuries together was devotion oriented, and it had practically lost all contact with the ancient Sanskrit poetics, which was mainly related to the twin forms of the drama and the epic, but the medieval Marathi literature was not at all concerned with these two forms. Then during the period of transition, from the end of the Maratha rule and establishment of the British domination, there was quite a lull in Marathi literature. It was then that the Marathi writers became conscious of English literature and its various forms like the lyric, the novel, the drama, the short story, the personal essay, the biography and the autobiography. Marathi writers then started to compose their works either in translation or in imitation of such various forms. But then there were no guidelines to work upon. Naturally creative Marathi writer was faced with a dilemma. For instance Kirloskar in 1880 composed his play *Shakuntala*, which had a reference to the traditional Sanskrit drama. But then after a lapse of two years when he turned to original composition and created a master-piece *Saubhadra*, he had to take resort to what he called the English Rasas. In the meantime he must have felt, that the ancient Rasa-theory was not adequate enough for his new undertaking, and hence he referred to the (non-existent) English Rasas. What he meant thereby was simply that the ancient Sanskrit Rasa theory could not be applied to his original work. The same was true about other kinds of creative works in the various forms of literature. A poet like Keshavsut had to define his approach towards the new kind of poetic compositions he had undertaken without any reference to the ancient traditional Sanskrit approach towards poetry. So it was in the fitness of things, that the literary thinkers had to acquaint themselves with ancient Sanskrit and modern European theories of litertature.

It is rather interesting to note that the Marathi critics of literature were also a bit confused when they undertook the review of contemporary literary works. This kind of confusion is apparent in the reviews of various books in different genres. For instance, reviewer like S.K. Kolhatkar, while reviewing the dramatic works like *Saubhadra* (1903) and *Totayache Banda* (1914) had to discuss certain conflicting norms, both ancient and modern. When a novel or a play was to be considered, very often the social aspect of such works assumed paramount importance, at the cost of aesthetic appraisal. A glaring instance of such a confused approach can be evidenced in the contemporary reviews of a discursive novel like Vaman Malhar Joshi's *Ragini*. The novel is replete with countless irrelevant discussions of various controversial topics, cultural, national, religious, social and educational and the life. The contemporary critics extolled the philosophical aspect of such irrelevant digressions, and failed to consider the aesthetic aspect of the novel. If a certain novel or play was concerned with some contemporary issues like child-marriage, dowry, female education or some such issue, the critics felt, that it deserved all attention and the aesthetic valuation was completely ignored. Later on when formalist critics like Mardhekar came to hold ground, they undertook to inspect and examine each word in a poetic piece, but failed to evaluate the total impact of the composition itself. Likewise the Marxist critics argued about the politics, social aspect inherent in a novel or play, and consequently ignored the aesthetic approach. This kind of confusion among the literary critics is evident throughout the annals of Marathi criticism. The outlook towards any kind of literary composition is bound to be subjective and entirely dependent on the personality of the critic, and hence literary criticism everywhere has to face some kind of difficulty of this sort. Intelligent criticism is not rare. What is rare is total criticism which considers all the aspects of a given work of art. There is for instance an eminent critic like Srikrishna Keshav Kshirsagar who calls himself a romantic and his criticism is tinged with his romantic approach. The same can be said about the Marxist interpreters of Marathi literature like Muktibodh whose stress is mainly on political and social upheaval. They tend to forget about the aesthetic appraisal. Even a distinguished critic like D.K. Bedekar finds fault with Mardhekar's poetry, simply because its approach is pessimistic, for the simple reason that the Marxist approach must be optimistic. Even well-known critics like W.L. Kulkarni of the new school find themselves helpless, when they have to deal with theoritical concepts concerning the relationship of truth, goddness and beauty. However all this goes to prove that the present Marathi criticism is very much alive. There are thus various schools of literary criticism and their competent exponents.

Literary criticism is not however the prerogative of the so called literary critics only. When eminent historians of Marathi literature prepare their monumental literary histories, they not only jot down but also interprete the facts and interpretation has to grapple with astute criticism of facts. Literary historians of the calibre of V.L. Bhave and D.K. Kelkar when they undertake the task of writing the literary history of a particular period have to be

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literary critics of a very high order. Their histories are marked with critical estimates of the writers and their works, and these critical estimates are worthy of seasoned literary critics. Kusumavati Deshpande and Narhar Kurundkar have dealt with Marathi novel, S.N. Banhatti with the earlier Marathi drama and Ram Kolarkar with the short story. They reveal themselves in such histories as competent literary critics. Banhatti's *Natyacharya Deval* is an exemplary work of its kind, wherein the author has done full justice to the genius who was Deval. Such histories or biographical studies can offer fine specimens of literary criticism.

Literary criticism is not restricted to the theoretical aspect of evaluation and its application to literature. The theory of literature undertakes to enumerate and discuss the problems pertaining to literature, and yet irrespective of the theoretical knowledge may hope to achieve an evaluation of a given literary work, which may transcend the norms of criticism to become a work of art. There are multiple and more often than not conflicting theories of criticism and modern Marathi literary thought is concerned more with the philosophical aspects of aesthetics. Formerly there was only the Rasa theory to contend with, while thinkers like B.S. Mardhekar and later on R.B. Patankar and Prabhakar Padhye have blazed new trails across the horizon of literary criticism, which are likely to move away from literature towards other disciplines of thought. Applied criticism, faced with the turmoil of such conflicting theories, is likely to be baffled and confused these days.

M.M.

CRITICISM (Nepali) began with Motiram Bhatta (1866-96). The publication of his *Kavi Bhanubhaktacharyaka Jiwan Charitra* (1891) achieved a three-fold objective. It brought the life and works of Bhanubhakta to light, it elucidated the distinctive quality of Bhanubhakta's poetry and it enunciated certain poetic principles. His *Jiwan Charitra* was no biographical criticism. He adapted for himself the poetic principles as are found in the *Kavyamimamsa* of Rajshekhar.

Shambhuprasad Dhungal (1884–1929) wrote an essay in literary criticism, *Kavitako Phal*, probably the first of its kind, in 1920. It surveys the Nepali literary scene and attempts to estimate the achievements of Bhanubhakta, Motiram, Rajivalochan, Laxmidatta, Gopinath and Lekhnath.

Suryabikram Gewali (b. 1898) published in 1922 his essay *Naivedya Samalochana*, (a critical study of Dharanidhar Sharma's poetical collection *Naivedya)* in the *Janma-bhumi* which he edited from Benaras. It was followed by *Nepali Sahityakashka Dui Nava Tara* (Two new Stars in the Nepali literary Firmament) published in the *Nepali Sahitya Sammelan Patrika* in 1931. His many introductions and prefaces to books also carried his literary views. He was an impressionist given to moralism too.

Baburam Acharya (1888-1971), a historian and scholar, opted for studying literary works objectively. His historical and sociological knowledge enabled him to place and study the early Nepali poets in their chronological order and also to conduct textual analysis of their writings. *Tulanatmak Sundarkanda* (a comparative study of the two Sundarkandas by Bhanubhakta Acharya and Raghunath Pokhrel, 1945) and *Purana Kavi Ra Kavita* (The old Poets and their Poems, 1946) are his two works in this genre.

There were (and still are) also other competent critics and their contributions are not at all negligible. Only some of the outstanding ones are being mentioned here.

Yadunath Khanal (b. 1913) tries to suitably apply the eastern and the western critical principles to literary works as the case demands. *Samalochanako Siddhanta* (Theories of Criticism, 1946) and *Sahityik Charcha* (Literary Discussions, 1977) are his two books.

Ratnadhwaj Joshi (b. 1916) has published several volumes of critical writings of which the more important ones are *Nepali Sahityako Bhumika* (A Preface to Nepali Literature, 1959), *Adhunik Nepali Sahityako Jhalak* (Glimpses of modern Nepali Literature, 1964), *Nepali Kathako Katha* (The Story of Nepali short Stories, 1969) and *Nepali Natakko Itihas* (A History of Nepali Drama, 1980). He is good when he blends the historical and the comparative methods of study.

Ramkrishna Sharma (b.1921) considers evaluation to be the critic's main function. He values a work for its literary merit and for its historical role. *Sapta Sharadiya* (Seven essays earlier published in the *Sharada*, 1967), *Dash Gorkha* (Ten essays earlier published in the *Gorkha*, 1969) and *Table Gaph: Nau Baithak* (Table Talks: Nine Sittings, 1970) are his collections of critical writings.

Ishwar Baral (b. 1923) pursues research and a historical evalution of literary works and trends. He has compiled and edited three important collections of Nepali essays, poems and short stories. *Akhyanko Udbhav* (The Birth of Fiction, 1982) shows him as inclining towards a text based criticism.

Krishnachandra Singh Pradhan (b. 1925) refrains from studying any work in isolation and insists upon reviewing it against the relevant literary background. This enables him to properly understand the work and interpret it with generosity. His critical works include *Kavi Byathit Ra Tinko Kavya Sadhana* (Byathit and his Poetic Discipline, 1958), *Nepali Upanyas Ra Upanyaskar* (Nepali Novels and Novelists, 1980) and *Sirjanaka Serofero* (The creative Periphery, 1983).

Taranath Sharma (b. 1924) who has adopted no particular approach to criticism rather pens his vigorous

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reactions that he experiences in an encounter with any literary work. His works include *Ghotlyaiharu* (Ponderings, 1964), *Bhanubhaktadekhi Tesro Ayamsamma* (From Bhanubhakta to third dimensional Writing, 1970), *Sama Ra Samaka Kriti* (Sama and his Works, 1971), *Nepali Sahityako Itihas* (A History of Nepali Literature, 1970) and some more.

Basudev Tripathi (b. 1942) writes interpretative criticism often adhering to the literary principles of the writer studied. *Sinhavalokan* (A general Survey, 1970), *Vicharan* (Excursion, 1971), *Sahityakar Pahalman Singh Swarko Punarmulyankan* (A Revaluation of Pahalman Singh Swar, 1976) and *Lekhnath Paudyalko Kavitwako Vishleshan Tatha Mulyankan* (An Evaluation of Lekhnath as a poet, 1977) are his principal critical works.

Indra Bahadur Rai (b. 1947) attemps at an interdisciplinary study of literary works. His critical works include *Tipeka Tippaniharu* (Comments, 1966), *Nepali Upanyaska Adharharu* (Bases of Nepali Novel 1974), *Sandarbhama Ishwar Ballavka Kavita* (Referentially, Poems of Ishwar Ballav, 1976), *Sahityako Apaharan* (An Abduction of Literature, 1983) and *Darjilingma Nepali Natakko Ardhashatabdi* (Half a Century of Nepali Drama in Darjeeling, 1984).

Mohanraj Sharma (b. 1940), Dayaram Shreshtha 'Sambhav' (b. 1943) and Abhi Subedi (b. 1945) have amongst them made a promising beginning of the stylistical and the semiotic criticisms in Nepali literature.

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C.R.

CRITICISM (Oriya) evolved and developed along with the creation and progress of modern Oriya literature. The modern Oriya literature originated in the later half of the 19th century because of the impact of the western culture and literature on the educated class. The educated youth of the period were highly impressed by the wealth of literary treasures of the western world and began to write a number of essays, poems, short stories, novels and dramas on western model. A by-product of this new trend was a tendency to review and evaluate the earlier and new literature and thus a new genre, that of criticism was born. Earliest criticism was promoted by the periodicals.

In ancient Oriya literature commentaries written on reputed works and metaphysical interpretations of reputed literary pieces are also available. For example the poem *Keshaba Koili* by Markanda Das was re-interpreted by Jagannath Das in his *Artha Koili* bringing out its metaphysical significance. A commentary on *Lavanyabati* of Upendra Bhanja was written by Lokanath. These may be taken as predecessors to the literary criticism which assumed its modern form in the 19th century periodicals.

In 1873 the first monthly Oriya magazine *Utkal Darpana* was published. This magazine acted as the torch-bearer for modern Oriya literature. It published the writings of the contemporary authors.

In 1869 Oriya text books were introduced for the first time in Cuttack Normal School. Gradually this practice spread to other institutions and a suitable atmosphere for the growth of Oriya literature and criticism was created. Though the influence of the Bengali literature on Oriya writing continued, efforts were made to maintain the individuality of the Oriya literature. The newspapers, periodicals and magazines which contributed to this effort were *Utkal Dipika* (1866), *Utkal Darpana* (1873), *Utkal Hitaishani* (1873), *Odia O Navasambada* (1888), *Sambalpur Hitaishani* (1889), *Utkal Prabha* (1891), *Utkal Sahitya* (1898) and *Alochana* (1900). The result was that the Oriya literature became purified in the use of its vocabulary and beautified by novel styles of composition. Simultaneously popular modes of prevalent language were being introduced into Oriya literature. Besides these, information about writers and criticism on their writings were also being regularly published. The literature in the form of criticism prevalent in the 19th century can be broadly put under five heads:- 1) Discussion on Oriya literature and language in general. 2) Evaluation of textbooks. 3) Review of contemporary literary works. 4) Comparative study of ancient literature and modern Oriya literature specially of Upendra Bhanja and Radhanath. 5) Composition of the history of Oriya literature.

Gourishankar Ray through his editorials and leading articles in *Utkal Dipika* propounded the cause of Oriya literature. A series of criticism and counter criticism were published in the magazine *Utkal Sahitya* on the language used in the dramas written by Gourachandra Dev of Paralakhemidi, Ramashankar and Jaganmohan Lala of Cuttack.

A discussion on ancient literature versus modern literature was carried on during this time. Upendra Bhanja represented the ancient literature and Radhanath Ray represented modern literature. While *Utkal Dipika*, *Sambada Bahika* and *Indradhanu* supported the cause of the former, the *Utkal Madhupa*, *Utkal Prabha*, *Bijuli* and *Utkal Sahitya* supported the cause of the latter.

Towards the later part of this century attempts were made to write the history of Oriya literature. W.W. Hunter was the forerunner of the research work for the building up of the history of Oriya literature. Hunter published a list of Oriya poets in the journal of the Asiatic Society of Bengal. This list was not very accurate but it inspired others to work in this direction and ultimately to bring out authentic histories on different aspects of this

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literature. In *Utkal Prabha* a series of articles were published under the heading *Prachina Kavinka Brittanta* (Life and works of the ancient poets). In these articles Upendra Bhanja, Dinakrishna Das, Abhimanyu Samanta Singhar, Bishwanath Khuntia, Lokanath Vidyadhar and Krishnachandra Singh found place. The next attempt made in this direction was the article on language and literature by M.M. Chakravarty published in the journal of the Royal Asiatic Society of Bengal. This article on Oriya literature was a source of information and a work of inspiration for giving a critical account of the literature.

In the magazine *Utkal Putra* Pyarimohan published an essay where he pointed out the defects inherent in ancient Oriya literature and recorded his appreciation of the modern. In *Navasambada* (13-2-1887) there appeared a criticism on the drama *Sati* of Jaganmohan Lal, the first dramatist of Oriya literature. His first drama *Babaji* was compared with *Sati* and the improvement of the latter over the former was discussed in this article. In its issue of 16.6.1887 *Navasambada* published a critical discussion on the writings of Jagannath Das and Upendra Bhanja under the heading 'Kavita O Kavi'. In the issue of 14-7-1887 of this magazine a discussion on the work of poet Dinakrishna was published and in the issue of 17-11-1887 a similar discussion was published on *Nandikeshwari* and *Chandra Bhaga*. In later years the magazine *Navasambada* was amalgamated with the magazine *Odia* which became a very powerful vehicle of socio-cultural movement of Orissa. This magazine took upon itself the responsiblity of revealing the different aspects of Oriya literature and a series of articles were published regularly on different topics. Some of the pieces of this series are: 'Odia Bhasha' (4-4-1888), 'Kalikala' of Ramashankar (11-4-1888), 'Upendra Bhanja' (16-1-1889), 'Rama Banabasa' of Ramashankar (31-8-1892) and 'Odia Nataka O Mancha' (6-1-1909). The other works which received similiar treatment in this magazine were the novel *Bibasini* of Ramashankar, the poem 'Tulsi Stabaka' and 'Parvati Kavya' of Radhanath Ray. Another magazine which did yeoman's work in this respect was *Utkal Prabha* (1893). Of the many articles that appeared in this magazine, the most noteworthy was that on Upendra Bhanja written by Lala Ramanarayana which inspired a prolonged debate among the men of letters of the period.

The second phase of literary criticism may be taken to have extended from 1900 to 1947. During this period the magazines that played active roles in the development and progress of this form of literature are *Utkal Sahitya*, *Mukur*, *Satyabadi*, *Jugabani*, *Sahakar*, *Nababharata*, etc. The emergence of literary associations and periodical discussions conducted by them also helped a lot in this direction. The most reputed among such organisations was 'Utkal Sahitya Samaja'. While the first phase of this branch of literature was marked by enthusiasm and emotion, the second phase was marked by maturity, tolerance, logicality and coherence. During the first two decades of the 20th century stalwarts of critical literature like Shyamasundar Rajguru, Gopinath Nanda, Mrityunjay Rath, Tarinicharan Rath, Nilakantha Das and Binayak Mishra had their roles to play. Their contributions to a scientific analysis of the Oriya language and literature both ancient and modern, to the systematic presentation of their history and to the critical appreciation of the literary wealth of the language is enormous. It was at this time that a comparative and scholarly study of the *Ramayana*, the *Mahabharata* and the *Bhagavata* written in Oriya language was made. The *Sarala Mahabharata* received such a critical treatment at the hands of Gopinath Nanda and Mrityunjaya Rath. *Bharata Darpana* of Gopinath Nanda and *Sarala Charita* of Mrityunjaya Rath may be taken as informative and valuable commentaries on the *Sarala Mahabharata*. The discussions by Shyamasundar Rajguru on the writers and their works, on the epics and Kavya age of Oriya literature in his book *Prabandhabali* are remarkably of a very high order. The value of two essays of Mrityunjay Rath on the devotional literature cannot be over-estimated. The contribution of Nilakantha Das in his writings on Indian religions and Orissan culture, on the literature of Sarala Das and Upendra Bhanja is unparalleled. His writings are distinguished by erudition, comparative study and logical reasoning.

A research association named 'Prachisamity' was formed under the leadership of Artaballava Mohanty during the third decade of this century. The contribution of this association towards enriching the critical literature is great. It edited and published a very large number of rare books. It not only discovered many such valuable works but after due investigation and adequate research reprinted those with scholarly prefaces. The most remarkable contributions of this association centre round 1) Pre-Sarala literature, 2) Sarala literature, 3) Post-Sarala literature, 4) Literature of the Pancha Shakha period, 5) Pre-Bhanja Literature, 6) Bhanja and Post Bhanja literature, 7) Literature on Mahima religion and 8) Literature of the inscriptions and Padavali. The worth and importance of these for any research worker on Oriya literature cannot be over-estimated. Artaballava Mohanty had an analytic mind and a love for accuracy and precision. So his contribution is not only authentic but also specific. This period was also marked by experimentation on the technique. Girijasankar Ray followed the Western techniques examining the Oriya dramas and manner of expression. Among others who had also tried the same method of criticism with the works on religion, culture, literature and politics are Jagabandhu Singh, Jalandhara Dev, Krishnaprasad Choudhury, Birupaksha Kar, Bhagaban Pati, Nabakishore Das, Kalindicharan Panigrahi, Sarala Devi and Jagadananda Mohanty. Thus it may be seen that besides the Prachi group, the Satyabadi group and the Sabuja

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group of writers also co-operated in the development of Oriya literature in the sphere of criticism.

The post-independence period may be reckoned as the third phase of Oriya critical literature. There was again a revival of journalistic contribution to the cause of critical literature. A number of magazines e.g. *Dagaroo*, *Jhankar*, *Nabarabi*, *Ashantakali*, *Samabesh*, *Konarka*, *Jibana-Ranga*, *Diganta* and *Manasa* published many valuable essays devoted to criticism. Special issues of *Dagaroo*, *Diganta*, *Istahar* and *Mulyana* were very often published in order to bring to light different aspects of the literature of different modes, periods, trends and subjects. During this period many books were written and published with the purpose of highlighting the life and works of individual writers like Sarala Das, Jagannath Das, Upendra Bhanja, Dinakrishna Das and Abhimanyu Samanta Singhar, Radhanath Ray, Madhusudana Rao, Fakirmohan Senapati, Gangadhar Meher, Nandakishore Bala, Kuntalakumari Sabata, Gopabandhu Das, Nilkantha Das, Godavarish Mishra and Godavarish Mohapatra. Literary conferences started to be held to commemorate the birth anniversaries of literary luminaries, where different aspects of their achievements were discussed and souvenirs brought out.

A notable feature of this phase was the interest taken by a number of research workers to study, evaluate and write out critical histories of the different periods of Oriya literature. This work was started in the pre-independence period by Tarinicharan Rath, Aparna Pradhan, Binayak Mishra and Jagabandhu Singh. Some of the notable writers on this theme in the post independence period are Mayadhar Mansingh, Suryanarayan Das, Surendra Mohanty, Banshidhar Mohanty, Pothani Patnaik, Brindabanchandra Acharya, and Devendra Mohanty. These writers have not treated the history of Oriya literature as a descriptive account of the authors and their works chronologically arranged ; they have rather tried to show the impact of the prevalent cultural, social and religious trends on literature and the influence of the literature on these trends.

In recent years a wave of enthusiasm is noticeable among the teachers of Oriya language and literature to bring out research works and this has enriched the critical literature in very many ways. Earlier Karunakar Kar and Kunjabehari Das had started this tradition which has been kept alive by Benimadhaba Pardhi, Natabar Samant Ray, Gopalachandra Mishra, Bichitrananda Mohanty, Banshidhar Mohanty, Dolagovinda Shastry Krishnacharan Sehera, Narayan Satpathy, Krishnacharan Sahu, Kshyatrabasi Nayak, Dinabandhu Rath, Dhaneshwar Mohapatra, Shrinibas Mishra, Janakiballava Mohanty, Basudeb Sahu, Nagendranath Pradhan, Hemantakumar Das, Niladribhushan Harichandan, Ratnakar Chaini, Narendranath Mishra and Devendranath Mohanty etc. Gradually more and more scholars having research abilities have been entering the field.

Among the writers whose devoted endeavour has contributed quite a lot to the progress and refinement of critical literature are Surendra Mohanty, Sarbeshwar Das, Chittaranjan Das, Sachchitananda Routray, Chintamoni Behera, Benudhar Rout, Pathani Patnaik, Gangadhar Bala, Asit Kavi, Baishnabacharan Samal, Krishnachandra Panigrahi, Narendra Mishra, Natabar Samant Ray, Gourikumar Brahma, Birakishore Das, Debiprasanna Patnaik, Prahlada Pradhan, Janaki Mohanty, Krishnacharan Sahu, Sachidananda Mishra, Nilamoni Mishra, Umacharan Pujari, Brindabanchandra Acharya, Ananta Padmanav Patnaik and Khageshwor Mahapatra.

A spurt of enthusiasm has been exhibited by a group of youthful Oriya writers who have written a number of modern poems and absurd dramas. This has necessitated long prefaces by the writers themselves partly to explain what they have written and partly to justify the existence of such writings in Oriya literature. This has increased the volume of critical literature.

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P.P.

CRITICISM (Punjabi). Hafiz Barkhurdar of the 17th century is considered to be the first critic of Punjabi literature, who gave expression in his 'kissa', to some critical utterances regarding the poet Pilu who preceded him. He has all the praise for Pilu's poetic excellence. Hamid of the 18th century expressed his gratitude for the preceding poets who wrote the 'kissa' of Hir before him. But real critical faculty got its proper expression with Ahmadyar (1768-1845). He is a critic who passed his judgements consciously on most of his preceding kissa poets. His attitude is both appreciative and critical. He has all the praise for Hafiz Barkhurdar, Pilu, Mughal, Waris Shah and Hashim. But he is very critical about Hamid and does not recognise him as a poet. Inspite of extolling the poetic qualities of Waris Shah and Hashim, he points out their defect of inconsistency. According to him Waris Shah has not expressed his poetic excellence consistently in his *Hir*. In his view Hashim could not touch those poetic heights in his kissa, *Shirin Farhad*, which he had exhibited in *Sassi*. His sincerity and high standard of criticism can be gauged from the fact that he considers himself a much inferior poet to Waris Shah. He himself admits without any reservation that in spite of the fact that he has spent about fifty years in writing so many kissas in Punjabi, he has not been able to achieve that poetic excellence in any of his compositions, which Waris Shah has exhibited by writing only one kissa of Hir. In fact Ahmadyar is our first real critic, who has clearly given the proof of this deep

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understanding, correct formulation and complete objectivity.

But it took many more decades for criticism to establish itself as a distinct developed genre in Punjabi literature. During the first few decades of the 20th century, Bawa Budh Singh through his three memorable works–*Hans Chog, Koil Ku Bamhia Bol*–and Maula Baksh Kushta through *Punjab de Hire* did a yeoman's service by making available unknown material, ascertaining their authorship and authenticity, with brief biographical sketches of their composers and expressing appreciative comments on their literary contributions. This was a sort of laudable spadework for the successive critics to judge these works in their proper perspective.

By this time the influence of western literature on the writings of Punjabi authors was visible about half a century had passed since the establishment of Punjab University at Lahore (the first institution of its kind in the province). Stalwarts like Teja Singh had appeared on the literary stage who, as an encouragement and guidance to the budding Punjabi writers, wrote introductions to their maiden literary attempts.

The historical approach to Punjabi literary criticism was given by Mohan Singh 'Diwana', who for his doctoral degree wrote and published the first *History of Punjabi Literature* (1933) in English and later on in Punjabi under the title of *Punjabi Adab di Mukhtsar Tarikh*. He introduced to Punjabi readers a large number of manuscripts, which were hitherto unknown to them. Diwana inspired others to pursue literary criticism with seriousness, severity and scholarship. Gopal Singh, Surinder Singh Kohli, Parminder Singh and Kirpal Singh Kasel, and others followed his historical approach with some deviation and improvement.

The literary and critical views expressed by Sohan Singh 'Josh' and Hira Singh 'Dard', in the form of introductions to certain books, paved the way for the emergence of Marxist interpretation of literature. Sant Singh Sekhon, through his *Sahitarath* expounded the fundamentals of Marxist theory of literature. Kishan Singh's contradictions of Sekhon's views about Punjabi literature and his own elaborations through his book *Sahitya di Samjh* further clarified and explained the Marxist theory of literature. In this way an attempt was made to establish Marxian School of Punjabi criticism. Many other writers such as Surinder Singh Narula, Kulbir Singh 'Kaang', Najjam Husain of Pakistan contributed their mite to strengthen this approach to literature.

This led to a progressive movement in Punjabi literature and creative literature by Mohan Singh and Amrita Pritam was written accordingly. Attar Singh in his *Darshtikon* and Mohinder Dhingra in his *Punjabi-Hindi Kahani Tulnatmak Adhiyan* discussed different aspects of Progressivism in Punjabi literature. According to Jasbir Singh Ahluwalia, Punjabi criticism gained in four ways by virtue of the role played by Sant Singh Sekhon and other Marxian critics. It came to acquire a new footing; provided a historical perspective to the Amrita and Mohan Singh tradition; brought in a radical re-orientation in the leitmotif and *raisond 'etre* of literature.... Fourthly the Sekhon dhara stressed the purposive/tendentious role of the artist hag-ridden by the complex of social responsibility which differentiated him as a progressive artist."

Side by side with the Marxian school of criticism established by Sekhon, there appeared appreciative criticism purely based on the literary merits of the works. These critics took guidance and inspiration from western literature. Teja Singh (*Sahitya Darshan*), Gopal Singh (*Romantic Punjabi Kavi*), Surinder Singh Kohli (*Punjabi Sahitya Vastu te Vichar*), Roshan Lal Ahuja (*Sahitya Shastar*), Attar Singh (*Darishtikon*), Harbans Singh (*Aspects of Punjabi Literature*), Gurcharan Singh 'Arshi' (*Sahitya Samikhya*), etc. were the main protagonists of this tendency.

Pre-commitment of the author to a set of ideas and ideology, narrow scope of life-considerations, and opposing forces led this Marxian school of thought to lose its hold on Punjabi readers in course of time.

With the pioneering efforts of Jasbir Singh Ahluwalia and his followers, a new trend in Punjabi criticism appeared commonly known as Experimentalism or New Criticism. Comparing the Marxian criticism with New criticism, Ahluwalia observes that the Marxian critic employs the historicist methodology for the purpose of analysing the historical role of literature of a period; but for the new critic reference is not a one-way predetermining complex. Further the new dhara is materialist in the sense that it does not consider reality as of the nature of or product of idea... But for the new critic, in the human context, reality is not a reflection of merely the economic base of society... The New criticism stresses the creative and cognitive character of the artistic activity whereas the Sekhon tradition placed emphasis upon its reflective nature." But due to the laxity, ineffective and inoperative efforts of its protagonists, this New Criticism had its natural death even in its infancy.

Under the guidance of Harbhajan Singh (*Adhian te Adhiapan, Mul te Mulankan, Rachana-Sanrachna*), a new type of criticism known as the structural criticism came into being in the annals of Punjabi literature. Its main followers are Tarlok Singh and Atamjit Singh (*Sabitaki*). They got this inspiration and information after studying the works of Roland Barthes and A.R. Greimas and propagated it as Delhi University's School of Criticism. Structuralism was introduced to Punjabi criticism at a time, when it had already been rejected in the West. In the words of Jonathan Culler, it is true that in its early stages structuralism envisaged the possibility of a 'literary system' which would assign a structural description to each text; but this, which is the only proposal that would justify

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talk of literary compentence, is now regarded as an error. Texts can be read in many ways; each text contains within itself the possibility of an infinite set of structures, and to privilege some by setting up a system of rules is a blatantly prescriptive and ideological move. This school of criticism had a very short life to live.

Modern age is an age of specialization. Literature has profusely expanded into many genres. For doing proper justice to different forms of literature, it was considered advisable by modern literary critics to specialize in one or two genres. This trend of specialization is also visible in Punjabi criticism.

On Punjabi poetry laudable work has been done by such eminent critics as Gopal Singh, Sant Singh Sekhon, S.S. Amole, Harnam Singh Shan, Dewan Singh, Attar Singh, Satinder Singh 'Noor', Harjinder Singh Dhillon, etc. Regarding the collection of scattered folkloric material and its proper evaluation, commendable efforts have been made by Sohinder Singh Wanjara Bedi (*Lok Dhara ate Sahitya, Lok Dhara Vishav Kosh* and Karnail Singh Thind (*Lokyaan ate Madhkalin Punjabi Sahitya*).

On Punjabi prose, critics like S.S. Kohli (*Puratan Punjabi Vartak*), Pritam Singh (*Paras Bhag*), Piar Singh (*Shambhu Nath Wali Jana Patri Babe Nanak JiKi* or *Audh Sakhiyan*), Tarlochan Singh Bedi (*Punjabi Vartak da Alochanatmak Adhiyan*), Kirpal Singh Kasel (*Adhunik Gadkar*), etc. have done commendable work.

Short story is the special forte of Punjabi genius in which they have excelled. Surinder Singh Uppal was the first critic who studied this genre of short story for his doctoral degree under the title of *Punjabi Short Story–Its Origin and Development*. In the words of Khushwant Singh, the chief merit of Surinder Singh Uppal's thesis is that he has interlarded it copiously with best examples of the genre of short story with which he is dealing. Uppal was followed by Dalip Kaur Tiwana and Gurbux Singh Frank. Uppal's other popular book is *Punjabi Kahanikar* (first published in 1954 and subsequently in 1970). Gurcharan Singh wrote *Punjabi Galapkar*. Gurmukh Singh 'Jeet' contributed *Samkali Punjabi Kahani* and Balbir Singh 'Dil' gave *Punjabi Kahani de Vikas* to Punjabi readers.

Critics on Punjabi novel have not lagged behind. Jaswant Singh 'Rahi' (*Punjabi Novel*) studied this form of fiction for his doctoral degree. Niranjan Tasnim wrote two valuable books-*Punjabi Novel da Alochnatmak Adhiyan* and *Punjabi Novel da Muhandra*. Surinder Singh Uppal's book *Punjabi Novel–Vidhi te Vichar* was warmly received by scholars and students alike.

In the field of drama, Gurcharan Singh, Gurdial Singh 'Phul' and Atamjit Singh have studied this genre critically and in a scholarly manner.

In the end it can be said that whatever modern Punjabi critics have said theoratically, is mainly under the immediate impact of western literary theories. They have applied these foreign formulations and ideologies to original Punjabi writings with objectivity, sincerity and understanding.

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S.S.U.

CRITICISM (Rajasthani) What was handed down to us as the old Sanskrit hertiage, was the form of commentaries known as Tika, Avachuri, Darpana, Bhasya etc. which, though occasionally carried casual critical remarks, were mere explanatory notes to serve as paraphrased translation to understand and appreciate the text, and cannot pass as criticism in the modern sense of the term. Moreover, even such commentaries were very rare and only two or three instances such as *Veli Krishna Rukmini Ri, Vamsa Bhaskara* etc. are known, which too are more of translations than commentaries in details. Some anecdotes and verses of appreciation of eminent literary books and authors, eulogising their literary achievements, have of course been preserved, but these too can hardly be counted as literary criticism.

Criticism on the lines of English and Hindi criticism was introduced when by research in their studies of oriental texts. L.P. Tessitori did so in his editorial prefaces and other articles. This tradition was further enriched by scholars, like Bikaner Parika Suryakarana, Thakura Ramasingha, Swami Narottama Dasa in the editorial introductions to *Veli Krishna Rukmini Ri, Dhola Maru ra Duha* and *Rajasthana Ra Lokagita*. Suryakarana also contributed independent articles on criticism of old texts in prose and poetry. His critical study of folk songs was very well received in literary circles.

A critical study of modern Rajasthani literature by Kirana Nahata deserves special mention. (Rajasthani Bhash Sahitya Sangama.) With a view to projecting certain poets, a study based on personal interviews was made under the title, *Hemani* edited by Tejasingha and others.

Raw.S.

CRITICISM (Sanskrit). Since the earliest literature in Vedic language is religious and the premier epics are at once poetic as well as didactic, embodying historico-mythological elements, tradition usually regards Valmiki's *Ramayana* as the first kavya proper. It contains perhaps later layers of interpolated matter; yet its kernel is at least as old as 400 B.C. Already, by the time of Patanjali (150 B.C.) we know that several poetic and dramatic compositions as well as prose romances had been written in Sanskrit, since this great grammarian alludes to them.

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Epigraphical evidence of this period also confirms this. It also shows that concepts like gunas (literary qualities) and alamkaras (figures of speech) had already been formulated. Unfortunately, like the first specimens of Sanskrit literature, the first specimens of literary criticism also have been lost. The earliest book which has come down to us is Bharata's *Natyashastra*, an encyclopaedia of theorisings on drama, music, acting, dance, prosody and, incidentally, poetry. It is also a work which has different layers of materials rubricated into the text at different times; but even so, it is pre-Kalidasan (200 B.C.–200 A.D.).

Although practical literary criticism of individual poems and plays is not come across till the 9th century A.D., literary theory was systematically developed in several handbooks by various writers in Sanskrit. They not only summarise the chief requirements of plays and various genres of poetry like the art-epic, short poem, prose tale and chronicle, but also discuss such general questions as the nature of poetry, the making of a poet, the value of poetry, the differentia which marks it off from scientific writing and the causes for the success or failure of a poetic composition. With a penchant for nice distinctions and classifications, the Indian theorists developed such crucial concepts as rasa, guna-dosha, alamkara, riti, dhvani, vakrokti and auchitya to illumine the 'soul' of poetry; these ancient attempts at disengaging the essence of poetry remind us often of similar modern attempts in the West. What deserves particular mention is the fact that all these concepts are inter-related and should not be considered in isolation. They all possess a common ground for a philosophical view of man and nature on the one hand and a clear idea of the process of creative intuition (pratibha) in the poet and the cultivated or responsive critic alike. This basic fact is often missed when one surveys the field only from the historical perspective, looking upon each critical text as a handbook of merely rules of rhetoric.

The singular contribution of literary criticism in Sanskrit to the thought of the world is the concept of rasa as admitted by modern scholars of the East as well as the West. Its connotation is so vast that all translations of it have failed miserably to highlight it. In Sanskrit, the word rasa is so multi-vocal that it includes 'sap', 'essence', 'semen', 'juice', 'nectar', 'intoxicating drink of Soma', 'taste', 'flavour', 'mystic ecstasy', etc., in its semantic spectrum; and all these are involved in a smaller or greater measure in the connotation of the term 'rasa'. It is usually translated as emotion or sentiment which can hardly do justic to the original implication. It is the nucleus around which all the other literary concepts are made to revolve.

The rasa concept was first formulated by Bharata himself, mainly in relation to drama as presented on the stage. The playwright's composition creating a plot (itivritta), characters (patra), etc., his style (vritti) and technique as also the histrionic talents of the actors in a specially devised stage with dance, music and so forth are all said to spring from the whole and sole consideration of rasa. Though first formulated with reference to drama, the idea of rasa was soon adapted by theorists to the realm of poetry and several interpretations of the concept followed in successive centuries. These are all ably summed up in Abhinavagupta's commentary on the *Natyashastra* known as the Abhinavabharati (1000 A.D.).

While states of mind or feeling in life are both pleasant and unpleasant, the represented states of mind in drama are called bhavas because they shed their worldly associations in the witnessing spectators and become exclusively delightful. It is this act of 'tasting' on their part which entitles them to be called rasikas. A bhava itself comes to be called rasa when so tasted. Thus rasa in the singular is just the aesthetic experience, which is common to many spectators or readers who possess a taste for it.

The number of mental states or feelings, including psycho-physical responses, is stated to be 49; but all of them are not equally capable of rising to the high level of rasa, because of their changing nature. Only eight are selected among them by Bharata as deserving prominent development and called by the word sthayibhava (abiding mental state) as distinct from the others which are fluctuating (vyabhicharibhava). Now, a play is nothing but action of characters actuated by these sthayibhavas; their portrayal on the stage is only by way of their stimulants, accessories and results. These are termed respectively vibhavas, sanakarins or sancharins and anubhavas by Bharata. In poetry, they are described in suitably hightened language (varnana). Thus the critic tastes the delight of these eight primordial passions or rasas which are : 1. the erotic, 2. the heroic, 3. the pathetic, 4. the wondrous, 5. the comic, 6. the terrible, 7. the frightful and 8. the noxious. In poetry, Shanta or the tranquil can be ranked as a rasa. This theory explains the variety of themes possible in a play as well as in a poem; it helps to indicate the emotive types of heroes and heroines; it also points to the emotive use of language as the singular distinguishing feature of all poetry. It links itself with the creative intuition of the poet which catches it in a synoptic vision before embodying it in adequate poetic form; it also explains the nature of aesthetic response to poetry wherein depersonalization takes place, while empathy is established with objectified emotions; and the natural bliss (ananda) of the inner self is released, temporarily though, by the removal, for the nonce, of worldly self in action. It also leads naturally to the norm of 'unity of rasa' or one leading rasa admist a variety of subordinate rasas as explaining the secret of the success or failure of any given play or poem. In later times, the only significant work on dramaturgy was Dhananjaya's *Dasharupaka* (10th century).

The whole history of Sanskrit literary theory may be

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described as one continuous attempt at fixing the other ingredients of poetry in relation to rasa. Bharata himself had given the concepts of alamkaras (figures), gunas (merits) and doshas (flaws) in respect of shabda (sound or syntactic form) and artha (content). Later theorists, like Bhamaha, Dandin, Vamana, Udbhata and Rudrata (600-850 A.D.) who wrote exclusively on poetry, just refer us to Bharata about rasa and speak of their treatises as alamkaralakshana or kavyalamkara meaning thereby that they are formulating rules only about beauty in poetic form and content. In Sanskrit the term alamkara means both beauty (the suffix in the sense of bhava or state) and a means or turn of beauty or figure of speech (the suffix in the sense of karana or instrument). It is wrong to take it only in the latter sense as many have done today. That poetic language was deliberately made oblique by the poet was realised by one and all; and the various types of this obliquity (vakrokti) were distinguished by them under the heads of figures of sound like alliteration (anuprasa) and of sense like metaphor (rupaka). Certain inherent qualities like tenderness, harshness, etc., inherent in the very syllables as patterned into a diction by the poet (bandha) were called gunas like 'sweetness' (madhurya) and 'forcefulness' (ojas); and these were held to be at the root of distinct styles (marga or riti) like the Northern (Gaudiya) and Southern (Vaidarbha). These gunas are to be distinguished from others which are negations of blemishes and also called by the same term gunas. Since these early theorists mostly revel in minute subdivisions, typologies and classifications, without entering upon any thoughtful treatment of the philosophy of beauty, they are usually dismissed as rhetoricians. They often give their own ready-made illustrations instead of going to literature for their examples. Yet it would be ungenerous on our part to conclude that they did not have a working philosophy of beauty, however incohate.

We may now briefly review the outstanding contributions of each of the old theorists. Bhamaha's *Kavyalamkara* (600 A.D.), the oldest work on poetics proper, brings out forcefully the claims of literature to be regarded as the highest achievement of human intellect; it shows how, besides immediate delight, it also brings other incidental advantages like fame and riches for the poet and an easy insight into the various factors, ethical, practical and spiritual, which might make the reader's life richer and more meaningful. He expounds how the various figures of speech are much more than mere mechanical devices and serve as the most inevitable and cherished media for creative expression. A conscious slant (vakrokti) or hyperbolic turn (atishayokti) is at the very root of all poetic language. He records the different attempts of his predecessors in classifying them and gives some 38 in all, in place of Bharata's four. Apart from this, Bhamaha's contribution lies in his demarcating the provinces of logic and grammar from that of poetry and showing how poetic defects are not identical with logical and grammatical defects, but distinct from them, because of their aesthetic concern. Underlying his figures, one can discern today the principles of comparison, contrast, allegory, irony, ambiguity, implication, etc., which relate more to structure than analysis of tone or feeling.

The next writer of note is Dandin (700 A.D.) whose *Kavyadarsha* soon became such a standard work as to be adapted into several languages, like Kannada, Tamil and Singhalese. He shows a greater predilection for analysis of sound effects and verbal acrostics, devoting a whole chapter to it. He goes a step further than Bhamaha in dwelling at length upon the nature of styles (marga) and the qualities that distinguish them from each other. Though he differs from Bhamaha in minor details, his treatment of alamkaras is much the same. Yet he shows a flair for further subdivisions. He does not undertake any quest for the soul of poetry; and is content to regard rasas as well as gunas on a par with alamkaras.

But this exactly was seized upon for further investigation by the next theorist Vamana (750 A.D.) whose celebrated work is *Kavyalamkarasutravritti*. For the first time, he raised the question: 'What is the soul (atman) of poetry?'; and answered it by unerringly laying his finger on riti or distinctive diction which is shaped by divergent stylistic qualities (gunas). It emerges in his treatment how the different dictions or qualities are not isolated concepts but integral elements co-existing in a poem, and how they directly produce beauty which can only be enhanced by alamkaras. In this scientific analysis, rasas naturally get the higher status of gunas and cease to be termed alamkara. What is more, Vamana breaks new ground in illustrating all his precepts with examples from established poets. He also holds rightly that the drama is the finest flower of all literary forms, because it is made up of several art-forms. He has also an excursus on grammar wherein he tries to vindicate poetic usages which seemingly offend rules of grammar. He reduces the number of alamkaras to 30.

Udbhata, who was a contemporary of Vamana, is famous as the authoritative interpreter of Bhamaha and as an author of the compendium, *Kavyalamkarasarasamgraha*. Unfortunately, the former work, *Bhamahavivarana* is not fully available; even the fragments recovered recently are well nigh unreadable. Yet, he has the credit of first enunciating the Shanta (the tranquil) as the ninth rasa. He also shows new insight in his treatment of bhavas and rasas and in recognising their variant manifestations like semblances (abhasa), rise (udaya), cessation (shanti) and commingling (shabalata). That he wrote his own new poem *Kumarasambhava* to illustrate alamkaras is his unique distinction.

Rudrata (800 A.D.) also wrote a *Kavyalamkara*. But he formulated a principle of classifying the several alamkaras which came to be mostly accepted by succeed-

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ing writers. The four broad heads are: natural fact (vastava), hyperbolic fancy (atishaya), similitude (aupamya) and paronomasia (shlesha). In his extensive work of 16 sections, as many as four are devoted to rasa. He adds a fourth riti, viz., latiya and makes the use or unuse of samasas (compounds) the differentia of riti. He is the first writer to show how rasas and ritis are interrelated. Perhaps another Rudrata or Rudrabhatta (1050 A.D.) wrote the *Shringaratilaka* which is exclusively devoted to a treatment of the types of rasas, their accessories, heroes and heroines in love, etc., with telling illustrations. A third Rudrabhatta (1250 A.D.) is the author of a similar work, also exclusively on rasa. It is called *Rasakalika*. One unique doctrine of this author is that rasas may be pleasurable as well as painful (sukhaduhkhatmaka).

The celebrated poet and playwright Rajashekhara (900 A.D.) was also a literary critic who essayed for the first time what might be regarded as an encyclopaedia of literature. His work *Kavyamimamsa* is available only in part; only one out of his projected eighteen books is extant. But even this is a thesaurus of miscellaneous information, not to be had elsewhere. He narrates a legend how the babe poet was born, how he grew up into a youth and how he married the bride, sahityavidya or literary criticism. He mentions details about the diversity of poetic productions consequenced by varying forms of intuition, erudition and practice of poets. He vididly describes the sophisticated fashionable life conducive to a poet and the kind of life a cultured king should lead, with leisure for enjoying the fine arts. He expatiates on the art of poetry-recitation and makes witty remarks on regional variations. He is the first writer to give a classified account of plagiarism and also the virgin field of poetic conventions (kavisamayas). Additionally he has given a comprehensive picture of the various sources from which a poet has to draw, before venturing upon versification. These include geography, cosmography and all the arts and sciences of his day.

An eclectic writer Bhoja (11th century) remains off the beat in spite of two massive works that he wrote, *Sarasvatikanthabharana* and *Shringaraprakasha*. Both are voluminous and derive material from diverse sources, though without even a remote connection with poetry as such. He advocates a new thesis that the self-regarding ego is at the root of all rasas; and the word shringara signifies this focal or primary rasa (essence only and not love); hence he would admit many more mental states as derivative rasas. His classifications are more complicated and his examples most copious.

The realization of the merits as well as defects of early authors is best evidenced by the first and foremost poet-philosopher Anandavardhana (9th century) who accepts all the detailed findings of the early normative theorists except under the count of rasa for which he found it necessary to add a new semantic explanation. The ancient had accorded rasa and bhava also a place under alamkara or guna. That would not emphasize the key role of rasa as it would be on a par with other poetic devices. Hence he formulated the first principles of a new criticism in which rasa could come into its own. He propounded a new philosophy of poetic language as well. His epoch-making finding is known as dhvani or suggestion. Meaning suggested is always more intrinsic than meaning stated in poetry; and rasa cannot be evoked in any other way but by suggestion. What applies to rasa is true of all mental states which form the soul or life-essence of poetry. Beauty of such rasa makes poetry first-rate, when the other beauties of structure and diction are overshadowed by it; if the latter should outshine the former, then beauty becomes next best because intellectual talent scores over spontaneous intuition.

The credit of reducing these literary norms to practical application also goes to Anandavardhana. He showed for the first time how every unit in literature–syllable, word, suffix, pronoun, conjunction, etc., sentence, episode and the whole work shine best when the propriety of rasa is dully observed; and how succession of conflicting rasas should be dexterously avoided and harmony of rasas preserved. In a lively and closely reasoned language he has shown how the leading rasa of the *Ramayana* is the pathetic, while that of the *Mahabharata* is the tranquil. He established the credo that the world of poetry is autonomous and that its supreme authority is the poet. Hence he easily justifies the free innovations in story introduced by poets like Kalidasa in their masterpieces like the *Shakuntala*. In self-contained lyrics too, he could successfully show the core of rasa embellished by wit and diction.

The opposition against dhvani-theory spearheaded even by stalwarts like Bhattanayaka (10th century) and Mahimabhatta (11th century) died out because of the able defence by the great master Abhinavagupta (1025).

Till the advent of this illuminating dhvani-theory, literary criticism meant only traditional obiter dicta, such as :

Bhasa is the Muse's smile winsome,
Kalidasa her grace handsome!
or
Kalidasa excels in simile smart
Bharavi in deep meaning's art;
Dandin's is the diction sweet,
In Magha all the three do meet!

The path of a comprehensive literary theory accompanied by a sensitive and perceptive practical criticism blazed by Anandavardhana was widened by Kuntaka (970) in his *Vakroktijivita*. His theory embraced all the essentials of dhvani and went beyond it in recongnising even more numerous nuances and shades of poetic beauty under the wider concept of 'deviant expression' or

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vakrokti. He could succesfully attempt full-length analyses of all major plays and poems in Sanskrit up to his time. What is more, his criticism itself is creative and has a raciness and readability so rare in Sanskrit.

After Kuntaka, we step into the period of consolidation in place of original thinking. We have masterly textbook-writers like Mammata (1150) Vishvanatha (14th century) and Jagannatha (17th century) who systematized the theory in detail and codified the rules of rhetoric without any noteworthy contribution to practical criticism. Ruyyaka's *Alamkarasarvasva* (12th century) and Appaya Dikshita's *Kuvalayananda* (16th century) treat exclusively of figures.

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K.Kr.

CRITICISM (Sindhi). The history of literary criticism in Sindhi is not as old as we find in other Indian regional languages. The earlier efforts in this genre were rightly directed to research criticism and one of the earliest works on this trend is Mirza Qalich Beg's (1853-1929) book entitled *Shah Bhitaia jo Ahval* (Account of Shah Abdul Latif). The trend was followed up but the real boost to the genre was provided by the Mushairas and Majlases, which were the order of the day, in which the poems read by the poets were evaluated threadbare. But the trend could gain momentum only in the beginning of the present century and a good crop of books on research criticism is available. The books on the critical study of the poetic works brought out during this period were *Shah Bhitaia ji Hayati* (Life of Shah Abdul Latif, 1915) and *Sachal Sarmast* (Sachal, the intoxicated, 1922) by Jethmal Parsram Gulrajani (1885-1954), *Qurbu-Qalich* (Love for Qalich) by Mohd. Siddiq Musafir (1879-1961). It may, however, be noted that the authors mentioned above never probed deep into the spiritual truths that the Sufi poetry contained and almost all of them remained satisfied dilating on the superficial aspects of the philosphic conents of the works. Apart from that, these books are devoid of critical and scientific methods that the genre demands of a critic/editor. The only book which was based upon the scientific research methodology was the edition of Shah Abdul Latif's poetry brought out in 1923 by Hotchand Moolchand Gurbuxani entitled *Shah jo Risalo* (Poetry of Shah).

The second and third editions followed in 1924 and 1931 respectively. The fourth and the last volume did not see the light of the day owing to the editor's death in 1947 and the Mss is considered to have been misplaced. The published volumes contain highly critical introduction, explantory and etymological notes and commentary which are the first examples of practical criticism in Sindhi. This introduction was later published as a separate book entitled *Muqdamah Latifi* which is considered a landmark in Sindhi literature. Since then about ten editions of *Shah jo Rasalo* have been published but none of these editions stands to comparison with the one edited by Gurbuxani. Two books entitled *Karima jo Kalamu* (Poetry of Shah Abdul Karim, 1937) and *Abyat-e-Sindhi* (Sindhi verses of Khwaja Muhammad Zaman, 1939) by Umar bin Muhammad Doudpota (1896-1958) can also be considered as good examples of literary research in Sindhi language. Another critical work on Shah's heroines was brought out by Naraindas Bhambhani entitled *Shah joon Soormiyun* (1944). But prior to the publication of this book, yet another work, a critical study of Shah Abdul Latif and his poetry by H.T. Sorely entitled *Shah Abdul Latif of Bhit* was published by the Oxford University Press in 1940.

After Independence the Sindhi critics in India could not keep pace with the progress made in the direction of research criticism due mainly to the nonavailability of source material. Even then, two remarkable works were brought out one each by Bhojraj Nagrani entitled *Samia ja Saloka* (Slokas of Sami in three volumes published in 1955, 1958 and 1967 respectively), *Shah Abdul Latif, his Life and works* (in English, 1975) by Motilal Jotwani and *Qazi Qadana jo Kalamu* (Poetry of Qazi Qadan, 1978) by Hiro Thakur. In addition to these, three more books were published on research criticism during the year 1984, entitled *Sindhi Kahani Virhange Baid* (Sindhi short story after the partition, 1984) by Kirat Babani, tracing the development of Sindhi short story after 1947 and *Shah ain Sufi Mati* (Shah and Sufism, 1984) by Jagdish Lachhani. Harumal Sadarangani 'Khadim', one of the master writers in Sindhi language, brought out a comparative study of Shah Abdul Latif entitled *Kanwar Paaroon Paatar mein* (The lotus has its roots deep, 1984). There is no doubt that his book is the result of diligence. His aproach is scholarly and very didactic, but the heavy severity of his style is relieved by illustrations from other Sindhi and Punjabi poets for comparison with those of Shah Abdul Latif whose life style and poetry he has so painstakingly analysed. This book is one of the excellent works in the field of research criticism.

Muhammad Siddiq Memon brought out two volumes on history of Sindhi literature one entitled *Sindhi Adab ji tarikha* (History of Sindhi literature, 1937) dealing with the development of Sindhi literature prior to the advent of the British rule in Sindh and the second entitled *Tarikha Sindhi Adab* (1951). In both the volumes the author's views generally appear to be biased against the Hindu authors. In the first volume the author fails in his efforts to distinguish between the literary works and those dealing with the Islamic theology and jurisprudence. Then again, he comments on two major Sindhi Hindu poets Sami

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(1730-1850) and Dalpat (1769-1849) in a superficial manner. Many Hindu authors have not been included in this volume. In the second volume, he talks more of the British government's effort to produce educational books in Sindhi than the literary works. Another book discussing the development of Sindhi poetry from the fourteenth century to the end of the nineteenth entitled *Tazkirah-e-Lutfi* was brought out in three volumes (1943, 1946, and 1953) by Lutf Allah Badvi (1904-1968). Here again, the author dwells more on the political history of Sindh and the Persain poets of Sindhi than on their impact on Sindhi poetry.

Mangharam Udharam Malkani (1896-1980) brought out a book *Sindhi Nasra ji Tarikha* (History of Sindhi prose, 1968) covering the Sindhi prose works published during the period 1843 to 1947. This history is very comprehensive and useful as a reference book. Sahitya Akademi brought out a book in English entitled *History of Sindhi Literature* (1970) by L.H. Ajwani. This history is an outstanding contribution to Sindhi literature and covers extensively all trends, and movements upto 1947. Murlidhar Kishinchand Jetali brought out a book entitled *Sindhi Sahitya jo itihas* (History of Sindhi literature, 1972) which contains a brief survey of Sindhi poetry and prose from the 8th century to 1970. There was yet another book briefly depicting growth of Sindhi literature genre-wise by Jagdish Lachhani entitled *Sindhi Adaba ji Roop Rekha* (1966). Popti Hiranandani brought out a book in English entitled *History of Sindhi Literature* (1984). The history traces the literary activities in the Sindhi language from 1947 to 1978. Dayal Asha brought out a book entitled *Sindhi Shaira Ji Tarikha* (History of Sindhi poetry, 1984).

After independence, a number of books on theoritical as well as textual criticism were published. The books worth mentioning are *Bevas ain naon daur* (Bevas and new age, 1970) by Arjan Mirchandani 'Shad', *Sindhi Sahitya jo mukhtsar jaizo* (Brief survey of Sindhi literature, 1980) by Mangharam Malkani, *Tanqidi Mazmoona* (critical essays 1985) by Popti Hiranandani, *Okha Dokha* (The probe) and *Pehi Menjhi Paatar* (a dive fathoms deep, 1985) both by Kirat Babani. The books on criticism *Sindhi Kahani, Natak ain Tanguida* (Sindhi short story, drama and criticism, 1981) by A.J. Uttam and *Nataka Kala jo Vikas* (Development of art of drama, 1983) by Jetho Lalwani are also worth mentioning. We have two books on criticism by Lal Pushp on short story which won critical acclaim. These are *Kahani Kala Jo Vikas* (Development of short story, 1972) and *Drishti ain Darsini* (Viewpoint and mirror, 1972). One of the master writers in Sindhi Tirth Basant, brought out a book *Sahitya Saar* (Essence of Literature, 1961) in which he discussed the elements of various genres of literature and *Sahitya Sariji* (Creation of Literature, 1978). Two other books that evince interest are *Bevasja Panjviha poora*, a comparative textual study of poetry of Bevas by Naraindas Sadhwani and *Chhand Sugandh* by Jhamatmal Bhavnani.

The 'new' literary criticism came to Sindhi literature with the publication of critical evaluation in the literary magazines of the collections of short stories, novels, poems etc, during the sixth decade of the present century. In a way, the monthly magazines like *Sahitya Dhara* and the *Raabel* published from Delhi during this period and *Prahaphuti* from Bombay, were responsible for strengthening the trend of 'new' literary criticism in Sindhi literature. The first book of modern criticism was brought out by Sahitya Dhara publications entitled *Chetna* (The consciousness, 1967). This was an anthology of selected pieces of practical criticism of works published during 1964-66 edited by Anand Khemani. Incidentally, Anand Khemani edited yet another anthology of essays of theory of various genres of literature entitled *Sahitya ja Sidhanta* (Principles of Literature, 1969). The articles were again contributed by the eminent scholars in the field. Later, Kalpana Kitab Ghar published *Jidata jo Mafahoom ain Sindhi Kahani* (Concept of modernity and Sindhi short story, 1975) by Hiro Shewkani and Sindhi Times publications brought out *Jaizo* (Evaluation, 1981) by the same author. At this stage the clouds of misconception about the new criticism seem to have cleared for the Sindhi ciritics and they very rightly thought that to pilot readers through the intellectual mine fields of literary criticism calls for a personality with more than the basic survival-kit of wide ranging intelligence, authority, personal charisma and an infectious enthusiasm for the subject. A cool and rational approach is essential, but an academic with no experience of the 'heat of the kitchen' would be a mere word-spinner, and anyone who has maintained a stance of total detachment form the literary problems would be less than a critic. The discussions on the scope and reach of literary criticism in Sindhi literature and the part played by it so far, started in the literary magazines, as a result of which two more important books on criticism were published. These were *Satu Saar* (The essence, 1980) by Param Abichandani and *40-80* (1984) by Harish Vaswani. While the former contains highly critical articles on philosophy and its impact on literature, definition of literary criticism, various forms used in literature, the latter contains the pieces of evaluations of various works published in literary magazines during the past years.

The criticism in Sindhi literature came of age in the sixth decade of the present century, and during this short span of time, the development of this genre has been more than satisfactory.

P.A.

CRITICISM: (Tamil) *Tolkappiyam* is an ancient book on grammar and other fields of Tamil language and literature. It may be said that Tolkappiyar, the author of *Tolkappiyam* (300 B.C.), is the originator of Tamil literary criticism. He had a clear perspective in framing the literary principles. The theories enunciated by him are found codified in the third part of *Tolkappiyam*.

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CRITICISM–TAMIL

The commentators of ancient Tamil literature may also be considered good critics. In their commentaries we can find the seeds of their own literary thoughts. The vision through which they saw literature and the methods by which they analysed works of literary art show the fact that fundamentally they are critics.

Modern Tamil literary criticism began in the first decade of the twentieth century and in that formative stage Tamil scholars had drawn their inspiration from the study of western literature.

In the history of Tamil criticism the first three or four decades of the 20th century may be called the period of the neo-classical criticism. V.G. Guruyanarayana Sastriyar (1870-1903) published his *Natakaviyal* ('A Treatise on Drama') in 1877. He compared the Tamil dramaturgy with those of Sanskrit and western languages and wrote his treatise to suit the modern period. Maraimalai Atikal (1876-1950) gave a new direction to contemporary criticism. His aim as a critic was to inclucate a sounder appreciation of literature by improving the standards and methods of criticism. His *Mullaippattu-Araicchiyurai* (A critical study of Mullaippattu,' 1903) is a fine example of criticism. It is an attempt at literary criticism on western lines and the author frankly admits his debt to the "able and profound critic Prof. William Minto", as also to "the grand views expressed on poetry by such great masters as Milton and Ruskin "

T. Celvakesavaraya Mudaliyar (1864-1921) is one of the pioneers of modern Tamil literary criticism. Primarily he was a good essayist and his two essays on 'Poetry' and 'Prose' contained in his Tamil *Viyasankal* (Tamil Essays) are more remarkable. He goes deeply into the nature of poetry and elaborately discusses the various elements of it.

V.V.S. Aiyar (1880-1925), who played a historic role in the freedom struggle, is one of the outstanding Tamil men of letters of this century. A critical study of *Kambaramayanam* is his *magnum opus*. As an erudite scholar in Tamil, English and Sanskrit, he was able to apply the cannons of western literary criticism and brought out the significant features of the epic. The Tamil version of the study came under the title, *Kamba Ramayana Rasanai*. He used the term 'Rasanai' to mean criticism.

T.K. Chidamparanatha Mudaliyar (1881-1954) shaped the artistic and poetic taste of his generation and this was his unique contribution to the literary world. We find in him the formalistic approach to literature. He was a passionate lover and admirer of rhythms and the mental image formed in the mind of the reader. He called this image, 'Bhavam'.

A. Muttusivan, a critic, was bent on developing critical literature in Tamil. He intelligently applied the fundamentals of English criticism to Tamil literature. In his book *Asokavanam* ('Asoka Forest' 1947), A.C. Bradley's conception of Shakespearean tragedy has been quintessentially interpreted in Tamil with adequate illustrations from Tamil classics. A. Srinivasa Raghavan's (1905-1975) *Kaviya Arangil* (In the arena of epics, 1956) is a study of some of the minor characters in *Kambaramayanam*. It is very much in V.V.S. Aiyar's tradition in criticism. But his method is more aesthetic than scientific. Following the lines of V.V.S. Aiyar, critics like R.S. Desikan (1900-1968), A.S. Gnanasambandan and others have produced a good number of books.

In the next phase of the development of Tamil literary criticism we find two great masters. They are T.P. Minakshisundaram and M. Varadarajan. T.P. Minakshisundaram is a good critic endowed with profound scholarship. As an author of many books on a variety of subjects, he may well be considered one of the makers of modern Tamil literary criticism. *Kanal Vari* ('Songs of Grove in the Sea-shore, 1959) and *Kutimakkal Kappiyam* ('The Epic of the People, 1961), are some of his remarkable books. He approached literature in the spirit of pure investigation and his assumption is that the laws of art should be discovered in the practice of the artist himself. He wrote almost commentary-like critical exposition. M. Varadarajan (1912-1974) was one of the academic critics. *Ovacceyti* (The Message of a Portrait, 1946) and *Korikuter Valkkai* ('The Life of Examining the Pollen of Flowers' 1956) stand prominently among his critical works. The former is an exhaustive and exhilarating study of a poem in *Akananuru*, while the latter treats one of the poems in *Kuruntokai* as a neat allegory to explain the poetic art, which, of course, the author of this poem perhaps could not have thought of.

The criticism of prose-fiction was born more or less simultaneously with the emergence of prose-fiction. P.S. Subramanya Aiyar is one of the pioneers in this field. In the last decade of the 19th century, he paid good attention towards the criticism of prose narratives. He has coined the technical terms 'Kunatola Vilakkam' and 'Chayilai' which mean criticism and style respectively. Only during the fifth and sixth decades of this century the criticism of prose-fiction found its development. K.N. Subramanyam (b. 1912), popularly known by his initials Ka. Na. Su.' and C.S. Chellappa have done some good work in this branch of study. In Ka. Na. Su's works we find his views of blending the western concept of 'Art for Art's sake' and the eastern philosophy. C.S. Chellappa who originally belonged to Ka. Na. Su's school of thought, differed from him, adopted his own method, 'Alasal Vimarsanam' or analytical method of criticism.

When the prose-fiction attained the new dimensions the criticism of prose-fiction also attained similar dimensions. M. Ramalingam's (b. 1940) *Naval Ilakkiyam* (Novel Literature, 1972), R. Dandayatam's (b. 1942), *A Study of*

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the Sociological Novels in Tamil (1976) and D.V. Virasami's *Tamilil Samuka Navalkal* ('Sociological Novel's in Tamil', 1978) are some of the remarkable works of this genre.

Of the present day critics of the progressive school K. Kailasapati holds an eminent position. He seeks to explain a work of art in terms of its social environment. He regards a literary work as a product of social factors and forces prevailing in a particular society at a particular time. Mention may also be made here of other critics like, T.M.C. Raghunathan (b. 1922), N. Vanamamalai and S. Sentilnatan. Having a strong conviction in the Marxist philosophy they are able to judge a work of art in its social context.

S.R. Markapantu Sarma is another remarkable critic who has made an indelible mark in the field of criticism. He comes from the school of Neo-Siticism. His critical studies on *Silappatikaram* show new frontiers in this field. Having assimilated eastern concepts and western ideas, he skillfully penetrates into the work and brings out the intrinsic values and immortal architectonics of *Silappatikaram*.In his critical works *Silampin Pukkal*. ('The Flowers of Silampu, 1962), *Cilampin Kotikal* ('The creapers of Silampu, 1963) he tries to show the new facets of critical art. His critical method is deeply influenced by A.C. Bradley and F.R. Lewis.

Comparative criticism seeks to evaluate a work by comparing it with other works of the same type either in ones own language or in other languages. S. Vaiyapuri Pillai (1891-1956) with an eye on world literature, insisted upon the importance of comparative study of literature. In his valuable work *Kaviya Kalam* (Age of Epics, 1952), in which we find the depth of his arguments, he appealed to the scholars to get into the comparative method. Seviyar S. Taninayakam's *Nature Poetry in Tamil*,(1953) is one of the pioneering works in this field. He compares Tamil nature poetry belonging to the classical period with the classical poetry in Sanskrit, Greek, Latin and English. Another important work in this field is *Tamil Heroic Poetry* (1968) written by K. Kailasapati (b. 1933), a native of Sri Lanka. The author has approached Sangam poems afresh by relating them to many important studies of heroic poetry in other languages, especially the Greek, which enabled him to place them in a proper perspective. The comparative method throws new light on a number of unsolved problems in the study of early Tamil poetry and makes a distinctive contribution to our understanding of the bards and bardic traditions of early times and their social function.

S. Ramakrishnan compares Kamban with Milton. His critical work *Kambanum Miltanum* (Kamban and Milton, 1960) attempts to evaluate the greatness of the two poets. Quite a good number of books have come out in this field S. Sankararaju Nayudu published his *Comparative Study of Kamba-Ramayana* and *Tulsi Ramayana* in 1979. K.D. Tirunavukkarasu's excellent critique *Tirukkural Niti Iakkiyam* ('Thirukkural as a Didactic Literature,' which was awarded the Sahitya Akademi Award in 1974) came out in 1971. Tamilannal's *Oppilakkiya Arimukam* ('An Introduction to the Study of Comparative Literature,' 1973) introduces the basic principles of comparative literature to the common readers.

Many books have been written on the history of Tamil literature so far, some of which have been introduced as the text books for students. Recetly M. Arunachalam has written a complete history of Tamil literature, of which more than 10 volumes have been published till 1981. In these volumes the author deals not only with the lives and dates of the poets but also gives critical assessment of their poetical works.

There are quite a good number of critics who have in some way or the other guided the readers and writers by their critical studies. K. Minakshisundarm, Salai Ilantiraiyam, C. Kanakasabapati and V. Svminatan deserve mention here.

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M.R.

CRITICISM (Telugu) is a recent development in Telugu literature that took place under the impact of western literary criticism.

There was no separate genre called literary criticism in Telugu. Naturally there were no literary critics as such. Many poets however, distinguished themselves as literary critics. A few introductory verses of their works by themselves would speak for their critical talent. Some of these verses were in the nature of tribute to ancient poets, while some others dealt with the literary outlook and attitudes of the poets themselves.

Nannaya Bhattaraka, the founder of classical Telugu poetry, observed in his *Andhra Mahabharatam* that while his poetry appealed to the common people because of its euphonic beauty, it was appreciated by the poets of the higher order for its intrinsic narrative excellence.

He also complimented the then existing academy of scholars, comparing it to a lake full of lotuses in full bloom spreading fragrance far and wide.

Nanneda, one of the leading ancient Telugu poets, in the opening chapter of his work *Kumarasambhavam*,set forth certain criteria for good poets and poetry. He also referred to the pseudo poets.

Later on, Sri Krishna Devaraya (16th century), the royal-poet, gave a new life to literary criticism by holding open discussions in the famous hall called ('Bhuvana Vijayam'), patronising poets coming from every nook and

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corner of the country.

Tradition says that once the royal-poet declared that he would present a gold anklet to a poet who was able to versify extempore with equal power the characteristics of poetry in pure Telugu and Sanskritic styles. But no poet could dare to come forward. When the Emperor was about to express his disappointment, Allasani Peddana, the most illustrious of the eight poet-laureates, stood up and recited impromptu thirty chaste versified lines, picturing the features of good poetry, the first fifteen in pure Telugu style and the remaining in Sanskritic style. The Emperor conferred on him the title 'Andhra Kavita Pitamaha' i.e. the founding father of Modern Telugu poetry.

Tenali Ramalinga Kavi, the youngest of the eight royal poets, was prominent for his ready wit and humour, which was sometimes too pungent to tolerate. His outbursts on poets and poetry delighted one and all in the auditorium.

Pingali Surana, a great poet who appeared later introduced new techniques in literary criticism. He described the significant features of poetry through the mouth-piece of characters in the story in appropriate context.

He also outlined his views on poetry through incidents in the story. Satina, one of the important characters of his work *Kalapurnodayam*,did not react to his wife in the way he should have, when she presented herself to him with over-ornamentation. But when she participated with him in the gardening work, divested of ornaments, there was a spontaneous and whole-hearted embrace. The poet seems to suggest through this incident that poetry should not be too ornamental at the sacrifice of natural beauty.

Suchimukhi, a royal swan, another important character in his work *Prabhavati Pradyumanan*,once exhibited in the royal court, the gold anklet presented to her by the Lord Brahman, engraved with the title 'Upama atisayokti Kama Dhenuvu' i.e. a desire-fulfilling Divine Cow for simile and hyperbole. This is a kind of satire on the prevailing type of poetry, bombastic and over saturated with figures of speech.

There were in Telugu literature, stray verses dealing with poets and poetry, of known and unknown authorship.

We have got a verse popularly attributed to Allasani Peddana bringing forth vividly the idea that art consists in concealing art. The verse projects before us three distinct pictures, a Gujarati lady with fully covered breasts, a Dravidian lady with naked breasts and an Andhra lady with breasts party concealed. The poet alludes here, how good poetry should win the appreciation as in the last picture, by suggestion rather then by complete exposure.

Attempts were made by later scholars by placing before us certain guidelines pertaining to poetics, aesthetics, prosody and grammar, for appreciating good poetry and encouraging people to take to it. The first work of this kind in Telugu is *Kavyalankara Chudamani*, written by Vinnakota Peddana of the 14th century. Out of the nine chapters of the work, the seventh and eighth are on prosody, the ninth on grammar, and the rest on poetics and aesthetics.

This work is unique by itself. It divides poets into seven categories, according to the emphasis on form, content, or both and finally on the talent and erudition of poets.

Anatamatya's *Rasabharanam* and Ramarajabhushanam's *Kavyalankara Sangraham* are examples in this line. These were commented upon by scholars. Extensive research on these works is also carried on.

Avvari Subrahmanya Shastry, a poet and scholar, first attempted to translate Dandi's *Kavyadarsa* into Telugu verses. Afterwards Panchagnula Adinarayana Shastry rendered into Telugu prose, Rajasekhara's *Kavyamimamsa*. But the credit of rendering into Telugu prose, the Sanskrit literature on poetics and aesthetics in its entirety right from Bharata to Jagannath Pandit, goes to the erudite scholar Jammulamadaka Madhava Rama Sharma. All these works helped Telugu scholars and critics in applying Sanskritic theories of literature to Telugu literature. Vedala Tiruvengalacarya's application of the 'Theory of Dhwani' to Telugu literature deserves mention.

Commentary is a minute analysis of a poem. The first and the earliest of the comentaries now extant in Telugu is that of Muddaraju Ramana (17th century) on the complicated double entendre work *Raghava-Pandaviyam* of Pingali Surana. This however does not reach the heights of Mallinatha Suri.

Another scholar, Chitrakavi Anantamatya brought out a commentary on *Harischandra Nalopakhyanam* of Ramaraja Bhushana and on *Amukta Malyada* of Krishna Devaraya.

Ramaraja Bhushana's famous prabandham *Vasu Charitra* was commented upon by another scholar Vemulawada Somanatha Kavi. But all these commentaries receded into the background as they were eclipsed by the more exhaustive modern commentaries written by Vedam Venkata Raya Sastry glorified as 'Aparamallinatha Suri', Tanjanagaram Tevapperumallayya and others. Venkataraya Sastry's commentaries on *Amukta Malyada* of Krishnadevaraya and *Sringara Naishadam* of Srinatha are very popular and have run into several editions.

The commentary of Tapi Dharma Rao on Chemakura Venkata Kavi's *Vijaya Vilasamu*, is worthy of attention.

C.P. Brown gave an impetus to Telugu scholars like Zuluri Appayya, Garimella Venkaiah, Mulupaka Bachchayya Sastry and some other to write short annotations to many Telugu works.

Modern Telugu literary criticism has its own origin and development. In the embryonic stage it may be spotted in the preface to the *Biographical Sketches of*

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Deccan Poets written in English by Kavali Venkata Rama Swami, head translator and pundit in Literary and Antiquarian Department, Calcutta (1888). The difference between the point's of Western and Eastern criticisms was drawn to some extent in this preface.

C.P. Brown, in his 'Opinions' in English on various Telugu works takes us to the 'European method of study of Telugu poems.

Kandukuri Veeresalingam Pantulu stands first as a modern Telugu literary critic. His criticisms on *Vigrahatantra*, a prose work of Kokkonda Venkataratnam, opened new vistas. It was published in 1875-76 in a journal called *Viveka Vardhini*. In as much as this criticism confines itself to the correctness of form, this may be named as 'formalistic criticism'.

Drawing inspiration from the Muses of Spenser, Veeresalingam has left for us his work *Saraswati Narada Samvadam* in verse. In this piece he makes the Goddess of Learning speak to Narada about the deteriorating features of the post-prabandha poetry. He has also authored *The Lives of Telugu Poets* on the model of Johnson's *Lives of the Poets*.

The great modern commentator Vedam Venkata Raja Sastry initiated literary criticism on various Telugu works under the serial 'Sarada Kaneika'.

Kasibhatla Brahmayya Sastry stands out as the first critic of the Telugu novel. He had the laurels of Vimarsakagresara meaning the foremost literary critic. *Viveka Chandrika Vimarsanam* is his piece of literary criticism on Kandukuri Veeresalingam's novel *Viveka Chandrika* popularly known as *Rajasekhara Charitram* which is nothing but a free rendering into Telugu of Goldsmith's *Vicar of Wakefield*. He elaborately dealt with the original story, plot, characters, sentiment, descriptions, figures of speech, habits and customs. Here we find the early stages of development of modern Telugu literary criticism. It gives us an idea of the nature of descriptive criticism.

A good number of critical essays were published by many scholars on various poets and their works. Comparative criticism also gained currency. Mention may be made of the following significant writings.

(1) Adyam Venneti Ramachandra Rao's *Manu-vasu charitra rachana vimarsanam*. (A comparative criticism of Manu and Vasu Charitrams).

(2) P. Dakshina Murty's essay on Pingali Surana's *Poetic genius*.

(3) Panappakam Rangachari's paper on Nannaya Bhattaraka.

Vijamuri Rangachari published a critical book on *Pingali Surana*, expounding Telugu literary trends. The centre of these activities was the city of Madras. Critical essays on *Mahabharata* were also presented by many scholars.

But the credit of giving a new direction to modern Telugu literary criticism goes to Kattamachi Ramalinga Reddy. While the critics preceding him were formalistic in their approach, he penetrated into the depths of poetry in his monumental work *Kawitvatatwa Vicharam* i.e. study of the philosophy of poetry. Reddy's textual criticism on *Kalapurnodayam*, the only original work in Telugu literature, has become a model to scholarly critics like Duvvuri Venkata Ramana Sastry, Malladi Suryanarayana Sastry, and Vemparala Surayanarayana Sastry in their critical pursuits.

Rallapalli Ananta Krishna Sarma, unlike Reddy, placed Telugu prabandhas on a higher pedestal for their mirroring forth the sociological conditions and the aesthetic sense of the then existing society. His lectures on Vamana and other literary essays are thought-provoking and constructive in their approach. There is an undercurrent of subtle humour throughout his writings, which invigorated the modern Telugu literary criticism.

Viswanatha Satyanarayana also made significant contribution to Telugu criticism. *Prasanna Katha Kalitharthaukti*, *Okadu Nachana Somanna*, *Allasavivari allika jigibigi*, *Sakuntalamuyokka Abhigjna* and other contributions are marvellous. They portray his deep insight. It is pertinent to point out that the approach of Satyanarayana is oriental unlike that of others.

Telugu literature and its theories took their final shape in the hands of Pingali Lakshmikantam. He was a balanced literary critic and a literary artist. A number of his students like K.V.R. Narasimham, Diwakarla Venkatavadhani, K. Veerabhadra Rao, etc became noted critics.

The literary contributions on Veluri Sivarama Sastry, Veluri Prabhakara Sastry and some others are of no mean order.

Tummalapalli Ramalingeswara Rao occupies a special place as a literary critic. His interpretations of the verses of the great yogic poet Potana, with 'mantra sastra' background, arrest our attention.

A good number of critics have their publications on poets and their works. Various types of literary criticism have gained currency. Histories of literary criticism, Western and Eastern, were also well attempted.

B.P.

CRITICISM (Urdu) is a term applicable to four kinds of activity in literature: (i) theory of literature and its relationship with life as also its various disciplines; (ii) evolving rules, regulations, standards and criteria for a balanced assessment of the literary works of various genres; (iii) editing and compilation of correct texts, and (iv) periodisation and categorisation of the literary activity and according it a place under a compact genre of literature. Any survey of literary criticism in Urdu will have to consider all these activities. Aesthetics and social history apart literary criticism deals essentially with the

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dynamics of literary taste and adjusts its focus in accordance with the changing times and in the process reveals the ethos of the community to which this particular literature belongs.

Urdu is one of the few Indian languages, which though born and bred in India, is not wholly based on the literary and critical standards of Sanskrit. Its literary criticism is therefore based mostly on Perso-Arabic and Central Asian traditions from which it drew its inspiration and form. Though a regular treatise on literary criticism was not written in Urdu before the 19th century, fragments of critical sensibility are clearly discernible in poetic compositions and the anthologies and Tazkiras composed in the 14th century and thereafter.

Vajhi in his celebrated mashnavi *Qutub-o-Mushatari* (written in 1609), deals with the merits and demerits of poetic composition. He stresses the need and significance of selecting the words fully expressive and communicative of the poet's thoughts and emotions that are not only fresh and appropriate but are also maintaining at the same time coherence, lucidity of expression and balance.

Such references about the criteria of literary works are scattered in various couplets and prose works but the most significant indications about such criteria are found in the Biyadhs and Tazkiras which, though essentially mere anthologies, throw sufficient light on the tastes and the norms of literary criticism of the period.

Biyadh is just a notebook containing couplets of various poets which are usually maintained by the most ardent and earnest listeners of a mushaira to note down couplets of their choice along with the name or pseudonym of the concerned poet. Later, it takes the form of a more detailed note on the poet along with a number of his couplets to give an idea of his artistic individuality as also a critical assessment of his poetry. This exercise gave birth to the Tazkira tradition. The Tazkira-writers classified the poets in various ways-(a) Alphabetically (b) Abjad wise or (c) according to historical sequence.

Among early Tazkira-writers, the forms of historical classifications were: 'Early' 'Mediaeval' and 'Contemporary'. Some Tazkira-writers also tried to delineate the artistic and linguistic peculiarities of each of these periods of literary history. Mir Taqi Mir and Hatim also added epilogues shedding light on the literary taste of the period and the various trends in poetry.

The tradition of Tazkiras is long and varied. Though written about Urdu poets, most of the Tazkiras prior to 1800 were in Persian and used critical vocabulary borrowed from Persian Tazkiras and classics like *Chehar Miquala.*

The Tazkira criticism lays emphasis on lucidity of expression, strict observance of the rules of grammar and prosody. In addition, the use of obsolete words and expressions, as well as of dubious or malicious suggestions, where noted, are commonly commented upon adversely. About the theory of criticism or the nature of the critical concepts, these Tazkiras have practically nothing to say. Yet there is a wealth of critical awareness hidden behind the age-old cliches like Mazmun afrini' chusti-e-bandish, Fashat, Balaghat, Maqhzgoo, etc. which had come in vogue towards the end of the 19th century when the impact of the British rule and the spread of English in the fields of education and culture had made itself felt.

The last of the important Tazkiras in this tradition was written by Muhammad Husain Azad in his *Abe-Hayat* (meaning the Nectar)-a picture gallery of pen portraits of poets of the by-gone periods. In drawing up these pen portraits, Azad had followed the traditional pattern of the Tazkira which was to give a selection of couplets after describing the poet. However, Azad was the first ever critic to judge all the leading men of *Ab-e-Hayat* according to modern standards of criticism. Many legends about poets narrated by Azad have been questioned, but his critical judgements about them are by and large still valid.

Poetry for Azad holds mirror up to Nature, Nature to him was not a mere metaphysical concept but signified the vast richness not only of the flora and fauna but also of human relationships. He advises poets to shun traditionalism and conventional diction of far-fetched metaphors and decorative but unreal similies and to return to spontaneity of nature. This theme was later further elaborated by his eminent contemporary, Altaf Husain Hali.

Hali in the celebrated preface to his poetic collection, *Muqaddama Sher-o-Shairi* stressed the Miltonic concept of the simple the sensuous and the passionate in poetry. On the one hand he defined nature as something reflecting the genuine inner urges and aspirations of a human being (it is in this spirit that he suggests that only the genuinely mystic poets should write mystic poetry and only the lovers should compose love lyrics and those actually relishing wine should sing of wine and all conventional writings about such themes be outlawed), while on the other he interpreted natural Poetry as something responsive to the needs of the times.

It was in this vein, that he wrote *Musaddas-i-Hali* or *Maddo-Jazr-i-Islam* and advised the contemporary Urdu poets to shun all conventionalism and carry out reforms in ghazal by giving it the genuine glimpses of the real experience, keeping in view their social and moral obligations to society. These factors made him advocate for the adoption of Nazm (compact poem) so as to encourage replacement of conventional formalism by more meaningful and vibrant thoughts.

Another major critic of the period was Shibli Nomani, who made a notable contribution in respect of comparative study of the works of some important poets. Shibli has often been described as an aesthete but he never minimized the significance of the social roots of literature

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and always studied it in relation to prevalent cultural norms. Both Hali and Shibli stress the importance of the concept of imagination. They were not conversant with English, though they often refer to Milton, Scott and Coleridge. Their concept of imagination is however positively different from that of Coleridge and other Romantics of the West. While for the latter, imagination was an instrument of cognition itself, for Hali and Shibli, it was merely an organiser of the perceptions at various levels. Another important difference is that while Hali stresses realism or the depiction of the material world through imagination, Sahibli stresses Mahakat for the depiction of the material world of events and things.

Both Hali and Shibli died in 1914, the year of the First World War. By this time, the generation educated in English or through the medium of English had come into its own and had started to emulate the Western concepts. But between them stood at least three scholars who tried to integrate the Eastern canons of criticism with those of the West. They were Imdad Athar (*Kashiful Haqaiq*) Abdur Rehman (*Mirat-us-Sher*) and their junior contemporary Niyaz Fatehpur and Najm-ul-Ghani.

Imdad Imam Athar categorised poetry as poetry of 'intellect' and 'emotions' and while differentiating between the two, stressed the need for observing 'lucidity of expression and originality of diction.' What is emphasized by Levis-Strauss and others of the Russian Formalist School as 'giving the familiar a stranger's look' was expressed by Imdad Imam in the parlance of the oriental prosody. Abdur Rehman in his *Miratus-Sher* draws heavily on the canons of Arabic criticism and stresses the close relationship between the word and the meaning giving the word the primacy of status for "poetry in the ultimate analysis rests on words, and even though the meaning and the content are usually old and often timeworn, their expression that is the choice of new words and phrases-gives these an artistic freshness and aesthetic appeal".

Najm-ul-Ghani in his *Bahrul Fasahat* (Ocean of lucidity) provided a compendium of the time-honoured conventions and traditions of poetic form and standards of poetic composition. He did try to strike a balance between the classical oriental criteria and the Western concepts but his leanings are decisively oriental.

Niyaz Fatehpuri earned fame as editor of an epoch-making literary monthly *Nigar* from Lucknow whcih brought out several special issues devoted to outstanding poets and attempted critical evaluations of their poetic achievements. Moreover, in his critical articles, he tried to evolve a rational criterion for judging literature (mainly poetry-based) on enlightened common sense and lively taste of the classics. His main stress was on uniqueness of content, depth of feeling, freshness of approach and artistic use of words and imagination.

The impact of Romanticism on Urdu criticism was symbolised best by perhaps Abdur Rahman Bijnori whose unfinished preface to the re-discovered Diwan of the famous poet Ghalib is still remembered as a unique specimen of literary criticism. Bijnor laid the foundation of impressionism in Urdu criticism by making reader's own aesthetic projection of the text as the very basis of critical evaluation. He also introduced comparative criticism in Urdu by insisting on standards of world literature being compared to those of the Orient. For him, Ghalib was not to be judged merely according to some rigid and objective critical standards of particular literary tradition but on the criteria of world literature which unite all great creative artists of the world, who represent not only the spirit of their own area and age but also the basic urges of the cosmic consciousness. For him genuine literary criticism touches the realms of metaphysics and aesthetics and provides the sum total of the very best of the treasures of human civilization.

Bijnori's was a unique contribution but unfortunately as he had practically no followers, his strain died down. Among the few literary critics who carried forward this great tradition and even added additional dimensions to it may be included the names of 'Firaq' Gorakhpuri and Rashed Ahmed Siddiqi.

Firaq treated every piece of art, particularly poetry, as a creative experience for both the reader and the critic. An intelligent reader has to re-create it aesthetically according to his own lights without unnecessarily submitting to the poet's personality. Rashid Ahmed Siddiqi saw in every creative endeavour an unmistakable mark of cultural ethos struggling for its fulfilment. Every poetic composition was for him not just an effusion of an individual in personal turmoil or abandon but an expression of the cultural ethos of the given period.

In 1936, Progressive Writers Association was organised with its first all-India conference held in Lucknow under the chairmanship of Premchand. Simultaneously, new ideas in literary criticism started taking shape. These new ideas laid special stress on the social roots of all literature and called for an analysis of all literature according to the social milieu of which it is a product and insisted on the class with which given literature or its author identifies himself. This understanding gave a new look to literary criticism and closely related it to all avenues of social studies.

For the first time, relations of literary and scholarly productions and their impact on social-cultural superstructures came to be discussed and a new awareness of history, sociology and the part these play in creating new concepts, images and sensibility began to be thoroughly examined. In the process, folk literature and poets and writers closer to masses were identified and new links between literature of one language with another and of one land with that of others were also rediscovered.

This critical awareness was later on more fully

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developed by critic like Ehtesham Husain (the most important literary critic of the Movement.) He tried to make criticism a system guided by certain values evolved through a cultural process brought about by the interplay of various classes in a given society. According to this system mere rhetoric or an aesthetic re-creation of a literary masterpiece could not do justice to it unless the forces which shaped its form and gave it colour, validity and significance are also not identified.

Efforts of Mumtaz Husain in this direction were also noteworthy. He tried to reveal the social class roots of philosophical concepts and literary sensibility in sociological and socio-economic terms. Ali Sardar Jafri's analysis of mysticism as a historical phenomenon and its impact on poets from Kabir to Mir and Ghalib added new dimensions to the understanding or rather the re-discovery of the classics. The progressive critical vein continues in the writings of new critics.

Simultaneously some other trends also prospered. Kalim-ud-din Ahmed, an ardent pupil of the F.R. Leavis published two books, namely, *Urdu Shairi per Ek Nazar* and *Urdu Tanquid per Ek Nazar* taking stock of the entire panorama of Urdu poetry and Urdu criticism and found both these genres hopelessly wanting in standards. Taking world (mainly Western) standards as his model, Kalm-ud-din judged Urdu literature rather harshly and insisted on a scientific and a formal judgement of literary genres.

Ali Ahmed Suroor took his cue from T.S. Eiot's love of tradition and attempted to analyse and assess literature as a continuum of cultural values. His enlightened re-appraisal of classics focussed attention on study of literature with the help of modern disciplines but keeping in view the exclusiveness of literary norms.

Yusuf Husain Khan's studies of Iqbal (*Ruh-i-Iqbal*) Ghalib (*Ghalib Aur Ahang-i-Ghalib*) and of Urdu Ghazal are deeply rooted in the philosophical understanding of the physical environment of a certain age and its elite. Primarily a historian he studied literature as a part of the process of History which releases new energy and serves as the sheet anchor for nations in trouble.

Since 1960, another trend of New Criticism inspired primarily by modern American literature, began to take shape which discarded the mehods of sociological criticism and exclusively tried to devote itself to the study of the text. They concentrated their attention to the close text study of the modern writers. To them, criticism was to find the real identity of the creative writer as expressed in the text itself and to exclude everything extraneous as irrelevant. Though modern criticism has made its mark in several journals, yet it is still to evolve into a coherent system of critical evaluation. Some individuals have, however, tried to imbibe healthy values of new criticism in the framework of modern literary sensibility.

Along with the theoretical and practical literary criticism, textual criticism has also flourished in Urdu. Since a large number of manuscripts were either not available in print or the printed texts themselves were dubious and lacked anthenticity, a number of textual critics devoted single-minded attention to the editing of such texts. The most important among them was Mehmood Shirani who discovered and systematically edited a number of literary texts. Abdul Haq also edited a number of hitherto unknown and unpublished texts with far reaching impact on Urdu's literary history. Such careful editing of the texts was also admirably done by various others but the most important contribution was made by Qazi Abdul Wadud who laid down rigorous rules for the editing of texts and sifting of literary evidences. His detailed reviews of research theses set up a new standard in research methodology and textual editing and has left a deep impact on the later researchers like Kali Das Gupta Riza and a few others. Mention may be made of the critical insights provided by eminent critics like Dr Gian Chand, Sandar Ali Jafri, Tara Charan Rastogi, Jagannath 'Azad', Khurshed Sami and a number of others.

These are the major trends of literary criticism in Urdu run through various channels predominant among these being Cultural Criticism and Formal Criticism. Attempts are being made by certain critics to integrate and synthesize these two trends into a composite whole so as to present a more comprehensive and more satisfying view of literature.

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M.H.

CRY, THE PEACOCK (English), Anita Desai's remarkable first novel in English, was published in 1963. It is her most representative work, since it reveals many of her distinctive qualities as an artist, intense preoccupation with loneliness and death, vibrant lyricism and gift for poetry. The novel is in three parts–the first and the last, brief and in the third person narration, and the middle, substantial and told in the first person by the protagonist. Maya, a young girl is married to a middle aged lawyer. Maya and her husband Gautama form a strange couple and, as Maya realises early, there are no bonds between them. Though they live together, they inhabit different worlds. Gautama puts his faith in facts, and only ideas and theories stimulate him, while Maya believes in the 'validity of real existence' of which she finds symbols in flowers, a Kathakali dance or even Toto's short stump of a white tail. In spite of a certain amount of tenderness and considerateness for each other, their marriage is doomed

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to failure. The sense of doom is further heightened by the prophecy of an albino astrologer that either she or her husband would die an early death. Images of death proliferate in the novel, and each part contains episodes centred round death–the death of Maya's pet dog in the first part, that of Gautama in the second and the suggestion of Maya's suicide in the last. The structure of the novel is poetic, and is built round imaginatively conceived symbols. The peacocks, suggested in the title itself, form the central symbol. With their association with death and destructive love, they come to have a terrifying fascination for Maya : "In the shadows I saw peacocks dancing, the thousand eyes upon their shimmering feathers gazing steadfastly, unwinklingly upon the final truth–Death. I heard their cry and echoed it-...Agony, agony, the mortal agony of their cry for lover and for death."

Inspite of its intense Iyricism and the pervasive presence of Maya's anguished consciousness, Ms. Desai's novel effectively communicates its strong sense of place and persons. Maya's sensitivity to her surroundings lends an objective solidity to a world which is otherwise filled with fantasy. Delhi and Lucknow, Gautama's mother and sister, Maya's father and her brother Arjuna, her girlhood friends Leila and Pom, her pets and flowers–are all real presence in the novel. Ms. Desai's language triumphs in its dual task of articulating a many layered consciouness and also in objectifying a sensitivity to an intensely experienced outside world.

G.S.A.

CURRIMBHOY, ASIF (English; b. 1928) is a prolific writer of plays in English. In the span of about 17 years he has written 29 plays of varying act-lengths. This is a remarkable achievement in the field of drama which has been lagging far behind poetry and fiction in India.

Currimbhoy, a company executive, who had strayed into play-writing, got off to a good start with the production of his *Goa* in 1965 at the University of Michigan–a play which he calls 'Indo-Anglian' because its characters and its language are European. His *Monsoon* was staged at the Dallas Theater Center the same year. Productions in Broadway and elsewhere in the U.S. marked his rise as a playwright in English. His success abroad has been an encouragement to the Indo-English theatre movement in India. He does not approve of the tendency, among our producers, to adapt Broadway and West End successes. He suggests that our near commercial producers and amateur companies should go in for experimental theatre, show-case productions, dark-light programmes and mini-theatre to alternate with their big ventures; this would create a more encouraging situation in India for English plays, which now flourish only in the metropolitan centres. Currimbhoy has tried his hand at one-act plays like *The Clock* and *The Refugee*, two-act plays like *Goa* and the *Doldrummers* and three-act plays like *Sonar Bangla*. Among his other important plays are *The Tourist Mecca* (1959), *The Restaurant*, *The Dumb Dancer* (1962, staged in La Mama with Kathakali dancers), *Om* (1962), *Thorns On a Canvas* (1968) and *The Great Indian Bastard*. One of his early plays, *The Doldrummers* (1962) had an Actors' Studio tryout in the United States. Its title is an ingenious coinage by the author to refer to a group of hippie-type youngsters who find themselves in doldrums, youngsters, 'who haven't worked for a year of Sundays' and who lived in a shack on fashionable Juhu Beach in the suburbs of metropolitan Bombay, with their idealism turned into cynicism. It is an interesting play dealing with the angry young men who wash their dirty linen in public, and who are 'too close to reality to live the life of the imagination'. The play was banned for about nine years before its first Indian production in Delhi in 1969. Since then Currimbhoy's status as a playwright has risen in India. *Goa* (1964) was produced on the opening day of the Indian National Centre for the Performing Arts in Delhi. *Revolution* (Inquilab, 1970) is one of his political plays, of topical interest at the time, dramatising the nightmare of the havoc created by the Naxalites. Others of the kind are *The Captives* (dealing with the Indo-China conflict of October, 1962) and *The Restaurant* (on the problems arising out of the partition of the country.) *Monsoon* or *Noah's Ark* (1965), produced at the Dallas Theater Center, deals with violence and revolt in the Malayasian archipelago. *The Alien National Land* dramatises the Indian Jewish family's predicament. Politics and social problems provide the themes for his plays.

All of Currimbhoy's plays have not been published. Oxford and I.B.H. publishers have brought out a volume containing *Goa*, *Inquilab*, *The Doldrummers*, *The Refugee*, *Darjeeling Tea* and *Sonar Bangla*, with an appreciative foreward by F. Bowers.

H.A.G.

CYCLE OF SEASONS IN INDIAN LITERATURE (Pan-Indian). There is no literary epic in Sanskrit literature which does not include a sizeable description of the cycle of six seasons woven into its narrative fabric. The primary epics of Valmiki and Vyasa blaze the trail as it were for all future poets. Valmiki, whose poetic vein is more emotive, naturally devotes whole cantos to the description of the seasons; while the *Mahabharata*, in its multifarious predilections cannot devote such exclusive attention to this subject. Even in our sacred literature as embodied in the *Rigveda*, we find glimpses of poetic awareness of the seasons, viz., *vasanta* (spring), *grishma* (summer) and *sharat* (autumn). The Hymn to *Purusha* (Cosmic Person) metaphorically relates how in the sacrifices of the Cosmic

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Person preformed for gods of Vedic times, Sping was the ghee offered, Summer the sacrificial wood and Autum the oblation (*Rigveda*, X. 90.6). According to the *Atharvaveda*, this consecration involved also the rainy season (XIX. vi. 11). This refers of course to the creation of time in its well known phases in the year.

By the time of the *Taittiriya Samhita* of the *Yajurveda*, two more were added to these four of the *Rigveda*; and in the hoary Vedic period itself, the number of Indian seasons in the year came to be fixed as six. Winter came to be allotted two terms—one *Hemanta* (Dewy season) and second, *Shishira* (Cold). The *Yajurveda* text mentioned states: shad va ritavah samvatsare (Six are the seasons in a year). In all accounts of our chronicles (*Puranas*), lawgivers *(smritis)* and scientific texts *(charaka-samhita* on *Ayurveda* for instance), the concept of *Shadritus* is standardised; and no wonder the poets of the classical period in Sanskrit took this idea without any change and gave it an imaginative treatment in their works. Their treatment of the seasons as a backdrop to sentiments in general, and to love in particular, was so striking that theoreticians like Dandin included it as a noteworthy component among the eighteen themes of set description to be conventionally observed by writers of art epics *(Kavyadarsha*, 1. 16). Among others these set themes include items such as city, ocean, mountain, sunrise, moonlight, garden, water-sport, drinking spree and convivial damsels. Of all these, the pride of place belongs indeed to the cycle of seasons because it typifies, the very idea of time conditioning man and nature alike. These ancient theorists like Bhamaha and Dandin were aware that beauty in nature, of birds, animals and landscape, all entered the poetic world of imagery by choice, because the actions and emotions of the characters were to a large extent shaped and conditioned by them. The nature of figures of speech like samasokti and svabhavokti were essentially based on a sensibility of personified nature or nature as it strikes the sensibility of a poet. And all the major figures of speech recognised in Indian poetics like simile, metaphor, poetic fancy, contrast, poetic doubt, and so forth depend on imagery springing up from a close observation of natural scenery in a mind guided by literary memories.

In sheer masterliness of touch in the depiction of the advent of various seasons, Valmiki remains unexcelled. This is how he depicts winter:

Hands and feet stiffen with frost.
Small green glades garland the earth,
A drink of water aches in the mouth.
Fire is beautiful to watch.
Now that the moon has given the sun
Its sheen and moves through a dimming mist,
It seems as if a heavy sigh
Had suddenly blinded a mirror's face.
The trees themselves, their flowers gone,
Seem to be sleeping now, lapped
In a shine of dew and swapped again
In the milky glimmer of the mist.

These are but random specimens from a whole canto. But they can provide an insight into the poetic mind of the great epic master who weaves nature and man in one thread of creative vision. The following are specimens of his account of the rainy season:

Nine months through the rays of the sun
The sky had held the rain in its womb
It drinks up the waters of the seas
And waters are born from it, transformed.
Just now it seems quite reasonable
To drape the sun in flower chains,
Climbing to Heaven on the steps
Of lacquered clouds, scaled to the sun.
The mountains, wrapped in cloudy deerskin,
Bearing the sacred thread of streams,
Their mastered breath, the wind in caves,
Seem like sages it their thought.

We see here every minute detail of the Indian landscape transfigured in the lively imagination of the poet. Nature bathed in variant shades of seasonal beauty becomes almost a character in Valmiki's hands.

However, it is the singular achievement of Kalidasa that, even while following the example of Valmiki, he was able to improvise a new dimension, as it were, in depicting the entire gamut of seasons in general, and the rains and spring in particular, in epic as well as lyric genres. It was his genius that gave a heroic divinity to Kama, the love-god and made the personified Vasanta or Spring his commander-in-chief. His unfailing arrows are all vernal flowers—Ashoka, Aravinda, Chuta, Mallika and Nilotpala, each celebrated by aesthetes for its colour, scent and enchanting freshness. The row of black bees speeding forth towards the flowers makes cupid's bow-string, the bow itself being the bent sugar-cane with coloured patterns. His friend is none other than the soft breeze from the South. Thus equipped, the Love-god can challenge even Shiva, the Supreme Yogi, to thoughts on love! The bulk of the third canto of the art-epic *Kumarasambhava* is devoted to the effect of the advent of spring on even birds, beasts and celestials in the outskrits of Shiva's penance-groove. Here is a specimen of Kalidasa's poetic account of it:

In one flower-vessel the black bee drank honey, following his own beloved mate. The black deer scratched by his horn the female deer, her eyes closed in bliss at his loving touch. The female elephant gave out of love to her beloved male elephant a mouthful of water scented with lotus-dust. The chakravaka treated his spouse with a half-eaten lotus-stalk. Even the trees received from their beloveds, viz., creepers, with reddish flowers and shoots for their lips, the joyful embrace of their bent branch-arms!

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What deserves particular mention is the fact that Kalidasa has the originality of weaving into his epic story itself the conventional motif of spring and raising it to the high level of a hero's bosom companion!

The same adroitness of fancy and genius are revealed even in the lyric genre by Kalidasa. The *Meghaduta* has transformed the cloud into a very able love-messenger; and if we closely analyse the poem we will see how the cloud is none other than the season of rain itself as symbolised by the cloud. Of story, there is little in the lyric because it is first and foremost a panegryic of love-in-separation, capturing its variant moods and its greatest intensity. That the rainy season acts an an uddipaka-vibhava or excitant of the love of separated lovers is almost a trite kavi-samaya or convention of Sanskrit poets. In the hands of Kalidasa it becomes a whole poem of more than a century of verses brimming with the sentiment of vipralambha-shringara in the drawling metre of Mandakranta which lends itself to be sung melodiously in tune with the emotion. The thin story of the semidivine Yaksha, banished from the dream-city of Alaka beyond the Himalayas, to serve a sentence of separation from his beloved, in earthly Ramagiri in Central India, is a pure invention of the poet to distil the emotional intensity of this very heart-rending sentiment, enlivened only by the hope of reunion after the agony holds a mirror to the beauty of the city and the countryside, the joy of birds and animals, the welcome by peasants and belles representing different sections of Indian society, at the advent of the rainy season. The grandeur of the mountains with clouds resting on their crests as also of the wives pining for love! What is more, the palace of devotional worship and the dates of religious festivals also come in passing; and the vast variety of flowers and scents, in parks and woodlands, is depicted with a masterly touch. This ardour of sensuous perception and the spontaneous exercise of a poetic imagination capable of strong and delicate impression is unique in Sanskrit literature. It inspried a large number of later poets to write their own duta-kavyas and raise it to the stature of a new genre itself.

Though the authorship of the other lyric called *Ritu-samhara* or The cycle of seasons has been sometimes doubted, its spontaneous flow and directness of appeal reminding one of Valmiki may be deemed a juvenile work of Kalidasa himself. It is the first lyric of its kind in Indian literature devoted entirely and exclusively to a poetic account of the seasons, from the viewpoint of a youth whose love for his beloved has just been awakened. It would appear that the perception of beauty in familiar things is a gift of love; and as things change and put on new faces in the shifting seasons of the year, new discoveries are made by lovers of the kaleidoscopic variety in nature's beauty and bounty in each season. Below are a few respresentative specimens:

Summer

The sun is hot, but the moon is pleasant. The clear waters beckon and invite one for a dip at sight. Delightful are the evenings, and passions are low, now that the summer has set in, my love!

Sweating excessively in every limb, young damsels put away their heavy clothes, and wear light silks about their buxom breasts.

Scorched by the rays of the broiling sun and baked by the burning sand below, the snake lingers with a drooping hood in the shade of the peacock's plume—a dangerous guest!

The Rains

The Rainy Season is here, my Dear, with all the pomp and panoply of a king; the dark clouds are his war-elephants, lightning his royal flag and thunder the rattling durm-beat.

Autumn

Look! Here comes Autumn like a charming bride, clad in a white robe of glossy flowers, with the full-blown lotus for her tinkling anklet. Her slender frame is so lovely with the golden glow of ripening rice!

Like lovely damsels, the streams move slow, with shining girdles of sparkling fish, pearl necklaces of white bird-rows on either bank and rotund hips of stretching sands!

Early winter

The cold season is shedding tears of dewdrops on blades of grass, distressed at the weight of lovers on luscious bosoms, his favourite snug resort!

Winter

This is the season for the warm hearth with windows shut, for basking in the noonday sun, for warm raiment and embrace of youthful maidens!

Spring

The trees are in flower; the lilies bloom in the lakes. Women turn wanton with love and perfumes (of flowers) are wafted in the breeze. The nights are pleasant as also the days. Everything is sweet in May, O Sweet!

The grooves are lit by white jasmines as radiant and ravishing as a coquette's smile. When they tempt even an ascetic's heart, from sense withdrawn, fancy their effect on young hearts filled with thoughts of love!

Even these specimen illustrations are enough to reveal the lyric's merits as well as defects. It is more or less a "Lovers' Calendar" dwelling only on the prospects awaiting each turn of season and unabashedly sensual. It is

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blind to the other side of nature which is 'red in tooth and claw'. Compared to other works of Kalidasa, we miss here breadth as well as depth. Only we have a pageantry here of passionate pictures of nature in varied colours.

But the same Kalidasa in his mature plays brings in the seasons as excitants of different rasas. All the heart rending ravings of the mad hero Pururavas are depicted against the backdrop of the louring clouds in the *Vikramorvashiya*. The *Shakuntala* opens with summer whose description covertly suggests self-forgetting and ultimate joy in the words:

Prachchhaya-sulabha-nidrah divasan parinamaram-aniyah (1.3). It is indeed winter which has led to King Dushyanta's rejection of Shakuntala in the IV Act and when he remembers her with an equally unaccountable intensity in the VI Act, spring has surely set in. But an equally consummate art of structuring the plot is seen in the *Malavikagnimitra* too. In this play the princess mistaken for a servant-maid and yet loved by the king is proved to be a princess to the satisfaction of even the suspicious co-wives by the irrefutable testimony of the Ashoka tree blossoming at the touch of Malavika's foot. A poetic convention becomes an essential thread in leading the play towards denouement in this play.

This example of Kalidasa inspired Bana also to give suggestive descriptions of the seasons, in keeping with different events, in the plot of both his immortal prose works, viz., *Harshacharita* and *Kadambari*. But his imagination is so mythopoeic that when he thinks of summer ending the twin months of winter and all white with jasmine flowers, the image of the terrible god Shiva as Mahakala destroying the entire universe at one sweep and performing the tandava dance with outbursts of high-pitched laughter presents itself before his mind's eye simultaneously: "atrantare kusuma-samaya-yugamu-pasam haran ajrimbhata grismabhidhanah phullamallika-dhavalattahaso Maha-kalah. (*Harshacharita*, II) Ananda vardhana, the doyen of Indian literary critics, has cited this as an example of 'suggested simile' based on polysemy of words *(Dhvanyaloka)*, II 21f.)."

Vishakhadatta, the author of the celebrated play *Mudrarakshasa*, is inspired by Bana and improves upon him in his description of the autumn as rivalling the glory of Shiva. The autumnal sky is white with all-white 'kasha' flowers; and so is the body of Shiva with ashes! the clouds lose their darkness in autumn; the dark elephant-hide of Shiva is made to shed its darkness, bathed as it is in the white radiance of His moon on the crest! If the autumn displays its white swans, so does Shiva display his garland of skulls! (Loc cit. III 20). Such is the ornate handling of the season's glory which had become almost a fashion by the time of post-Kalidasian writers. This fondness of overlaid and high-flown conceits develops almost into a mannerism increasingly in the *Mahakavyas* of Bharavi, Magha, Kumaradasa and Shriharsha. But it should not be forgotten that farfetched conceits were held high in the esteem of erudite scholars. The popularity of these is evidenced by the vast space devoted to them in every Sanskrit anthology of memorable verses compiled in the medieval period. Special mention might be made here of Vallabhadeva's *Subhashitavali* and Shridharadasa's *Saduktikarnamrita*, as also *Sharngadhara-paddhati* by Sharngadhara. Besides verses by well known authors, they include also quotes from anonymous poets. Among lyricists who composed *Shatakas* or 'centuries' of verses, Bharitrhari's century on Love contains a section describing the seasons. His first verse may be given as a specimen:

> Breezes waft an agreeable scent. Branches of trees are adorned by tender shoots. Even birds and beasts sing sweet and delight their female mates in agony of love. The moon-faces of damsels are free from stains of the gush of perspiration. With the advent of spring, what is there on earth which does not get added excellence?

Similar is the strain of self-contained verses in the Prakrit anthology of King Hala called *Gathasaptashati*. They breath a natural simplicity enjoyable even today. Here are a few of them:

Spring

> No blossoms on the mango, no cuckoo call. Nevertheless, My heart, wanting him, says spring.

Rain

> The downpour is so heavy, it's like the cloud using drawropes to lift the earth, With ropes of rain, and, failing, darkly scowls.

(S. Vastsyayan and V.N. Misra, *The Indian Poetic Tradition)*.

This trend presents such a glaring contrast from the farfetched fancies of later decadent poets.

From this survey, the main points of interest in the handling of the theme of seasons by different genre-writers in Sanskrit can be easily seen. Soon they grew into a kavi-samaya or classical poetic convention and it became a theme for writing in extenso by that polymath writer Rajashekhara in his famous *Kavyamimamsa*. It sums up beautifully and briefly the traditions to be observed by poets in respect of flowering trees, directions of wind, seasonal fruits, birds and animals activated, etc. We might conclude this study by some specimen illustrations therefrom:

"The wind is an easterly one in the rains. In autumn the direction of the wind is unspecified. But in winter it is a westerly wind. Some opine that it might be from the east also. However, in spring it always blows from the south. But in summer it may blow from any direction.

In the rains, the cranes become pregnant. Bamboos will put forth tender shoots. Dust will be ended. The military

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marches of kings will cease."
It makes the creeper sallaki, the sala tree and the mushrooms to bloom. From the parched earth, now drenched, issues forth a sweet perfume.The woodlands shine green. The mountains washed by rain become strikingly beatiful. Rivers get flooded and overflow their banks. The turf is crowded by glow-worms.
The hosts of travellers turn homeward. The sky is overweighed by clouds. It delights the chakora birds. It ends the ramblings of mendicants. The wives separated from their husbands look forward to their early return. The chataka sports about excitedly. The deer gets passionate. The frogs croak in chorus. The serpent becomes tipsy. The peacocks dance and the swans rejoice. It fills lovers with anxious thoughts.

The kutaja is in full flower as also the 'nipa'. Other flowers of the season are: 'dhava, arjuna, kadamba, ketaki' and 'nicula'."

In the same strain Rajashekhara gives minute details of the other five seasons also which will be very useful guides for practitioners of poetry. It will be readily seen that all these kavisamayas relating to the six seasons became the stock-in-trade of all traditional poets in almost all modern Indian languages too. The convention was kept alive in Sanskrit also till the 17th century, since we find its sensitive appearance in the works of Panditaraja Jagannatha, especially, the *Bhaminivilasa,* not to speak of imitative poems like *Sadritu-varnana-kavya* by Vrajaraja Dikshita, Durlabha and others.

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K. Kr.

D

DABIR, MIRZA SALAMATALI (Urdu; b. 1803, d. 1875) was the son of Mirza Ghulam Husain. Mulla Hashim Shirazi 'Nassar', an eminent writer and an ancestor of Dabir had migrated to India from Iran during the reign of Mughal Kings. One of his ancestors was appointed as Munshi at the Mughal Court. This was a hereditary office and was inherited first by Dabir's great grand-father and later by his grand-father Ghulam Muhammad, who relinquished it and became a recluse. Dabir's father Ghulam Husain was born in 1776. He shifted to Lucknow when Dabir was about five years of age.

Dabir was a scholar of Arabic, Persian, Hadith (sayings of Prophet) and of Islamic jurisprudence. He had acquired great proficiency in theology, metaphysics and medicine. He was married to the grand-daughter of Insha, the renowned Urdu poet.

Mirza Dabir took to writing poetry at an early age and at the instance of his father became the disciple of Mir Zamir, the famous elegy writer. Lucknow was at that time the cradle of Urdu poetry and the age of such great poets as Mir Khaliq, Dilgir, Mir Zamir et al. During this period the elegy became very popular and many poets of eminence perfected the art of elegy writing and gave it a style and a form of its own. Dabir began by writing ghazals. According to Akbar Hydari, Dabir has left an anthology of ghazals which is now available with his grandson. Dabir, however, gained prominence and popularity as an elegy writer. While most of his elegies have since been published his ghazals have remained unpublished so far. He also composed a Masnavi (in which he recounted the exploits of Nadir Shah Durrani) and a small book on prosody. Both these are still in their original manuscript form and bear an eloquent testimony to Dabir's scholarship.

His greatness as an elegy writer had been acknowledged by all contemporary poets and writers including Rajab Ali Beg Suroor, Atish, Nasikh and Mir Zamir. His fame as an elegy writer had reached the court of Ghazi-ud-Din Hyder, King of Oudh who had invited him to recite elegies at the Royal Imam Bara. By this time, Nasir-ud-Din Hyder had taken over as King. Mirza Dabir reached the zenith of fame and popularity. He also recited elegies at the palace of Malika-e-Zamani and at almost all important gatherings. During the reign of Amjad Shah when Anis arrived in Lucknow the two poets recited their elegies by turn on alternate days.

In 1857 when the British conquered Oudh and the scholars, writers and poets left Lucknow, Mirza Dabir also followed suit. He went to Sitapur (U.P.) along with his family. When normalcy returned to Lucknow, Dabir came back but found the city quite changed. Gone were the days of Oudh Kings. Gone was also the pomp and grandeur of the Oudh Darbar. Dabir's fame had, however, gone far beyond Lucknow and he was invited to recite elegies at Kanpur, Allahabad, Varanasi, Faizabad and Patna. In his old age Dabir had to bear the sorrow of the death of his young son Husain Atarud, and of his elder brother Ghulam Husain Nazir. These tragic incidents made him dejected. He went to Patna on the insistence of Imam Bandi Begam and fell ill there and after a few days of his return from Patna died at Lucknow.

Dabir was a great poet and became a legend during his life time. His fame reached such far off places as Iran and Iraq. Muhammad Hussain Azad has rightly said that

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Dabir took the art of elegy to new heights. Despite his fame and popularity, his poetry has often been the subject of an unending controversy. The audience of Lucknow and its suburbs were divided into two groups called 'Anisiye' and 'Dabiriye'. The former claimed that Anis was an undisputed master of elegy while the latter were all out for Dabir. The same was the case with critics. While Shibli Nomani had expressed himself in favour of Anis, *Raddal Mawazana* of Afzal Ali Zau and *Al-Nizan* of Fauq Mahabani (1914) contradicted Shibli's thesis and claimed that Dabir was for too superior to 'Anis' as a poet. Mirza Dabir and Mir Anis were contemporaries.

The poet who composes elegies has to pay special attention to incidents and characters and depict their emotional state in the most effective manner to ensure the involvement of the audience. Dabir's elegies possessed these qualities in abundance. His characters are life-like and situations so detailed that the audience feel as if all action is taking place before their very eyes.

Sarfraz Husain Khabir has compiled a *Razm-Nama-e-Dabir* (1964), a study of which convinces the reader of the greatness of the poet.

It is not known how many elegies were composed by Dabir. According to S.A. Siddiqui the number of Dabir's published elegies is 390 while 285 of his elegies are unpublished. The total number of his elegies thus comes to 675. Muhammad Záman Azurda, on the other hand, gives the number of Dabir's published elegies as 411 and that of the unpublished as 39, totalling 450.

Most of his elegies are included in the twenty volumes published under the title *Daftar-e-Matam*. Nawal Kishore Press, Lucknow also brought out two volumes of his elegies. Besides about six volumes of his unpublished elegies are in the personal library of Masud Husain Rizvi Adib.

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B.V.

DADHAWADIYO, MADHAUDAS (Rajasthani; b. 1553, d. 1621) was the son of the famous poet Chundo and a resident of the village Balunda ka Basa in Jodhpur state. Maharaja Sursinha of Jodhpur had granted him the village, Napawasa (Sojata pargana - i.e. district) in 1597. He died at the battle of Mugadada in the Vikram year 1678, on the 9th day of the bright half of 'Jetha'. This battle was fought between Thakur Kisansinha Khinwawata and Abu, on the latter's abduction of cows. Madhaudas fought on the Thakur's side. It is said that he was one of the four poets who had offered their opinions on *Veli-Krishna Rukmani Ri* by Rathaud Prithviraj, and that his remarks were favourable to Prithviraj. His available works are *Ramarasau*, a number of manuscripts of this work are avialable. *Nisani Gajamorkha* is a small devotional work based on Gajendramoksha episode narrated in the *Bhagavata Purana*. There is a beautiful description of nature in the beginning of this work. There is much difference in the texts and volume of the various manuscripts of this work. The poet has presented an interesting account of the event in a fluent language. *Hadamana-gita* is composed as a prayer to Hanumana. His descriptions directly connected with the subject are brief, artistically constructed, impressive and picturesque. His diction is fitting to the occassion, fluent and meaningful. Both these qualities distinguish the poetry of Madhaudas from others.

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Hi. M.

DADOBA, PANDURANG (Marathi; b. 1814, d. 1882) was one of the early Marathi grammarians and social activists. Dadoba was born in a well-to-do family from Tarkhad (Taluka Vasai, Dist. Thana). He later settled in Bombay. Educated at Elphinstone Institute, Dadoba got an appointment as tutor to the Prince of Jarroa, a post which he occupied for 3 years. In his autobiography, which was discovered after his death, he has given a vivid account of his journey from Bombay to Jarroa which took a full month. On his return to Bombay on relinquishing his job at Jarroa, he was given the post of an assistant teacher in the Elphinstone Institute. In 1840, he became Head Master of the newly opened Surat High School, in which job he remained till 1850. He was invited to be a lecturer in the Elphinstone College, and towards the close of service, Dadoba was appointed Inspector of Schools of the Northern Division of the then Bombay Presidency. Dadoba retired from service in 1862. He was also made a Rai Bahadur.

Dadoba's greatest contribution to the study and teaching of Marathi language was his grammar. *Marathi Bhashesched Vyakarana* was written by him when he was still a school student. It was first published in 1836. Being the only book of Marathi grammar (besides William Carey's book, which, however, was little known in Maharashtra) based on the scientific and accurate study of the Marathi language, Dadoba's grammar came to be recognized by the Education Department as a standard text book and was prescribed for schools. Naturally the book ran into many editions. A diminutive edition of the book was also published in 1865 at the instance of the Bombay Government. For nearly 75 years Dadoba's grammar remained a standard Marathi grammar and being printed over and over, was studied by generation after generation

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in Maharashtra.

Later in his life he wrote only two major literary books. The first *Yashodapandurangi* (1865), thus named to commemorate his parents, Pandurang and Yashoda, is a prose commentary on Moropanta's *Kekavali* written in chaste Marathi; it is an extremely readable book, worthy of the eminent man. His autobiography *Atmacharitra Charitra Ani Athavani* published years after his death, is a fine piece of literary writing and provides many a glimpse into the contemporary life in Bombay. His Sanskrit essay on widow remarriage which is appended to Baba Padamanji's *Yamunaparyatana* is a masterpiece and enhances the value of the first social novel in Marathi.

A.T.

DADU (Hindi; Rajasthani; b. 1544, d. 1603) was a mediaeval 'Sadhak' and saint poet. His spirit of compassion earned him the suffix 'Dayal'. According to prevalent belief, he was found floating in the river Sabarmati as a newly born by one issueless Nagar Brahman Lodiram of Ahmedabad, who brought him up. The other view is that he was a cotton-carder, probably a Muslim. Janagopal, in his *Sri Dadu Janmu Lila Parachi* says that while at Amer, Dadu took to cotton-carding for Buddhan who initiated him into the faith at the age of 11 and 7 years later again initiated him into 'Sant-Sadhana'. Nothing definite is known about this Buddhan. Dadu performed his penance (Sadhana) at Kardala (Kalyanpur) hills (Near Parbatsar, Nagore) and then at Sambhar (Jaipur) where at the age of 25, he started preaching. In 1575, he came to Amer and stayed there for about 12 years. He is also said to have delivered religious discourses to Emperor Akbar for 40 days. When he died his body was taken to Bhairana hills nearby. He was said to be a family man, had two sons—Garibdas, Miskindas and two daughters.

The small assemblage at Sambhar where he used to preach was first called Brahma sect, then Par-Brahma sect and finally as Dadu Sect (Panth). Later the Sect (Panth) got divided into four branches—'Khalsa', 'Naga', 'Uttardha' and 'Virakta', the basic ideology of all being similar. The chief seat of the Sect is at Narayana, where his discipular tradition still continues. Many prominent saint poets have adorned this Sect. A few such names are: Bakhana, Pragdas Biyani, Jagjivan, Janagopal Rajjab, Sundardas (Junior), Jagannathdas, Raghodas, Chatardas, Swarupdas and Dhyandas. The language of Dadu's poetry is mainly Rajasthani with occasional tinges of Western Hindi, Gujarati and Punjabi. All his available poems were finally collected by Rajjab, who classified them under different topics; over 2500 'sakhis' (couplets) under 37 topics and 445 'padas' (devotional songs) under 27 different musical modes and notes. The collection became a model for all future editions including the published ones.

Dadu propounded the devotion of 'Nirguna Brahma' and expressed the realized truth. To him barriers of caste, creed or profession are unreal. Solution to problems of life lies in picking up truth and discarding untruth. Elimination of the ego and violence, equation between body and mind, self contemplation and universal love are the essence of his preaching. He was humane and sweet. According to him penance could lead to self-realization and emancipation. His mystic and yogic expression, particularly Submersion Yoga (Lay-Yog) are also explicit. Submersion of matter with infinity 'Prakriti' with 'Purus' through the Sadhana of 'Nad', 'Bindu' and 'Dhyan' is the central point of his Submersion Yoga (Lay-Yog). Another note of his poems is the depiction of separation (virah) and love towards God or Rama. Such expressions are intensive, spontaneous and effective. His philosophy is that of Vedanta and Yoga. Although several editions of his works have been published yet there is still a real need for a critical edition.

Hi.M.

DADU DAYAL (Hindi) was a significant saint poet. There is a good deal of controversy about his descent. Some regard him as of Brahman origin, while others say that he was a Muslim. Similarly, there is no unanimity regarding his profession also. This much, however, can be said with certainly that among the saints of the 'Nirguna School' he is second only to Kabirdas– both in influence and literary output. Kabir's name occurs in some of his 'banis'. Some people are, therefore inclined to think that he may have been a disciple of Kabir. This hypothesis becomes untenable in view of the fact that Dadu set up a sect of his own initially under the name of 'Brahma Sampradaya' which was later known as 'Dadu Panth'.

Dadu's only available work is *Anabhaivani* a collection of his 'sakhis and 'padas'. His philosophy is more or less identical with that of Kabir. Dadu is very liberal in his outlook. He is free from narrow sectarianism and very willing to accept the truth from any quarters. Thus he is a saint in the real sense of the term. His 'banis' are replete with divine love and spiritual sincerity. He has no interest in quibbling as Kabir has. All pervasivensess of the Lord, glory of the guru, rejection of the caste-system, plea for Hindu-Muslim unity, transitoriness of the world and self-realization are some of the themes of his poetry. He cares little for aesthetic excellence; he believes in straightforward communication of the innermost feelings. Consequently, his style is simple, effective and appealing. The language of his 'banis' is western Hindi mixed with Rajasthani.

Dadu has had a fair number of famous disciples like Sundardas (Junior), Rajjab and Jagannath. Towards the end of his life he stopped his wanderings and settled down

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in Darava where he died at the age of 59.

De.S.

DAFTARY, KESHAV LAXMAN (Marathi; b. 1880, d. 1956) was one of the great oriental research scholars. He was educated at Nagpur and Calcutta. After taking a law degree he started practising at Nagpur. But soon he turned to oriental research and joined national movement for independence. He participated in Tilak's Home rule League's activities alongwith Munje and finally left the legal profession when Gandhiji gave a call for such an action in the non-co-operation movement. He had to fight againt many odds throughout his life, but he never gave up his unwavering devotion to the study of the scriptures. He also studied in depth the three important schools of medicine. Allopathy, Homeopathy and Ayurveda, and evolved his own system through the combination of these, which he felt to be the most effective. He practised his own pathy for the welfare of the masses. In spite of his great learning and research his was a life of many hardships and sheer poverty. He was honoured with the title 'Vidyaratna' (A gem among the learned) by Lokamanya Tilak, and D.Litt. by Nagpur University.

Astronomy was his forte. Taking into consideration his command over the subject Tilak requested him to prepare a *Karan-Granth*, for the proposition of his new almanac and Daftary did it, with such an accuracy that he was recognised as one of the great mathematicians of the day. Shankar Balkrishna Dixit's *History of Indian Astronomy* in Marathi is recognised as one of the momumental works in the field of astronomy. Daftary's critical evaluation of the book, *Bharatiya Jyotishastra Nirikshana* (1920), established him as an expert in the field. Daftary was appointed a member of the Committee of Indian Alamanac-Reforms by the Government of Independent India along with Meghanath Saha. Following Tilak's *Gitarahasya,* Daftary wrote a book *Dharmarahasya* (1926) wherein he examined the concept of religion from the rationalist point of view. The point of view expressed in this book gave birth to the pragmatic reformist school of religions in Maharashtra. *Karankalpalata* (1926) and *Jaimishyartha Dipika* (1941) are his other important books in oriental research. Daftary proclaimed his belief in socialism and secular state. His commentaries on Upanishadas and lectures delivered in London (1906) on Swami Vivekananda's Vedanta prove his deep study of oriental literature.

Bh.K.

DAGH, NAWAB MIRZA (Urdu; b. 1831, d. 1905) real name Nawab Ibrahim, was the son of Nawab Shams-ud-Din Ahmad of Jhirka Ferozepur who was executed by the British on the charge of engineering the murder of the British resident of Delhi, William Fraser in 1835, after which incident Dagh lived in Rampur and after the re-marriage of his mother with the then Crown Prince Mirza of Delhi lived in the Red Fort for some time. After the death of the Crown Prince in 1856 he continued to live in Delhi but left for Rampur after the 1857 holocaust and settled there as a poet under the patronage of three successive Nawabs. As a disciple of poet Zauq , Dagh dedicated himself to the lucidity of poetic language and diction and the depiction of sensuousness of poetic experience. After serving the Rampur court for 24 years, he migrated to Hyderabad (Andhra Pradesh) in 1888, where he was appointed Court poet in 1891.

His poetic works are: *Gulzar-i-Dagh* (1878), *Masnavi Faryad-i-Dagh* (1882), *Aftab-i-Dagh* (1885), *Mahtab-i-Dagh* (1893) and *Yadgar-i-Dagh* (Posthumous, 1905).

'Dagh' was basically interested in maintaining the simplicity and chastity of spoken Urdu in poetry. His emphasis was on correct idiom and usage. His flawless expression and sensousness go deep into his poetry. He made his poetry a vehicle of sensuous delight. He was the product of an age when gaiety was not a taboo and love, even physical gratification, and its manifold aspects were deemed as elements of culture. Dagh was the high priest of such a sensuous poetry. What was really creditable was that he expressed wide range of sensuous experience in flawless idiomatic language of common day speech. This combination of chaste diction with sensuous delight made his poetry so popular that he till then was the poet with the largest number of disciples throughout the sub-continent and among them was no less a poet than Iqbal.

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M.H.

DAHASU (Sindhi) is one of the forms of folk-poetry in Sindhi. The word 'Daha', in Sindhi means 'ten'. The word 'Daha' when followed by a suffix - su, means 'of ten'. In Sindhi folk poetry *Dahasu* is used as a technical term denoting a couplet or stanza containing ten synonyms which refer to the beauty of a beloved, or to objects generally used in poetry as standards of comparision of female elegance. In Dahasu, the folk poet generally prefers to use ten synonymous terms selected from ten different dialects or languages, although the second condition does not fall under compulsion. Thus, a Dahasu normally contains synonyms from four or five different sources. Nonetheless an ideal one should have terms from ten different languages.

Dahasu verses are very significant from linguistic point of view, for they show rich vocabulary used in the Sindhi language. It is said that Jalal Khati (18th century)

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was the first folk-poet who composed Dahasu type of verses artistically. A collection of Dahasu is called *Dahasnamo*. There are some poetic compositions containing about thirty synonyms on the pattern of Dahasu called Sisu (i.e. stanzas of thirty synonyms:'si' means thirty in Persian and suffix-su denotes of). A collection of 'Sisu' is called *Sisnamo*.

Dahasu verses form the basis of another main trend in Sindhi folk poetry called Singaru, Sanskrit Shringara, (beauty; love). In this form of poetry the folk-poet delineates in detail the physical grace of his beloved. These two types of Sindhi folk-poetry are directly influenced by the love poetry of Hindi mainly composed during 'Riti' period. It is highly probable that the Sindhi folk-poets got the idea and technique of using synonymous words in stanzas from *Khaliq-Bari*, a Hindi work of Amir Khusro (1255-1325), where the poet exhibits his knowledge of different languages by using synonymous words in a single verse.

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M.K.J.

DAHIKATARA (Assamese) is a collection of twentyfive poems by Raghunath Choudhuri (1878-1967). The collection was published in 1931 by Ekata Sabha of Gauhati with the preface written by Banikanta Kakoti, the Assamese scholar of great erudition.

Raghunath Choudhuri is one of the leading poets of the Romantic Era in Assamese poetry. He is popularly known as Bihagikavi, the bird-poet of Assam. Though the ideals of romantic revival of the West influenced him to a great extent he drew inspiration from Indian philosophy which in turn taught him to bear all the sorrows and sufferings of the world stoically.

Dahikatara is undoubtedly the best of the four collections of his poems. The poems in the collection were composed towards the end of his creative life. The first poem of this collection is Dahikatara and as such the collection is also named after this poem. Dahikatara is a tiny bird not very significant in the world of birds in Assam. But in the composition of Choudhuri this tiny bird appeared, apparelled with all the beauties of the universe. Ketaki, (the Assamese Nightingale), another favourite bird of the poet on whom he wrote a beautiful poem, leaves Nature with the advent of Sarat, the autumnal season. It is only Dahikatara who prepares Nature even in the bitter winter to welcome the spring. The bird is the symbol of love and union for a lover suffering from the pangs of separation but ever eager for union.

Few other beautiful poems in the collection are 'Girimallika', 'Puwati Tara', 'Bairagyar Katha', 'Antim Jyoti', 'Fula Sajya', 'Vikshya', 'Govan he elar mor', 'Priya Bihangini'. 'Giri mallika', etc. Girimallika is the second poem in the collection. The poet actually saw this flower in the Manikarneshwar hill of North Gauhati. The very sight of the flowers brought to his mind the glories of ancient India. A few poems of the collection are an expression of his accumulated grief, the result of the sad experiences he had to undergo in life. The description of nature as found in 'Dahikatara', or 'Girimallika' is not merely the description of the beauties of nature as such. One can find here a lot connected with many interesting anecdotes of the life of the poet. A few poems like 'Vikshya' or 'Fulasajya' are the expression of a feeling of renunciation in keeping with Indian philosophical attitude towards worldly life. For Choudhuri the engulfing fire of funeral pyre is as it were the bridal bed (Fula-Sajya), composed of red lotuses.

In this collection Choudhuri has adopted the classical style of poetry. The influence of Kalidasa is very prominent in his poems. He used the similies and metaphors of classical drama in Sanskrit.

Most of the poems in the collection are poems of love. In these poems out of every ten words the reader will definitely find a word for love. But the love of the poet transcends all earthly barriers, a love which pervades and permeates the entire universe. Here there is no smell of personal desire whatsoever.

Ar.S.

DAHIWALA ABDUL GANI ABDUL KARIM (Gujarati; b. 1908) is a poet, ghazalist and singer. Born at Gopipura, he obtained his primary education upto vernacular standard three at Surat. Thereafter, he got occupied in the business of 'Jari' and embriodery work. He is well-known in Gujarat for his profound knowledge of metres of ghazal, his impressive style of representation of a ghazal, and also ghazal compositions.

His anthologies of poetry include *Mahek* (1931), *Gata Zarna* (1953), *Jashne Shahadat* (a poetic ballet, 1957), *Madhuram*, *Nirant*, *Ganimat*, etc. In these volumes, largely songs and ghazals are compiled. He selects any single aspect of anguish or tragedy of human life, and then moulds it artistically in his poetic composition. Most of his poems are imbued with the transient nature of human life. Despite being a traditional poet, he has obtained power to express modern sensibility. His successors have aptly adopted the various experiments which he has carried out in the form of a ghazal. He is a notable poet of post-Independence Gujarati poetry. The emotion, diction and expression of his ghazals have deeply influenced the Gujarati ghazal. Many of his compositions are very popular indeed, and are presented time and again by musicians.

B.J.

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DAHYABHAI DHOL SHASI 'NAVEEN' (Gujarati; b. 1867, d. 1902) was born in Ahmedabad. He joined as a clerk in a salt contractor's firm after passing the Matriculation Examination (1884) but was soon dismissed for correcting his boss who mis-spelt the word October. Subsequently he worked as Sanskrit teacher in Mission High School, Ahmedabad. Intitially he wrote poems like 'Atmashiksha' (1883) and 'Champasmaran' (1884, in memory of his first wife). Later he composed long narrative poems like 'Premine Patrika' (1889) and lyrics for plays. In 1888, he took up the challenge of running a theatrical company, thrown by an artist. He worked as partner of Keshavlal Shevlal, the proprietor of Deshi Natak Samaj and produced *Sangit Lilavati* as *Pavitra Lilavati*. In 1891, he became the sole proprietor of the company and produced *Sati Samyukta* and *Subhadraharan* in a special pandal created for the purpose, which later caught fire destroying all the property including costly costumes and ornaments. Dahyabhai revived the company by selling his wife's ornaments, but his economic condition did not improve. He had to leave his father's house and give up his right of inheriting father's property as the father did not approve of son's activity, which was looked down upon by the high-brows in those days.

Dahyabhai stuck to his mission. He staged *Municipal Election* and *Ashrumati* in Baroda under the patronage of Sayajirao Gaikwad. He built pakka theatres, Anand Bhavan (1893) and Shanti Bhavan (1896), in Ahmedabad. In 1895, production of *Ashrumati* proved a grand success in Bombay, where he built Zaveri Theatre. This was followed by *Veenaveli*, *Umadevi*, *Tarasundari*, *Sardarba* and *Mohinichandra*.

Dahyabhai used theatre as a means of social service and upliftment of the poor. He organised charity shows of his popular plays in Bombay and collected Rs. one lakh for the famine relief fund in 1900.

Dahyabhai's contribution to Gujarati theatre is two-fold: as a playwright and as a director. Under the pseudonym Naveen he wrote more than 20 plays. He worked on a variety of themes—mythological, historical, social. His plays exhibit niceties of human sentiments effectively. He has exploited dramatic devices of Kalidasa and Shakespeare in his own way. He composed songs with poetic fervour which had lasting appeal to his audience. As mentioned in the prologue of the play *Sati Parvati* he treated drama as a mirror of contemporary life. His foremost contribution to Gujarati theatre is the creation of comic villians like Dhamlo Mali (*Veenavali*) and Dhana Desai (*Mohinichandra*). He appended a sub-plot of humorous episodes to the main plot. He was the first Gujarati playwright to exploit a variety of shades of Gujarati language to weave dialogues of dramatic significance and theatrical display. In his plays like *Veenavali* and *Ashrumati* the balance of dramatic and theatrical appeal is maintained, but, later it degenerated into theatrical artificiality, which became a chronic malady of professional Gujarati theatre. As a producer, Dahyabhai excelled his contemporaries in erecting gorgeous settings and clever trick-scenes, which again turned into a weakness of Gujarati theatre. Dahyabhai took Gujarati play from narration to action. He passed away in the prime of his youth, when he was at the height of his glory. He lifted Gujarati theatre from vulgarity to artistic excellence.

Bh.T.

DAI, LUMMER (Assamese), born in Arunachal, started writing in the fifties in the pages of the *Ramdhenu* and soon established himself as a novelist of worth. Till date, he has written four novels: *Prthivir Hanhi* (Smiles of the Earth, 1963), *Man aru Man* (Mind and Mind, 1968) and *Kainar Dam* (Price of a Bride, 1983).

Dai depicts in his novels the life of the Arunachalis in its changing socio-economic setting. In *Prthivir Hanhi*, the manners and customs of the Adis get reflected as the novel shows the decadence of the traditional Adi society against the inroads made by the modern civilization. The second major novel, *Man aru Man* suggests the need for welcoming the changes that replace many old ways of life of the tribes of Arunachal. It tells a refreshing story through the relationship of an old widow and her dog. Dai's Assamese (his adopted language) has also a refreshing style that is simple and plain and yet adequate and moving.

go.S.

DAKA (Maithili; 800-1000) was an aphoristic poet. Born in the Ahira (milkman) community of Mithila, Daka also known as Ghagha in Uttar Pradesh and as Danka in Rajasthan–flourished sometime before the 14th century A.D. and has left an ineffaceable mark on the rural life. He wrote a number of his verses now found in old manuscripts of Mithila preserved in the Raj Library (now S.S. Sanskrit University Library) of Darbhanga. Some scholars believe that he was the son of Varahamihira, the great astronomer and flourished sometime in the 6th century A.D. a period which is even earlier than the composition of the *Buddha Gana o'Doha*. Others, however, place him in the 10th century A.D. In view of these conflicting evidence we are not in a position to determine the exact period of his birth and death in the present state of our knowledge.

The writings of Daka belong to the earliest stage of Maithili though his language has been undergoing changes from generation to generation. A good collection of the sayings of Daka has been published by J. Christian in the

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Bihar Proverbs (1891). The aphorisms of Daka relate mainly to astrology and agricultural life and pithy sayings of various kinds, and forms probably the most popular branch of the useful folklore. He appears to have been a great astronomer of his age and all his sayings are based entirely on the numerous astronomical works such as *Muhurtta-chintamani, Kasyapa Samhita, Bhrigu Samhita, Narada Samhita, Varahi Samhita*, etc. which is clear from a study of his various sayings and predictions collected by scholars like J. Christian and Jivananda Thakur.

Though a historical personality, Daka has now passed into a legend and a cycle of stories have been woven round his personality which make confusion worse confounded as regards his identity. In any case, it cannot be doubted that he was probably the most popular folk-poet of his time whose sayings found their way into other parts of India like the poems of Vidyapati. However, it is difficult to say as to how far the sayings of Daka can be taken to be the compositions of a single individual.

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U.T.

DAKGHAR (Bengali) is a playlet by Rabindranath Tagore, first staged on 10th October, 1910 at Bichitra Bhavan, and first published in 1912. It belongs to the allegorical-symbolical genere with necessary touch of reality. It is one of the best plays of Tagore. The plot is short, but it contains the elements of tense human drama and a deeply suggestive spiritual symbol. Amal, the hero of the play is a sick child. Madhab Datta his foster father, thinks that Amal is a stranger to his family and it is very difficult to save his life. The doctor (Kabiraj) thinks that the outer wind, the autumn sun and the dampness are harmful to the ailing boy. Accordingly Amal is confined to a room and not allowed to go outside. But the boy has a powerful imagination and a strong sense of beauty. He looks at the outer world from the window of his room and is charmed by the colourful spectacle of life. He sees that a curd-seller is coming from a distant village near the hills, the watchman is going on his beats, a little girl is passing by with a basket of flowers and the children are playing nearby. All these make Amal joyous and fanciful. He discovers romance in the daily activities of the people. He also invests them with his romantic longing. Day by day Amal enjoys all these things and pines for the far-away. He is so much sensitive that he can see the King's postman coming down the hillside. Thakurda informs Amal of the state-physician (Raj-vaidya) under whose treatment he will be completely cured. He also assures him of the letter from the King. At the end of the play the Royal Physician comes at midnight. The doors and windows of Amal's room are all thrown open. Amal gets full comfort by the touch of the Royal Physician and he falls asleep. He is apparently dead. The boy gets the moment of union with the King or God. The play *Dakghar* (The post office) moves on two planes. Outwardly in the story of Amal there is yearning of the mind for the things afar. But there is also a deeper meaning underneath. It suggests the yearning of the soul. In the light of the spiritual significance Amal is an allegory of human soul. As our soul is a stranger to this world, so Amal had connection with none. Madhab stands for a woridly wise man. The headman symbolic of a blind society devoid of great ideal, high thought and aim of life. Amal gets a call from the King to go home. Thakurda is a connecting link between the human soul and the greater soul. At the ripe moment, the Royal Physician brings the message of emancipation and Amal is in union with God. So the shadow of death cannot darken the play.

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Du.M.

DAKKANI URDU (Urdu). The age-old confusion as regards the origin, scientific classification and clear cut demarcation of Urdu and the Dakkani language and literature persists till date as no systematic study of the subject appears to have been made by linguistic and research scholars. But for the patronage and large scale material help accorded to Urdu by the Nizam of Hyderabad and his government the question might never have been raised. There is, however, enough historical evidence to show that the language (Urdu) evolved primarily in the South Indian States of Golconda and Bijapur. This evidence, which is available in the form of the literature of the period, is quite helpful although not altogether reliable to trace the history of the Dakkani (Urdu) language and literature.

Urdu emerged as an independent dialect towards the end of the 14th century with Khari Boli as its base and was called by the earlier writers as Zubane-i-Dehalvi or Hindustani. That is to say that like Hindi it is Indian in origin and has the same grammar and basic vocabulary. In their literary (written) form, however, the two languages have separate identities on account of their different scripts. As against Devanagari adopted by Hindi, Urdu which developed under Muslim influence, adopted the Perso-Arabic script which facilitated the introduction into its vocabulary, idioms as also its the literary terms and themes of Persian–which itself had imbibed many Arabic and Turkish elements. It was thus a mix and served as a medium of intercourse between the people of India and

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elements of Muslims from the Islamic countries. The cradle of Urdu literature was the South, where it was transplanted, first by Alla-ud-Din Khilji (whose armies had conquered and annexed Maharashtra, Andhra and Karnataka to the Khilji Empire) and later by Muhammad Tughlak (who had transferred his capital and its population from Delhi to Daulatabad in 1326-27) and it flourished in the quiet and peaceful atmosphere of the kingdoms of Golconda and Bijapur. In its homeland, namely Delhi and the adjoining areas, Persian, the court language of the Mughals, continued to reign supreme.

The fusion of the spoken language of the North (imposed upon the South by its Muslim conquerors) and the southern languages resulted gradually in the evolution of a somewhat peculiar form which came to be known as Dakkani Urdu. The Bahmani kingdom, the first independent Muslim State in the South (1347-1526) despite its long rule did not contribute much to Dakkani literature as such, but its adoption of this new language as its court's language in preference to Persian, helped the process of its gradual growth and development as the dominant linguistic force of the area, and continued to draw strength and sustenance from the cultures of both the North and the South. Ferozeshah, the 8th Bahmani king, who himself was also a poet, was regarded as the founder of Dakkani Urdu. The earlist available works in Dakkani-Urdu, namely *Miraj-ul-Ashiquin*, *Khulasa-e-Tohid*, *Risala-Sharha*, *Qalma Tibia*, *Tamshil Nama* and many geets and Suhaile are attributed to Syed Muhhamad Husaini, better known as Khawaja Banda Nawaz Gesu-Daraz (a mystic saint). His father, Syed Yusaf Husaini alias Shah Raju Qatal (Pen name-'Raja') was also an accomplished poet of Persian (Risala Shah Raju named after him, still exists in Gulbarga). Theirs was one of the eminent families of Delhi who had shifted to Daulatabad, the new Metropolis of Muhammed Tughlak. Such was its linguistic refinement that the Dakkani Urdu was also made the national and court language in Golconda and Bijapur, two of the five Muslim states that had risen on the ruins of Bahmani dynasty, a century and a half before Urdu acquired a literary status in the North. During this long period (1590-1730). Dakkani which had undergone a process of independent growth and development borrowing inevitably and freely from Marathi, Tamil, Telugu and other local languages and dialects had a flourishing literary career.

The kings of Golconda and Bijapur were fine scholars and generous patrons of the arts. They attracted many great poets and scholars from far and near. These scholars made splendid efforts to refine Dakkani Urdu, modelling it on Persian patterns. Except for the Ghazal which followed the Hindi tradition, all other forms of poetry ('Qasida' and 'Masnavi' mainly) were adapted from Persian with its diction, imagery and metres. Despite this wholesale dependence on Persian, the Dakkani literature was able to retain its southern identity.

'Masnavi' was by far the most popular of the poetic genres of Dakkani Urdu and there was hardly any poet who did not contribute his bit to enriching it whether by way of direct translations from Persian or by writings based on its romantic and historical works. The language of many of these 'Masnavis' very often presents compounds of Hindi and Persian or Hindi and Arabic discarding original spelling in favour of phonetic spellings.

Two Adil Shahi poets of Bijapur, Kamal Khan Rustami and Nusrati, are considered very important. Rustami, son of Ismail Khan, who held hereditary title of 'Khattat Khan', was the author of the Masnavi *Khawar-Nama* (1649), a romantic adventure on the pattern of *Dasten-e-Amir Hamza* and a free rendering of an earlier Persian poem (bearing the same title) composed by Ibn-e-Hasan in 1470. That Persian poem, in turn was modelled on the *Shah Nama* of Firdousi. This 'Masnavi', which was written at the instance of Princess Khadija Begum, wife of Muhammad Adil Shah of Bijapur, comprises 24,000 lines and is regarded as the longest 'Masnavi' in Dakkani Urdu. Two manuscript copies of this 'Masnavi' are preserved in the India Office Library and the third in the British Museum, London.

Nusrati of Karnataka on whom Abdul Haw has written an informative book flourished in the reign of Ali Adil Shah and was the Court's poet laureate. He was a prolific writer who besides Ghazals and 'Qasidas' wrote *Gulshan-e-Ishq*, *Ali Nama* and *Tarikh-e-Sikandari*. While *Gulshan-e-Ishq* as the title implies, is a long drawn tale of the conventional type, *Ali Nama* is a long historical poem dealing with the wars of his patron, Ali Adil Shah with the Mughals and the Marathas. Nusrati's narrative is vivid, forceful and full of flights of poetic imagination. It has the ring of an epic and reveals the poet's religious zeal and intense patriotism. Ali is presented as a defender of the Faith, as well as a patriotic prince who holds his own against the mighty Mughals and chastises the Marathas.

Tarikh-e-Sikandri, composed in a minor key, is a comparatively slender work dealing with the successor of Ali Adil Shah when Bijapur had lost much of its military greatness.

Among other writers of Bijapur, the two mystics, Shah Miranji Shamsuluhaq (d. 1496) and his son, Burhan-ud-Din Janam (d. 1582) also deserve mention : the former for his poems 'Khush Nama' and 'Khush Nazh' and the latter for 'Irshad Nama' and 'Wasiyat-ul-hadt'. One may question the literary merit of these poems, but their linguistic significance is beyond doubt.

The literary scene in Golconda was distinctly richer as its rulers were not only patrons of the arts, but themselves literary craftsmen of calibre. Muhammad Quli Qutb Shah, the greatest of the Golconda kings who reigned for 31 years (1580–1612), was indeed an accomplished poet. He

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was the first ever Sahib-e-Dewan poet of Dakkani Urdu who brought its poetry out of the obscure groves of the mystics into the open sunshine of normal life and introduced secular note in a poetry that had all along been mainly religious.

Other outstanding Qutb-Shahi poets of Golconda include : Vajhi, the famous author of the Masnavi *Qutb-o-Mushtari* (1609) and the first prose work in Urdu *Sab Ras* (1635), Ghavvasi, author of *Qissa-e-Saif-ul Mulak-o-Badi-ul-Jamal* and *Tuti Nama* (1639), Ibn-e-Nishati, who wrote *Phul Ban* in 1655 and Tabi of *Qissa-e-Behram-o-gul-Andam* (1670) derived from Nizami's *Haft Paikar*.

Qutb-o-Mushtari of Vajhi tells the tale of a prince who falls in love with an unknown princess in a dream and after many great dangers and hardships is ultimately successful in winning over her love. It is generally held that the poem tells indirectly the love story of Sultan Muhammad Shah (the poet's patron) and his courtesan Bhagmati and was written with the primary motive of pleasing the king. Vajhi's style, as also his smooth, fluent and speedy narrative are indicative of his great skill and literary craftsmanship. His *Sab Ras*, an allegory of love, in rhyming prose is full of archaisms, grammatical peculiarities and tricks of style, which, however, are not beyond comprehension. Abdul Haq, who is perhaps the only scholar to have devoted time and attention to a systematic study of the Dakkani Urdu literature and tried to make it available to the reader in a suitable form, finds this work an unacknowledged translation, with a few omissions and additions, of a Persian Masnavi by Yahya Ibn Sabek Fattahi (d. 1448). The allegory, according to him, also bears a remarkable resemblance to that of the *Raman de la Rose* which also like *Sab Ras*, sums up the conventions of love in the age of chivalry in Europe.

Ghavvasi's *Qissa-e-Saif-ul-Muluk-o-Badi-ul-Jamal* is a 14000 lines long poem telling the story of the love of Saif-ul-Muuk, an Egyptian prince, with a Chinese princess. The plot of the story in traceable in the *Arabian Nights*. His *Tuti Nama* (the tales of a Parrot) is a clever poetical rendering of a Persian work of the same name by Ziya-ud-Din who in turn had derived his story from Sanskrit.

Nishati's *Phul Ban* also a long drawn romance (spread over 3000 lines) is the translation of *Basatin*, a Persian work of Ahmad Zubairi who flourished in the reign of Muhammad Tughlak.

The second half of the 17th century was a time of political unrest resulting from the disintegration of Deccan. Ahmadnagar and Khandesh having already fallen to Akbar's forces in 1600, the Nizam Shahi Kingdom of Daulatabad was an easy job for his grand son Shah Jahan to annex it in 1633. Bijapur and Golconda were similarly annexed to the Mughal Empire a little later. These conquests brought in their wake devastating changes and almost the entire Deccan, including Gujarat where Aurangabadi, an offshoot of Dakkani, was the dominant language, came well within the cultural and linguistic orbit of the North. As a matter of fact Aurangabadi form of Dakkani-Urdu had already imbibed the influence of the North over a period of time becoming almost identical with the Urdu of Delhi. Vali Dakkani (1667-1741) and his contemporaries like Siraj-ud-Din (1715-1763) and Mirza Daud among several others who had adopted Aurangabadi for literary expressions wrote in the Delhi type of Urdu barring a few differences of idiom, phraseology and pronunciation. Thus fully colonised by the North, the South per force had to accept changes in their language dictated by the North. The Aurangabadi poets, especially Vali with his Diwan, emerged on the literary horizon of Delhi.

Vali Dakkani (or Aurangabadi), Siraj-ud-Din (who wrote *Siraj-e-Sukhan*) and Mirza Daud along with other poets and scholars of Dakkani-Urdu, fill the gap of some two centuries between the original emergence of Urdu as a distinctly recognisable idiom in the North and its ultimate evolution into a literary language. To many scholars Dakkani-Urdu was the solid foundation on which was raised the magnificent edifice of Urdu-e-Mualla of 'Ghalib' or the Urdu as we find it today–the language of the composite culture of India.

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B.V.

DALAL CHIMANLAL DAHYABHAI (Gujarati; b. 1881) a research scholar and editor of medieval literature, ardent student of Indian poetics, and compiler of the Index of Manuscripts, was born at Kheda (Kaira).

He obtained his primary and secondary education at his native place, and later on at Ahmedabad. He studied upto M.A. Because of his knowledge of the scientific usage of library and manuscripts store-houses, he had been allotted the task of the survey of store-houses containing ancient and rare volumes, by the erstwhile Baroda State. He was also appointed as the Director of Prachya Vidya Mandir (Oriental Institute) of Baroda State and organizer of 'Prachin Gujar Granth-Mala'.

Out of a number of ancient books annotated and edited by him, mention may be made of *Kavyamimamsa* of Rajshekhar, *Linganushasan* of Vaman, *Vasant-Vials* of Balchandrasuri, *Rupak-Shatak* of Vatsraj, *Mohraj Parajay Natak* of Yashpal, *Hammir mad-Mardan* of Jaysinh, *Uday Sundari Katha* of Soddhal, *Bhavissayattkaha* of Dhanpal, *Gankarika* of Bhashrvagna, etc. He has edited all these volumes in a scientific manner.

While editing the ancient theory of poetics or a book.

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his erudition, his devotion to study and his minute sense of extreme carefulness are clearly visible from his critical evaluation, as also his style of representation. In the introductions of these books, scholars have found the appropriateness of Dalal's research technique. Over and above this, he has also edited the anthologies such as *Narnarayan, Parth-Parakram-Vyayog, etc.*

He rendered guidance to Lalchand Bhagwanji, a renowned scholar of this subject, in the matter of preparing the lists of manuscript-volumes of Jesalmer, and of Palm-leaf manuscript-volumes preserved in the Jain store-houses of Patan. In this way, his accomplishments as well as his services rendered as an expert in Indology, as a research scholar and as an editor are of immense value.

B.J.

DALAL, JAYANTI (Gujarati; b. 1909, d. 1970) was a Gujarati dramatist and story writer. As his father Ghelabhai was the organiser of the Deshi Natak Samaj, he practically grew up on the stage. The impressions so formed contributed greatly to his being equipped as a dramatist and also as a director and actor. He studied at the Gujarat College of Ahmedabad. He had a brilliant academic career, but, after joining the national movement, he left college in 1930 during the final year of the B.A. course. Thereafter, he was associated throughout his life with nationalist activities and with the theatre and literary activities. He was an intellectual socialist thinker and also an active social and national worker.

He was a front rank writer who, in the field of one-Act plays, showed creativity of a high order and introduced numerous innovations, with a complete knowledge of the stage craft. Works such as *Soi nun nakun, Draupadi no sahkar and Joiye-chhey, Joiye chhiye* are examples of his innovative power. A theme that is very close to life, dialogues marked by brilliant satire, forcefulness resulting from scintillating conversation, terseness of diction and an unconventional style of depiction, effective presentation of theme on the stage–are his peculiarities. Because of his very terse style which is subtle, his dialogues have occasionally remained difficult to understand. *Javanika* (1941), *Pravesh Bijo* (1950), *Pravesh Trijo* (1953) and *Chotho Pravesh* (1957) are collections of his one-act plays. He has also written some four or five collections of children's plays including *Rangtoran* and a three Act play, *Avtaran* (1949).

As a story-writer also, Jayanti Dalal was innovative. He wrote stories with a technique which depended more for their appeal upon psychic states than external incidents. Of his art as a story writer, the principal characteristics are–spontaneous creation of symbols, depiction of various levels of feeling heightened by visual imagery and the use of language which has the naturalness of conversational speech and is yet pregnant with meaning. Although he often experiments with technique, his stories centre on genuine experiences and intellectual conviction. By nature, he was reflective and he had a living contact with society. He had a capacity to understand the society and to grasp the internal world of each individual. This also widened the canvas of his creativity. With this experience and a knowledge of formal technique he has given us excellent stories.

Ra.S.

DALAL, SURESH PURUSHOTTAMDAS (Gujarati; b. 1932), poet, critic, essayist, writer of children's literature, editor and translator, was born at Thana. He passed his B.A. examination in 1953 from St. Xavier's College, Bombay and his M.A. Examination in 1955 from Bombay University with Gujarati as his principal subject. He obtained the degree of Ph.D. from Bombay University in 1969. He worked in K.C. Arts College, Bombay from 1956 to 1964, simultaneously working as a part-time Lecturer in Gujarati, in Kirti College, from 1958 to 1960, and in H.R. College of Commerce, from 1960 to 1964. He joined K.J. Somaiya College, Bombay, in 1964 as a Professor and Head of Gujarati Department and later on, joined S.N.D.T. Women's University, Bombay, as a Professor and Head of Gujarati Department.

His poetry-collections include *Ekant* (1966), *Tarikhnu Ghar* (1971), *Astitva*(1973), *Nam Lakhi Daun* (1975), *Hastakshar* and *Symphony* (1977), *Skyscraper* (1980), *Ek Anami Nadi* (1982) and *Ghatna* (1984). Suresh Dalal enjoys a conspicuous position as a song-writer among Gujarati poets. *Nam Lakhi Daun* is a collection of his songs, whereas *Skyscraper* includes his poems selected from his previous collections.In his poems, we constantly come across the narration of love, dejection and undulations of city life. His poetic diction, embellished with harmony, images and symbols has won him popularity. His sonnets, longer poems and some of his prose-poems are noteworthy.

His critical works include *Apeksha* (1958), *Char Kavi* (1980), *Prakriya* (1981), *Impressions* (1984), etc. He gives appreciation of poetry with exhaustive quotations. He has published a number of monographs including those on Narsinh Mehta, Khabardar, etc.

His essays are compiled in a number of volumes, such as *Mari Bariethi*, Part 1, 2 (1975), *Sav Eklo Dariyo* (1978), *Chaheraona Vanman* (1978), *Mari Aaspaasno Rasto* (1981), *Paqlaothi Panth Ek Footyo* (1981), *Sami-Sanjna Shamiyanaman* (1981), *Bhoora Aakashni Aasha* (1982), *Mojane Chindhwa Sahela Nathi* (1984), etc. His essays are marked by poetic expressions. His personal essays and character-sketches evaluating the life and character of individuals are worth mentioning.

He has, to his credit, about fifty books consisting of poems and stories for children which won for him

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immense popoularity. He has contributed to the enrichment of children's literature in Gujarati. His stories are collected under the title *Pin-Cushion* (1978).

He has published selections from the poetry of Sundaram, Umashankar, Harindra Dave, Balmukund Dave, Jayant Pathak, etc. His introductions to these edited works reflect his love for poetry.

Uphar (1957), *Kavino Shabda* (1958) and *Tapovan* (1959) are critical anthologies on Kant, Umashankar and Sundaram edited by him. He has also compiled and edited some short stories by Sundaram and Jayant Khatri. *Kavya Vishwa* edited by him contains translations of Indian and the European poems into Gujarati by various writers.

From 1958 to 1963, he had worked as Editor of a poetic journal *Kavi Lok*, from 1967 onwards he has been editing a bi-monthly *Kavita* published by Janmabhumi group of papers.

His adaptation and translation of Shakespeare's *Antony and Cleopatra* in a short-form, his translation of Borden Dill's *Dunbar's Cove* under the title *Matini Mamta* (1963), and yet another translation of Nathaniel Hawthorne's novel *The House of Seven Gables* under the title *Chandni-ni-Loo* (1967), as also his translations of the books of Marathi poetry by eminent poets like P.S. Rege and Mangesh Pandgaoker, all these aptly reflect his interest and skill in translation work.

B.J.

DALGADO, MGR. SEBASTIAO RODOLFO (Konkani; b. 1855, d. 1922) was an Orientalist and Lexicographer. He studied at Rachol, Goa, took his doctorate in Canon and Civil Law, Rome. He was a Lecturer of Sanskrit, Lisbon University, a Fellow of Academy of Sciences, Vicar General of Ceylon, Bengal and Honawar (India). A polyglot of repute he mastered nearly a dozen languages of East and West. A scholar of Sanskrit and Konkani, he carefully brought out points of similarity between the two. He wrote *Rudimentos da Lingua Sanscritica* (Rudiments of Sanskrit Language), *Nala Damayanti* (Nala and Damayanti, 1916), translation of an episode from the *Mahabharata*, *Hitopadesha*, *Instrucao Util* (*Hitopadesha*, Useful Instruction) the first ever work from Sanskrit to be translated into Portuguese. His *Diccionario Komkani-Portuguez* (Konkani-Portuguese Dictionary, 1983) and *Diccionario Portuguez-Komkani* (Portugese-Konkani Dictionary 1903) with a scholarly introduction are landmarks in Konkani lexicography. His *Florilegio dos Proverbios Concanis* (Bouquet of Konkani Proverbs, 1922), a compilation of over two thousand proverbs in Konkani is a monumental work. His manuscript of *Gramatica da Lingua Concani* (Grammar of Konkani Language, 1922) written in Portuguese follows a scientific approach. His frequent contributions to the then *Heralo* (Portuguese magazine published from Goa) on linguistic topics are examples of fine scholarhsip and logical mind. In *Influencia de Vocabulario-Portuguez em Linguas Asiaticas* (Influence of Portuguese Vocabulary on Asiatic Languages, 1913) and *Glossario Luso-Asiatico* (Luso-Asiatic Glossary, 1921) he examines Portuguese vocables coming into Asiatic languages and he explains nearly 5,500 Oriental words that became part of Portuguese language and how according to the usage amongst Portugese they came to be in vogue among Portuguese writers. *Glossario* based on dictionaries and vocabularies of fifty languages, on 400 authors makes the work unique. This work was later translated into English by Antonio Xavier Soares, for Oriental Studies, Baroda. *Contribuicao para Lexicologia Luso-Oriental* (Contribution for Luso-Oriental Lexicology, 1916) and *Gonsalves Viana e a Lexicologia Portuguesa de Origem Asiatico-Africana* (Gonsalves Viana and Portuguese Lexicology of Asian-African Origin, 1917) are monographs integrated in the aforesaid glossary and commentary. *Dialecto Indo-Portuguez de Ceilao* (Indo-Portuguese Dialect of Ceylon), *Dialecto Indo Portuguez de Damao* (Indo-Portuguese Dialect of Daman, 1903) *Berco duma Cancao* (Birth of a Song, 1917) are some of his further contributions to the study of the dialects.

A.P.S.T.

DALIT LITERATURE (Marathi) is mainly the product of socio-cultural changes in Maharashtra accelerated after independence. A new awareness was already kindled among the downtrodden classes through the efforts of Mahatma Phule and Ambedkar. As a result literature of protest emerged in Maharashtra. The process of the liberation of the downtrodden, started in the 19th century, gained momentum through the efforts of Ambedkar in the 20th century and found its expression in the Dalit literature. This literary movement though partially influenced by Marxist thought and Negro literature of America, is rightly called a 'Ambedkarite movement' as the thoughts and actions of Ambedkar remained its major guiding force. Ambedkar kindled a spirit of dignity and freedom, first through the agitational methods and then through the Indian constitution which he was instrumental in framing. After the death of Ambedkar, the downtrodden community was frustrated and its hopes were shattered. It started experiencing that whatever it was entitled to by law was denied to it in practice by society. The younger generation started reacting against the society with hatred and anger.

Thus the Dalit literature is not a just literary event. It is the outcome of social injustice meted out to a class which has not remained what it was for the ages. A class of impatient and articulate young men are at the centre of this movement. When they found out that the strata of higher class remained unchanged and engaged constantly in tormenting and humiliating the untouchables as in the

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past, it reacted bitterly and forcefully. Literature has been one of their chief mediums. It has reacted with brutal frankness, exposed the atrocities of higher society with burning anger and hatred and called for ruthless vengeance against the society and people who have created such inequality and inhuman atmosphere.

Though this literature aims at total revolution and uplift of the entire lower classes, it has remained primarily a movement of Mahar Community in Maharashtra to which Ambedkar belonged. To challenge the established code of society and organize revenge against it has remained its main character. To express powerfully, the injustice meted out to this community, its pangs and affliction has remained the main characteristic of this literature. It is modelled on the lines of Black Panthers of the United States. Though the majority of Dalit wrtiers come from the rural areas they refuse to associate themselves with provincial, regional or pastoral literature. Mood of darkness and violence is often exhibited with full force in it.

It calls itself a literature of action. It takes upon itself the responisbility of complete social change. As such it thinks of itself as a powerful instrument of such a change. Its emphasis is on realistic exposure of the society. Thus it has become a literature of extreme situations. Anger, affliction, protest and refusal are the main features of this literature.

As it has been engaged in portraying the specific experiences of a particular community, it has become propagandist and collective rather than individualistic in nature.

Fifty per cent or even more of the Dalit literature consists of poetry. It is in free or blank verse. Younger generation has found this form convenient to express its aspirations and frustrations, convictions and courage.

Namdeo Dhasal, Daya Pawar, Waman Nimbalkar, Keshav Meshram and Yeshwant Manohar are major poets. Short-story comes next. These stories aptly describe the pangs and vibrations of this community. Shankarrao Kharat, Baburao Bagul, Arjun Dangle, Yogiraj Waghmare, Amitabha, etc. are the important story writers. Compared to short story, the Dalit novel is less developed. Dalit theatre is a recent phenomenon. Though one of the early plays *Yugyatra* by M.B. Chitnis was staged during 1956, it gained momentum in the eighties. *Kalokhachya Garbhat, Pani Naslele Gao, Aata Ramrajya Yetaya* are the important Dalit plays staged recently. Street plays written by Dalit authors have been most successful. An atmosphere of social change is a common ground of expression in these plays.

Dalit literature has made its significant contribution to Marathi literature through its autobiographies. *Balute* by Daya Pawar, *Upara* by Laxman Mane, *Aathavaniche Pakshi* by P.E. Sonkamble, *Mukkam Post Devache Gothane* by Madhav Kondvikar, *Taral Antaral* by Shankarrao Kharat, *Phanjar* by Nanasaheb Zodge are some of the renowned autobiographies.

Compared to the above forms, thoughtful and serious literature is less in quantity. Raosaheb Kasbe, Gangadhar Pantawane, Keshav Meshram, Baburao Bagul, Yeshwant Manohar have contributed to serious literature and literary criticism.

It can be seen from this that within 25 years of its existence Dalit literature has become a major literary movement in Marathi. Its distinct nature has extended and enlarged the horizon of Marathi literature.

G.M.K.

DALPAT BHAI DALPATRAI (Sindhi; b. 1769, d. 1849) was a Sindhi saint poet born in a Hindu Amil family of Sevhan, the place where the shrine of Sufi saint Pir Usman Shah Marvandi, better known as Lal Shahbaz, is located. In the absence of any recorded evidence, very little is known about the life of Dalpat. It is, however, evident from his poetry that he had acquired proficiency in Persian, Sindhi and Hindi languages, and that he had good knowledge of Sufism and Vedanta philosophy. Dalpat was in the service of Talpur rulers of Sindh, but when he came in contact with Bhai Asardas of Hyderabad, who was a well known Sindhi saint poet, his company had impact on Dalpat which in turn changed his attitude towards life. He left his job, gave up worldly affairs and became a disciple of Bhai Asardas. Dalpat spent the rest of his life in the service of his master, acquiring more and more knowledge from his Guru as a seeker on the path of spirituality and self realization.

Dalpat's poetry has been compiled and published by Mulchand J. Thakur with the title *Sufi Dalpatram Ja Sindhi Saloka* (Sindhi poetry of Sufi Dalpat, 1938). The major thought of Dalpat's poetry is a synthesis of *Sufism* and *Advaita Vedanta*. He was highly influenced by the poetry of Hindi saints following the tradition of Nirguna Bhakti (worship of the supreme soul having no form and qualities). Like Kabir, he has often criticised evils prevalent in the society and has propagated equality and unity of different castes, classes and communities.

M.K.J.

DALPATIRAI (Hindi; 18th century) was a poet of 'Ritikal'. The dates of his birth and death are not exactly known. However, the book which Dalapatirai wrote in collaboration with Banshidhar, viz, the *Alankar-Ratnakar* is said to have been composed in 1735. Thus his birth can be placed either in the last decade of the 17th century or the early years of the first decade of the 18th century. Dalpatirai was a resident of Ahmedabad (Gujarat) but finally settled in Udaipur (Rajasthan) as he became the court poet of Maharaja Jagatsingh of Udaipur.

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Dalpatirai is famous for his commentary named *Alankar Ratnakar* on *Bhasha Bhushan* of Maharaja Jaswant Singh which he wrote along with Banshidhar. The *Alankar Ratnakar* is an authentic work of figures of speech and, according to Ram Chandra Shukla, *Alankar Ratnakar* is related to *Bhasha Bhushan* in the same way as *Kuvalayananda*, is related to *Chandralok*. Braj Bhasa prose has also been used in the book in explaining the illustrations of various figures of speech alankars in different verses, some of which are written by other poets also.

Ma.C.

DALPATRAM (Gujarati; b. 1820, d. 1898) belonged to the Swaminarayan sect and studied poetics under a saint of the sect Devananda from 1834 to 1841. He was very much impressed by the mediaeval story reciter, Shamal and in his young age he wrote two stories in the same strain but after the study of poetics and under the influence of ethical standards of Swaminarayan sect, he destroyed his earlier writings, thinking of those works as sub-standard. Besides writings in Gujarati, he also wrote in Brij dialect of Hindi and produced *Jnan Chaturi* (Easy passage to knowledge) and *Kavya Chaturi* (Easy way to poetry). He has also written about the life of Sahajananda Swami–founder of the Swaminarayan sect–in Brij dialect. He came in contact with an English officer Forbs who engaged him for working for the development of Gujarati literature. They developed intimacy and indirectly through Forbs Dalpatram got himself acquainted with European literature. He was appointed Assistant Secretary of Gujarati Varnacular society founded by Forbs. He then started a periodical *Buddhi Prakash* (light of the intellect), in 1850 and was its editor till 1878.

Dalpatram has by his essays like 'Bhutnibandh' (an essay on ghost, 1849), 'Jnatinibadh' (an essay on caste 1851) and 'Balvivah Nibandh' (an essay on child marriage 1854) substantially contributed to the development of Gujarati prose in the initial stages, but he has a permanent place in Gujarati as a poet loved and respected by intellectuals and illiterates alike. He had mastery over expression. Many poets who succeded him took their inspiration from him. He is considered to be one of the two top ranking poets of his age. Forbs used to call him Kavishwar (Lord of the poets), because of his popularity with the masses as a poet.

He has written hundreds of short poems like Garbis (poems to be sung while dancing) lyrics, couplets, dialectic poems, humorous poems, nature poems, poems on social reforms; and almost on every subject on the earth. As he studied poetics for years, the formal side of his poetry was flawless. Even his diadectic poems are able to entertain because of his mastery over style. He had so much mastery over the language and versification that he could instantly compose a poem in an assembly.

In his longer poems also we find a variety. 'Hunnerkhanni Chadhai' (1851) is an allegory on the extinction of Indian industries and crafts because of the onslaught of foreign goods. 'Vena Chartia' (1868) is a narrative poem, its central theme being widow remarriage. Its speciality is that he has adopted mediaeval style of large narrative poems called Akhyana. 'Forbs Viraha' (1865) is an elegy on the death of Forbs, his patron and it is the first elegy in Gujarati literature.

He has also written songs to be sung by women at the time of wedding ceremony in his *Manglik Gitawali*.

He also prepared a primer for students and wrote stories and poems with the object of educating and entertaining them. In 1855 he wrote a book on metres which is named *Dalpat Pingal*. It was the first book of the kind in the Gujarati literature.

Based on the story of a Greek drama, which he heard from Forbs he wrote a drama entitled *Laxminatak* (1851) and on the basis of a folk tale wrote the original play *Mithyabhiman* (Vain Ego, 1871). Its dramatic style is that of a folk drama known as Bhavai.

He compiled two books of mediaeval Gujarati poetry-*Kavyadohan*, Part I & II (1860-1862).

He was a bridge between mediaeval and modern era. Utmost simplicity of diction and style is the most noteworthy feature of Dalpatram's poetry. There is nothing ambiguous or complex in it, and it provides healthy entertainment to the masses.

C.M.

DALPATVILASA (Rajasthani) is a prose work dealing with the life of Dalpatsingh, heir-apparent to the 'gaddi' of Bikaner during Akbar's reign. He was born of Jasamade, daugher of Rana Udaysinha of Chittoda, married to Maharaja Raysinha of Bikaner. It is a small little fragmentary book written in the late 16th century. Dalpatsinha was born in the year 1564. Though the description contained in the book abruptly ends when he was nearly 13-14 years old, the writer mentions three of his sons—Udaysinha, Sabalsinha and Tulsidas—as adorning the court by their presence. This means that the minimum age of the youngest son must be about 12 years. It may, therefore, be inferred that Dalpatsinha must have attained the age of at least 33 years when the book was written. The year of that time may, thus, be taken as 1597. His father, Maharaja Raysinha, died in the year 1611. It was Jahangir who favoured Dalpat and granted him the chiefship of Bikaner. The term 'Sriji', used in the book for Akbar, denotes that the work was drafted before 1605; the year of Akbar's death. Thus broadly speaking, the period of writing assigned to the work may be from 1597 to 1605. It may also be interesting to know that Dalpatsinha died

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while fighting, when he was liberated from his captivity at Ajmer, by Hathisinha Champavat in the year 1613. He could hardly rule for twenty two months. He had the rare honour of fighting against the imperial forces. But Dalpat was deceived by his own man who overpowered him while sitting at his back on the elephant, when he was engaged in fighting. The details contained in the book relate to the early childhood of Dalpatsinha and his elder brother Bhopat, their visit to the imperial court and the hardships faced by them, both at home and at court. The court politics, hunting expeditions, some peculiar phases of Akbar's life and behaviour, and a variety of other contemporary topics dealt with make interesting reading and place the book among the trustworthy contemporary records of the period. There is no such book in the entire Rajasthani prose works. *Dalpatvilasa* may be safely called a 'Khayat' in the strict technical sense of the term, thus clearly differentiating it from other forms of prose such as, 'Vat', 'Hal' 'Hakikat', 'Vrittant', etc. To be more particular, it is a sort of biography, as the name-*Dalpatvilasa* itself denotes, perhaps attempted on the pattern of *Humayunnama*, *Akbarnama*, etc. This style of biographjy or authobiography was never adopted in Rajasthani prose-writings, and the present book is the only exception.

The prose used is the standard Marwadi form of Rajasthani with a tinge of the Bikaneri dialect. The use of the words 'Etha' and 'Otha' is a clear indication that the writer belonged to the border of the state adjoining Jayasalmer where these words are in prominent use. This is a fine specimen of the earliest standard prose written in the 16th century. The author has freely used the traditional archaic phraseology found in the Sanskrit works as well as original Sanskrit words like 'Ahankar', 'Nabhikamal', 'Prastav', Ayurkal', etc. Words of Arabic and Persian origin are also in considerable quantity, as they had become part and parcel of the language by then. Politcs and administration of the period, along-with the life of the upper class elite, were much influenced by the Muslim rule and intermixture of cultures. It was, therefore, quite natural that the language also got the necessary impact. 'Fauj' (Army), Topach (Gunner), 'Aphim' (Opium), 'Araj' (Request), 'Laskar' (Battalion) etc. are some such examples. The major portion of the vocabulary, however, consists of words derived and evolved for Sanskrit. This is a rare trait, as the later works began to adopt more words from Persian and Arabic languages which may be seen in *Naisnai ri Khyata* (17th century). Some quaint uses of words like 'Huvant' (Page 18) 'Padant' and 'Karant' (Page 58) are seldom seen in prose works. Rajasthani prose is known for its peculiarity of short and complete sentences, which throw flashes of picturised descriptions and are capable of providing absorbing interest. This trait has been maintained throughout the history in numerous prose writings of history, culture, literature and even of technical subjects. The book also contains specimens of prose, as might have been prevalent in the army-markets, Urdu Bazar, specially used in references to Muslim characters. The main characteristic of this prose is the grammatical structure of 'Khari Boli' or Urdu. Even words of Rajasthani orign used therein are so fashioned that they conform to the aforesaid form. Thus, these references may be called the earliest examples in Hindi prose, being about 500 years old.

The best contribution of the book, apart from its historical and linguistic importance, is the rich cultural material.The internal feuds of the royal house, the cunning part played by the advisory merchant class, the entirely subdued attitude of the princes, and the factual position of the so called feudal lords, bereft of all subequently imposed glory, are some such aspects. Viewed from all these angles, *Dalpatvilasa* rates much higher than most of the others of its category. The only defect is that it is an incomplete work and no other text has been traced out so far.

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Raw.S

DALURAI JI NAGIRI (Sindhi) is the first ever novel in Sindhi written on a well-known Sindhi legend of a king Dalurai and the downfall of his kingdom. The novel is written by Nirmaldas Fatehchand Sujansinghani (1866-1940), one of the famous scholars of Persian and Sindhi. It was published posthumously in 1944 by the Central Advisory Board of Control for Sindhi literature.

There are well-known ruins of Alore and Brahmanabad in Sindh, which have great archaeological importance. It is also a historical fact that the river Sindhu has shifted its original course. In earlier times it flowed in the eastern part of Sindh and in due course of time shifted its course towards the west. These facts have given rise to some legends, one of them being a tale of King Dalurai.

Dalurai was a degenerate Vama Margi Hindu ruler, who as is generally believed, lived in the early part of either the second half of the 10th century or the 11th century. It is held by some that his capital city was Alore, by others it was Brahmanabad. It is said that a terrible cyclone followed by a mighty earthquake changed the flow of the river from the capital to its present course and destroyed Dalurai's capital and all the inhabitants including Dalurai.

It is said that King Dalturai was a devil incarnate of insatiable lust. He deflowered the virgins of his kingdom and ordered that any virgin that was married must spend her first bridal night with him. As a result, a good many families left the city to save their honour. The lust of Daldurai reached its climax, when he wanted his own daughter to come to his bed on her bridal night. On

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hearing this, prophets and star-readers prophesised a calamity. The daughter of the king prayed to God to save her from the evil design of her own father. It is said that on the night of the marriage of the princess, a terrible cyclone and a tremendous earthquake destroyed completely the capital of Dalurai.

Nirmaldas Fatehchand taking this legend as the main plot of his novel, has also added one more legend to explain the change in the bed of the river Sindhu. A few days prior to the marriage of the princess, a Seyyed on his voyage through river Sindhu had anchored his ships at the capital of Dalurai. On knowing the beauty of Seyyed's daughter, the king tried to requisition her for one night. But Seyyed swiftly ordered to raise the boat's anchor and started his voyage down the river. He prayed to God to save them from the evil designs of the king. As a result of Seyyed's honest prayers, the river Sindhu flowed into another bed leaving Alore, the capital of Dalurai, high and dry so that no pursuit of the runaway boats was possible. The destruction of the city came thereafter. These legends are quoted in Sindhi literature as a warning to the lascivious and evildoers.

Nirmaldas has artistically narranted various natural scenes and incidents of the battles. The fall of Dalurai's capital has been delineated in a powerful language. Several pieces in the novel are full of alliteration and rhyming prose—a style often found in many early prose writings in Sindhi. The author shows his proficiency in writing the most difficult and extraordinary Sindhi prose. The language is overloaded with archaic and uncommon words. Hence, a long list of difficult words along with their meanings is given at the end of the book. Such language has marred the simplicity and lucidity of the style to a great extent. However, *Dalurai Ji Nagiri* (The kingdom of Dalurai—1944) provides a good specimen of the peculiar and difficult Sindhi prose of the time.

M.K.J.

DALVI, JAYWANT (Marathi; b. 1925) is a prolific and proficient writer. He spent his childhood in Vengurle, a village in south Konkan, Maharashtra which provided many of his novels and plays their background and characters. Though he started his career as a journalist and short-story writer, Dalvi has written novels, one-act plays, plays, humorous articles and a travelogue. His fourteen novels include *Chakra*, *Sare Pravasi Ghadiche*, *Wedgal*, *Dharmanand*, *Adhantari* and *Swagat*. Out of his nine short-story collections *Gahivar*, *Jalatil Masa*, *Rukmini*, *Sparsh* and *Swapnarekha* deserve mention. *Kavale* (one-act-play) *Lok Ano Loukik* (a travelogue) *Fajitwada*, *Mishi Utrun Dein*, *Kashasathi Potasathi* and *Sarmisal* (collections of humourous articles) and eight plays which include *Sandhya Chhaya*, *Suryast* and *Purush* show the versatility of Dalvi's writing. His recent books *Album* (1983, a novel), *Shri Mangalmurti Ani Company* (1983, humour), *Purush* (1983, a play) show that a writer who started his literary career back in 1957 is still writing with the same zest and proficiency. All his writings reflect contemporarv life. His depiction of the undercurrents of human mind and abnormal characters specially appeals to the reader.

Under the pen-name 'Thanthanpal', Dalvi used to write a column 'Ghatka Geli Pale Geli', which was a major attraction of *Lalit* magazine. This column was Dalvi's satirical commentary on the personalities and happenings in the Marathi literary world. These articles were published in two volumes—*Thanthanpal* and *Ankhi Thanthanpal*.

With the same artistic proficiency, Dalvi can write humour as well as describe impressions of complex experiences lying deep down at the bottom of the mind. With the exception of *Chakra* (1963, a novel), all the themes of his writing are taken from the life and experiences of the middle-class people. In *Chakra*, Dalvi's portrayal of slum-life is very realistic, disturbing and thought-provoking. *Chakra* was filmed in Hindi and was well-received. *Mahananda*, a novel, was transformed into a play, *Guntata Hriday He* by S.N. Naware. *Mahananda* was later filmed in Marathi. Dalvi himself transformed his novel *Sawalya* into a play *Durgi*.

Dalvi is quite successful as a playwright. *Sandhya Chhaya*, a play about the life and problems of an old couple, was his first play. His plays mainly reflect social problems. *Suryast*, a play with a political theme and *Purush* introduce us to Dalvi's forthright and independent views. Dalvi has also competently edited a selection of P.L. Deshpande's writings, *Pu.La.-Ek Sathwan* (P.L.: A collection).

L.G.

DALWADI POOJALAL RANCHOODDAS (Gujarati; b. 1901), a poet and translator, was born at Nama in Kheda district.

He studied at Godhra, Nadiad and Gujarat College, Ahmedabad. He failed in Inter Science in 1922, and hence, gave up studies. He joined Gramshala of Kosindra town as a P.T. Teacher in 1923. He went to Pondicherry for some time in 1924, but came back. From 1926 onwards he settled in Pondicherry. He had come into personal contact with Aurobindo and the Mother.

His poems are scattered in a number of books, such as: *Parijat* ([illegible]), *Matajina Moti* (1944), *Gitika* (1945), *Jaymala* (1945), *Kavya Kishori* (1946), *Shubhakshari* (1947), *Prabhat Git* (1947), *Aradhika* (1949), *Kavya Ketu* as also in *Urmimala*, *Gujari*, *Padma*, *Nandi*, *Praharshini* and *Bhagwati*.

His *Parijat* published in 1938 was highly acclaimed. Poojalal's *Kavya Ketu* a successor to *Parijat* separated by

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a long period is a remarkable volume. *Kavya Ketu* is a collection of longer poems 'Vindhyachal', 'Aburaj', 'Himalaya', 'Suvarnamay Dwarka' etc., on the themes of nature, love etc. For quite some years Poojalal's poetry was confined to the modes and imagery associated with devotional poetry based on Aurobindo's and the Mother's vision. In *Kavya Ketu* however Poojalal seems to have extended his store of poetic images. His philosophy of life finds an eloquent expression in his poetic diction saturated with emotion. His sonnets, marked with solemnity of sentiments, fine texture of language and artistic expression have acquired a remarkable place in Gujarati poetry. Pictorial descriptions of seasons and harmony of metre and rhyme are significant aspects of his poetry.

Among his other works mention may be made of *Lotus Grove*, an anthology of his English poems, and *Stotra-Samhita*, a collection of his Sanskrit poems. Moreover, his voluminous book of verse, *Maha Bhagwati*, has won appreciation from all quarters.

He has translated into Gujarati, *Savitri* the epic poem by Aurobindo, running into six parts. He has been awarded Aurobindo gold Medal by Gujarati Sahitya Parishad for his verse translation of *Savitri*. Equally prominent is the version of Aurobindo's *Durga Stotra*. He has succeeded to a large extent in bringing out the original moods and sentiments into Gujarati, which bears ample testimony to his achievements as a translator.

Besides, he has also prepared, in a very simple and lucid language, a gist or quintessence in Gujarati, of Aurobindo's epic poem *Savitri* which has been published under the title *Savitri Sar Samhita*. Another book by him, *Chhand Pravesh*, explaining metres, has acquired wide popularity. He has thus secured for himself a position as a poet who has given new dimensions and imagery to Gujarati Poetry.

B.J.

DALWAI HAMID (Marathi; b. 1932, d. 1977) was born in a lower middle-class Muslim family in a village Mirjoli in Ratnagiri district. While at school, he was attracted towards Rashtra Seva Dal, a Nationalist Youth Organisation with an egalitarian philosophy and as such he was drawn towards Ram Manohar Lohia as his political mentor. When he moved to Bombay in the early fifties in search of a living, he started expressing his views on his community.

During the sixties, he was engaged in studying the culture of Muslims of Maharashtra. He toured the length and breadth of India and met the leaders of his community. In 1970, he founded a Muslim Satyashodhak Mandal, a non-political organisation and launched a movement regarding the Muslim personal law, the Shariat

Dalwai's two books, *Laat* (1961) a short story collection and *Indhan* (1965) a novel, have been recognised as landmarks in regional literature of the sixties. Stories from *Laat* exhibit in depth the deep rooted, age-long inhibitions, prejudices, customs and beliefs prevalent in village communities. He stirs, agitates and moves the readers. *Indhan* describes a village life changed considerably after independence wherein the minds of village communities are tending more and more towards communalism and groupism. The novel is autobiographical in nature. Abolition of Khoti system and introduction of Land Ceiling Act had a wider impact on the area of Mohamadans and middle class gentries throughout the coastal life of South Konkan. A new awakening among lower castes and farmer communities led to constant clashes between them, which shattered the mutual understanding that was a part of village life for ages. Dalwai has described the structure and face of a new village with a remarkable detachment. The Marathi language spoken by Mohamedans has a beauty of its own.

Dalwai's articles on Muslim issues have been published in a book form posthumously. *Muslim Jatiyateche Swarupa: Karane Va Upaya* (1978) and *Islamche Bharatiya Chitra* (1982) show his strength of courage and conviction and his innate urge for rationalist outlook.

Bh.K.

DAMAYANTI SWAYAMVAR (Marathi) was composed around 1681 by Raghunath Pandit. We seldom find such a small but popular poem in ancient Marathi poetry inclined towards elaboration. We do not have much of authentic information about Raghunath Pandit. From internal evidence it seems that he was a contemporary of Shivaji and well acquainted with the Tanjavur politics. He was a devotee of Ramdas and well versed in Sanskrit and Persian. His *Damayanti Swayamvar* has made him famous though he composed similar poems including *Ramdasvarnan* and *Gajendramoksha*.

The story of Nala-Damayanti is given in the Vanaparva of the *Mahabharata*. It is again told in the *Naishadhiyacharita* of Sriharsha. Raghunath Pandit follows Sriharsha. He has condensed the contents of 1750 shlokas of first 14 sargas of *Naishadhiyacharita* into 254 shlokas only. Raghunath Pandit intended to narrate the entire Nala story but could only go upto Damayanti's marriage with Nala. Naturally erotic sentiment found more scope in it. Swayamvar is a theme popular with Marathi poets. They have depicted the swayamvars of Sita, Rukmini and Draupadi with great relish. But peculiarity of the Nala story is that it based on realistic portryal. This has made *Damayanti Swayamvar* stand out in devotional Marathi literature. He narrates various episodes with such skill that they, while expressing various sentiments reveal the nature of characters involved. His hero and heroine belong to Dhir-Lalit category. In the character of bird Hansa we find reflected

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various shades of human emotions. Raghunath Pandit's narration is racy. He creates dramatic situations. The dialogues between various characters are charged with dramatic element. Beauty of various figures of speech like utpreksha, arthantaranyas, swabhavokti enchant the readers. In two hundred and fifty four shlokas, there are sixty six dindis, twenty one ovis, fourteen padas and one churnika. The beauty of the composition is achieved by the poet who has command over various conventional poetic devices. The poet has followed the Sanskrit model in this respect. The composition is embellished by dramatic episodes, neat characterization, racy dialogues, brilliant display of imagination, use of various poetic metres. *Damayanti Swayamvar* is artistic in every sense of the term.

R.B.M.

DAMLE, MORO KESHAV (Marathi; b. 1868, d. 1913) was a reputed Marathi grammarian and younger brother of Kehavsut. Damle hailed from Konkan. He secured his Master's degree from Poona in 1893 and joined the Madhav College, Ujjain as a Professor of Logic and Moral Philosophy. After its closure in 1902, he accepted position as the Principal, Neil City High School, Nagpur and worked there until his untimely death at the age of 45 in a railway accident. He began his career as a Marathi writer by translating some speeches of Edmund Burke (1894-99), and produced *Nyayashastra*, a work on Logic in two volumes (1896, 1902), before he turned to orthography (*Shuddha-lekhana-Sudharana*, 1905) and grammar. He published his major work, the *Shastriya Marathi Vyakarana* in 1911. The most extensive (pp. 1000) grammar of Marathi produced till today, the *Shastriya Marathi Vyakarana* was a source of inspiration to many including Kamataprasad Guru, who fashioned his renowned grammar of Hindi after Damle's model. Damle's reputation as a grammarian rests chiefly on a thorough and systematic compilation of grammatical material from the works of his predecessors and his critical evaluation of views on controversial issues in Marathi grammar.

K.S.A.

DAMODAR (Punjabi). Damodar's biographical details are not fully known. According to Bawa Ganga Singh Bedi, he belonged to Walahran, Tehsil Chanyot and lived during the reign of Akbar to whom he alludes at several places. He left his village and settled as a shopkeeper at Ghang, where he composed the kissa of Hir, the first of its kind. He claims to have witnessed the happenings of most of the events with his own eyes, but that seems to be only a poetic device, just to earn authenticity for his composition. He has given a comic end to his narration, whereas Waris Shah makes it a tragedy.

This work of Damodar has literary as well as historical significance in the annals of Punjabi literature. It is written in Lehnda, a western dialect of Punjabi. Damodar seems to have acquired a fair mastery over the narrative art by maintaining suspense, writing crisp dialogues, and using dramatic situations. He does not even forget the use of humour on proper and befitting occasions. He has composed his entire work in couplets with ease and has used fresh similes and new metaphors.

A literary work is the true index of the time in which it is written. Damodar's *Hir* is a true and authentic commentary on the social, religious and cultural happenings of the time. Damodar was the real pioneer who has the credit of being the first to introduce a new genre to the Punjabi poetry and the fresh legend of Hir Ranjha which in due course of time became the most popular legend in Punjabi literature. Dozens of Punjabi poets have composed their poetic compositions by borrowing this tale with necessary and artistic alterations. Waris Shah excels all of them. All this enhances the significance of Damodar's poetic art.

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S.S.U.

DAMODAR PANDIT (Marathi; 14th century) belongs to the class of the early Mahanubhava poets who wrote longer narrative poems after the tradition in Sanskrit. His *Vacchaharana* (1316) is one of the early seven such Mahanubhava poems known as 'Sati Kavya'. It is based on an episode in the early life of Lord Krishna which occurs in the 10th skandha (book) of the *Bhagavata*. It narrates the story of Lord Krishna bringing back the cattle and cattle herds of Vrindavan stolen away by god Brahma and gives ample scope for depicting Krishna-bhakti. It is a small but neatly done work of about 500 verses in the Ovi metre and brings out the drama of the life of Lord Krishna which presents all the nine poetical sentiments. This is the 'navarasa nataka' that he enacted.

"When he danced Ras with the gopis, it was amour, and when they fondled him playfully, it was humour. When frightened by Yashoda, he showed the sentiment of compassion, and when he defeated the poisonous Kaliya, he became rage itself. When he opened his mouth for his mother, it was wonder, and when he showed the vision of the universal Atman, it was fear personified. When he killed the demons, disgust and heroism appeared, while the sentiment of composure is, of course, ever with him."

The *Vacchaharana* shows a peculiar practice of the Mahanubha poets of assigning their works to each other's names and thus creating problems about their authorship for the historians. Damodar mentions Kesiraja in several

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places as the author of the *Vacchaharana* though we know for certain that the mention is only symbolical of the friendship between the two.

Damodara was a musician as well and was specially permitted to sing devotional songs in spite of a direction of Chakradhara forbidding music. He composed some Chupadis which are a mixture of Marathi and Hindi.

S.G.T.

DAMODARAGUPTA (Sanskrit), minister of King Jayapida of Kashmir (779-819) is the author of an amusing treatise on erotics, the *Kuttanimata*. The *Kuttanimata* (or *Sambhalimata)*–"Advice of a Procuress" written in 1059 Arya verses is extensively quoted, and enjoys high literary reputation. The story is trivial. Malati, a young and beautiful courtesan of Benares, failing to attract lovers, seeks advice of an old bawd Vikarala, who gives her a long discourse on the art of ensnaring rich young men and depriving them of their riches by flattery and feigned love. The discourse frames (1) the story of Haralata who dies immediately after separation from her lover Sudarshana, and (2) the story of Manjari who impoverishes King Samarabhata by ensnaring him and of (3) Harsha's play *Ratnavali*, the story of which is also included. The work falls under Nidarshana variety of tale, didactic in purpose, and as such, is supposed to instruct in and illustrate the social vice of harlotry. The theme is coarse, and dangerous, and the author's animated, rather frank, descriptions of heroines and their love-events reveal his intimate acquaitance with erotics and Vaishiki Kala from Vatsyayana and Bharata. But his treatment of the theme is elegant. The metre and the story move at a slow but graceful pace. The author's command over the language is commendable, his diction melodious, style simple and effective, and poetic endowments of no mean order. His characters, though not always agreeable, are yet drawn vividly and skillfully from certain recognisable social types; they are slightly heightened but essentially realistic, not caricatures of social types. The work is unique in presenting a picture of the droll life of the upper strata of the contemporary society from direct observation with wit and humour but without much moralising.

R.N.

DAMODARAN K. (Malayalam; b. 1912; d. 1976) was an economist, Marxist theoretician and dramatist. After his higher education in Zamorin's (now Guruvayurappan) College at Calicut he went to Benares and took his title of Sastri from the Vidyapith there. During his college days, Damodaran was drawn to politics. He courted arrest, participating in the Salt Satyagraha' and was jailed for about two years. Initially his activities centred around labour movements. He was a member of the AICC but later left the Congress and became a member of the communist party of India, of which he became State Secretary. He was for many years the editor of the Communist party weekly *Navayugam*. He was also a member of the State Library Association *Granthasalasamgham* and the Kerala Sahitya Akademi. He was elected to the Rajya Sabha, while working in Jawaharlal Nehru University at New Delhi as a Fellow.

Damodaran was considered to be one of the foremost theoreticians in the communist circles of Kerala. Most of his publications in Malayalam are on political philosophy and economic theory. He has not experimented much in creative literature but his play *Pattabakki* (The rent dues, 1937) was a tremendous success and was staged all over Kerala. His inspiration for such a play, as he himself has stated, was V.T. Bhattathirippad and M.R. Bhattithirippad who had urged Namboothiri youths through their writings to shed their outmoded customs and practices. *Pattabakki* specially written and staged on the occasion of the conference of agriculturists in Ponnani Taluk in 1937, had a tremendous impact on the social drama in Malayalam. The purpose of the play is apparently double-edged. It depicts how the poor and vulnerable agricultural labourers were exploited by the heartless, arrogant landlords. It also suggests the futility of anti-social and immoral activities. The hero of the drama goes to jail for theft and his sister is molested by the landlord. When the brother returns from jail, both of them rise in revolution against the feudal.

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M.K.P.

DAMODARAN PILLAI, P. (Malayalam; b. 1906, d. 1979) was a critic, linguist and a translator. After taking his B.A. degree in 1928, he worked successively as a journalist, as an officer in the Public Relations Department, as a Supervisor in Malaylam Lexicon and finally as Assistant Supervisor in the Public Relations Department of Kerala University, Trivandrum.

He was a prolific writer. His main forte was literary criticism and linguistics. He has also published a book of pen-portraits. Many of his articles both in Malayalam and in English remain unpublished. As an editor of old texts, he has shown critical acumen and originality as can be seen in his edition of the 14th century Malayalam Sandeshakavya, *Unnunilisandesham*. One of his unique theories about the status of Dravidian languages is that the Dravidian family of languages is genetically related to the Indo-European. He terms the combined family the 'Dravido-European'.

M.K.P.

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DANDIN (Sanskrit), ancient poet and poetician in Sanskrit, belonged to Kanchi in South India. From his *Avantisundarikatha* it is known that his ancestors migrated from Gujarat to the South during the Pallava period. He was the son of Viradatta and Gauri and grandson of Manoratha. His great grandfather Damodara was a friend of Bharavi (author of the *Kiratarjuniya*). Dandin lost his mother when he was seven and his father when he was quite young. It is said that he had friends like Matridatta in Kerala. The *Avantisundarikatha* refers to the *Kadambari* and follows Bana's version while dealing with the story, but not Bhusanabhatta's version of the *Uttarabhaga*. The introductory portion gives the contemporaneity of Bharavi with the Eastern Chalukya King Kubja Vishnuvardhana, the Ganga King Durvinita, the Pallava king Simhavishnu and poet Damodara, the great grand father of Dandin. Hence Dandin has to be assigned to the middle of the seventh century A.D. The controversy regarding the relative priority of Bhamaha and Dandin is now settled with the discovery of *Avanmtisundarikatha*.

Dandin is the author of three famous works according to a eulogy of Rajashekhara (*trayo dandiprabandhas cha*). One of them is definitely the *Kavyadarsha* also called *Kavyalakshana* on literary criticism. The *Dashakumaracharita* was considered as his second work; now with the discovery of *Avantisundarikatha*, it is taken as the second work; the *Dashakumaracharita* is now considered by many scholars as the missing portion of the second part of *Avantisundarikatha*. The third work is said to be *Dvisandhanakavya* dealing simultaneously with the story of the *Ramayana* and the *Mahabharata*. Bhoja quotes from this work and refers to it as a work of Dandin.

Dandin's popularity was such that the *Bhojaprabandha* makes him a contemporary and equal of Kalidasa, Bhavabhuti and Bharavi.

His *Kavyadarsha*, also called the *Kavyalakshana*, is in three chapters. Dandin is considered as the exponent of the guna school; but he stands midway between the alankara school of Bhamaha where all the ten gunas are said to be perfectly balanced; the names of the gunas are the same as those given in the *Natyasastra* but there is not much agreement in the defitions; some of these gunas pertain to sound and others to the sense. He describes 35 alankaras, some with subdivisions. Doshas, or flaws of literary compositions, are also described under ten types, generally following Bhamaha. Literature is classified on the basis of the language used and of the type adopted.

The *Dashakumaracharita* or the *Avantisundarikatha*, belongs to the katha-type of prose literature in Sanskrit. The available portion of the *Avantisundari* seems to be the earlier section and the *Dashakumaracharita*, excluding the introductory burvapithika section, the second part. There is difference of opinion among scholars about the exact prose text written by Dandin.

The *Dvisandhanakavya* is lost; all that we know about it is from the reference and quotation found in Bhoja's *Sringaraprakasha*.

In his prose kavya Dandin followed the sweet vaidarbha marga which he advocated: he is famous for his padalalitya. Influence of his *Kavyadarsha* is clearly seen in the Tamil work *Dandialavankara* of the ninth century and the Sinhalese treatise *Sivabaslakara* (not later than the ninth century) and the Kannada work *Kavirajamarga* ascribed to the Rashtrakuta king, Amoghavarsa Nripatunga. A Mangolian translation is also known.

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K.K.R.

DANCE OF SHIVA, THE (English). Certain writings become world classics overnight and one such was *The Dance of Shiva*, one of the essays in the collection bearing the same title, published from New York in 1918. With its publication, Ananda Coomaraswamy was ushered into the hall of fame, though he had already other scholarly writings to his credit.

The essay, 'The Dance of Shiva' opens with a quotation from the *Tiruvachagam*:

"The Lord of Tillai's Court a mystic dance;
what's that, my dear?"

The question is answered. "The dance, in fact, represents His five activities (panchakritya), viz Srishti (overseeing, creation, evolution), Sthiti (preservation, support), Samhara (destruction, evolution), Tirobhava (veiling, embodiment, illusion,), and Anugraha (release, salvation, grace). These, separately considered, are the activities of the deities Brahma, Vishnu, Rudra, Maheshvara and Sadashiva." Shiva's dance was present in the minds of those first dancing in the frantic and perhaps intoxicated energy of the pre-Aryan hill-god, afterwards merged in Shiva. Whatever the origin of Shiva's dance, it became in time the clearest image of the activity of God. Ananda Coomeraswamy speaks of three dances of Shiva. The first is an evening dance in the Himalayas, with divine chorus, described in the *Shiva Pradosha Stotra* thus: "Placing the Mother of the Three Worlds upon a golden throne, studded with precious gems, Sulapani dances on the heights of Kailasa, and all the gods gather round him. All the beings dwelling in the three worlds assemble there to witness the celestial dance and hear the music of the divine choir at the hour of twilight." The evening dance is also referred to in the invocation preceding the *Kathasarit Sagara*.

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It may be fruitful in this connection to remember Karaikkal Ammaiyar's description of the Twilight Dance as *Antiyin ma natam*–the Great Twilight Dance.

"While the *mulavu* of gods of yore sound without any flaw,
The Lord who is the God of Beauty performs the Twilight Dance."

The second is the tandava dance performed by Shiva in His tamasic aspect in cemeteries and burning grounds with His Consort, accompanied by groups of capering devils. Amongst the greatest names of Shiva is Nataraja, Lord of Dancers, who dances the third Nadanta dance in the golden hall of Chidambaram or Tillai, the centre of the Universe, first revealed to gods and rishis and later to Adi Seshan. This is related in the *Koyil Puranam*.

Coomaraswamy draws a pen-picture of the South Indian copper images of Nataraja typically represented in that of Shiva in Chidambaram. "The images represent Shiva dancing having four hands, with braided and jewelled hair of which the lower locks are whirling in the dance. In his hair may be seen a wreathing cobra, a skull, and the mermaid figure of Ganga; upon it rests the crescent moon, and it is crowned with a wreath of cassic leaves. In his right ear, he weares a man's ear ring, a woman's in the left; He is adorned with necklaces and armlets, a jewelled belt, anklets, bracelets, finger and toe-rings. The chief part of his dress consists of tightly fitting breeches, and He wears also a fluttering scarf and a sacred thread. One right hand holds a drum, and the other is uplifted in the sign of "do not fear": one left hand holds fire, the other points down at the demon Muyalaka, a dwarf holding a cobra; the left foot is raised. There is a lotus pedestal, from which springs an encircling glory (tiruvasi), fringed with flame, and touched within by the hands holding drum and fire".

With the assistance of copious contemporary literature, Ananda Coomaraswamy dives deep into the interpretation of the Nadanta dance. "Our Lord is the Dancer, who like the heat latent in firewood, diffuses His power in mind and matter, and makes them dance in their turn." Cosmic activity is the central motif of the dance. He quotes *Chidambara Mummanikkovai*: "O my Lord, Thy hand holding the sacred drum has made and ordered the heavens and earth and other worlds and innumerable souls. Thy lifted hand protects both the conscious and unconscious order of Thy creation. All these are transformed by Thy hand bearing fire. Thy sacred foot planted on the ground, gives an abode to the tired soul struggling in the toils of causality. It is Thy lifted foot that grants eternal bliss to those that approach Thee. These five actions are indeed Thy handiwork." A diligent philosophic study follows, supported by extensive quotations from Tirumular's Tirumantram and other Shaiva Literature.

The dancing foot, the sound of the tinkling bells,
The songs that are sung and the varying steps,
The form assumed by our dancing Gurupara–
Find out these within yourself, then shall your fetters fall away.

Shiva bears the name Sudalaiyadi Dancer of the burning ground. He is a destroyer. What does He destroy? Where then is the burning ground? That is the crematorium where the ego is destroyed, signifying the state where illusion and deeds are burnt away.

It may be relevant in this context to remember Karaikkal Ammaiyar's description. In the cremation ground on the outskirts of Tiruvalankadu, our Heavenly Father dances, the *kalal* and the anklet on his legs producing a musical and jingling sound. While He dances, all the worlds keep in tune with Him, whirling, rotating and revolving.

Ananda Coomapraswamy refers to the Mother-aspect of God by quoting a Bengali hymn eulogising Kali, the Dark One dancing Her eternal dance in the Burning Ground. God is referred to in Tamil hymns as Tayumanavan. He who became the Mother also. "The perpetual dance is His play", says Tirumular. Coomaraswamy spots the spontaneity of Shiva's dance clearly expressed in Skryabin's *Poem of Ecstasy*. He summarizes the whole interpretation thus.:–

"The Essential Significance of Shiva's Dance is threefold : First, it is the image of his Rhythmic Play as the source of all Movement within the Cosmos, which is represented by the Arch : Secondly, the purpose of his Dance is to release the countless souls of men from the snare of Illusion : Thirdly the place of the Dance, Chidambaram, the Centre of the Universe, is within the heart."

From philosophic heights, Anand Coomaraswamy comes down to aesthetic plains. He calls attention to the grandeur of the conception of the Nataraja image as a synthesis of science, religion and art. He marvels at the range of thought of those rishi-artists, who conceived such a type as this, affording an image of reality, a key to the complex tissue of life, a theory of nature not merely satisfactory to a single clique or race or acceptable only to the thinkers of one century only, but universal in its appeal to the philosopher, the lover and the artist of all ages and all countries. It was no wonder therefore that Auguste Rodin burst into poetic ecstasy, when introduced to the world-famous Tiruvalankadu Nataraja Bronze. "These two hands separating the breasts from the belly are admirable. Indeed their gesture can compare in gracefulness and elegance with the gesture of the Venus of Medici protecting its charms with its arms, while Shiva seems to protect Himself with this ingenious gesture. There is above all what no one seems to have noticed, the mysterious depths, the depths of life itself. There is elegance in the gracefulness and above this gracefulness

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there is an admirable modelling. And one cannot find words." Rodin speaks of "the lips like a lake of pleasure, the mouth sinuous like a snake, the eyes like precious enamel and the legs with their lengthened muscles jealous in their obscure mystery."

Coming back to Coomaraswamy, we hear him talking about reconciling Time with Eternity. "Inert Nature cannot dance till Shiva wills it. Rising from His rapture, he sends through inert matter pulsing waves of awakening sound, and lo! matter also dances. In the fullness of time still dancing, he destroys all forms and names by fire and gives new rest. This is poetry; but none the less science. The figure of Nataraja has commanded the adoration of many generations past; familiar with all scepticisms, expert in tracing all beliefs to primitive superstitions, explorers of the infinitely great and infinitely small, we are worshippers of Nataraja still, concludes Ananda Coomaraswamy in his classic.

Though the study here is restricted to the essay, 'The Dance of Shiva', we may aptly recall Romain Rolland's observation in a foreword; "the purpose of Coomaraswamy's book is to show the power of the soul, to show all the riches that it holds stored up, with which to ennoble and render happy the human race. The whole vast soul of India proclaims from end to end of its crowded and well-ordered edifice domination of a sovereign synthesis. All the forces of life are grouped like a forest, whose thousand waving arms are led by Nataraja, the master of the Dance."

Ananda Coomaraswamy's 'Dance of Shiva' is studied as a piece of literature all over the world. It stimulated a global interest in the Nataraja theme, with a sizeable literature since produced, as a sequel; gave a fillip to an indepth study of South Indian bronzes, particularty the Chola bronzes which became favourites among connoisseurs of art for acquisition; and induced scholars to look from close quarters at the Southern Schools of Shaivism, particularly the Shaiva Siddhanta Philosophy.

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K.C.K.

DANCE SONGS (Assamese) are usually associated with the Ojha-Pali and Bihu dances. The Ojha-Pali (a sort of Hari-Katha group) recites Vaishnavite and Manasa-cult compositions to the accompaniment of certain dance movements and mudras and the tinkling of cymbals. Similar religious verses are sung accompanied by various dances in fertility rites like kati-puja and Hudum-puja by women-folk in the Goapara district. Perhaps the real dance songs are the *Bihunam* or Bihu songs.

The Bihunam are quatrains with alternate rhymes. While minor modifications to suit individual purposes may be made, the songs on the whole circulate like much-handled coins and boys and girls repeat them in certain melodic patterns appropriate to the rhythm of the Bihu dances. The singing may be of two kinds, choric and anti-phonal. When just two girls dance symbolising the male and the female, being surrounded by a group of other women, it is the surrounding women who sing. In the other form, a few girls may dance accompanied by malefolk on horn pipes and drums, and while one of the girls sings out a verse and dances, a male counterpart responds and then plays the drum.

These songs constitute a language of love and there are hundreds and hundreds of them. They describe beauty, adore the sweetheart, express yearning, and speak of frustration and sorrow in life. They evince also a developed sense of beauty, and in their references to local physical features including the mighty Brahmaputra, they are suggestive of the people's affection for their land of birth. Here are a few specimens:

To see you in a flash I am no lightning
nor am I a flowing river,
flying to see you I am no bird
with two wings to my sides.
High you tied your long hair,
as you walked you crushed the grass,
as I looked into your eyes you smiled,
my mind is distracted now.
Who made you so beautiful?
there's a smile on her face,
would you see her hands and her face,
rose petals are her cheeks.
A jacket suited to your body,
parted hair suited to your head,
a jewelled *Keru* in your ear,
without sight of you
hardly a day can I pass,
how to pass a whole year?

Bihunam and Bihu dances are associated with the shades of large trees or open fields, but *Huchari* singing and dance are a part of the spring festival associated with the courtyards of village people. In the first few days of the Hindu New Year menfolk form into bands, visit different households and with dance-like movements sing songs of a religious nature, wishing the well-being of the households visited, getting in return some presents in kind or coin. A typical song goes like this:

Being soaked in the dew
on the head of Krishna
the bakul unfolded its petals,
O Govinda, Rama.

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Pro. G.

DANCE SONGS (Dogri) Different types of dances and accompanying dance-songs are prevalent in Duggar. Some are limited to particular regions of Duggar while some are common all over. Bhangra and Tilakani are common in the areas adjoining the Punjab. 'Bhangra is danced on the occasion of Baishakhi festival as in the Punjab. It is a group dance like the Punjab Bhangra except that the dress of dancers is different and the language of accompanying songs is different. These songs are called Boliyan in Punjabi Sabdan (from Sanskrit Shabda) in Dogri. They are composed by the dancers, who are all men, on the spur of the moment. Tilakani dance is very much like its Punjabi counterpart Kikali. It is danced by girls and women in twos to the accompaniment of singing. Two girls stand in front of each other, hold each others hands, turn round and round, first slowly, then fast. An example of a Tilakani song:

'Tilakani talai di, loon mirch la-yi di
Aun kuri raje di, tur kuri shapahi di'

and so on. There is no particular occasion or dress for this dance and can be danced at any time of the year or day.

Kudd and Phummani dances are popular in the hills, although the latter is danced in other parts of Duggar also like Kandi. Both have religious associations. With Phummani, there are no accompanying songs, the dancers moving with sounds of ha-ha, si-si which provide the rhythm to the movements. Kudd which is particularly popular in Bhadrawah area, is danced at shrines of deities, and after the harvest is over. Sometimes it is accompanied by its particular type of songs also called Kudd, and sometimes there is no song, just movements. Musical instruments used in this dance are the flute, cymbals and a local drum called Dhanus. Fire is lit at the shrine of the deity and the dance begins after the dancers go round the fire.

Then there are havest dance-songs called Sohari and Chal or Chauki. Sohaki is like Gujarati Tapani and Chal is like Bengali Jatra. In Sohari, harvested paddy sheafs are placed between a group of men on one and a group of women on the other side and beating the paddy sheafs, they start dancing to the beat of their sticks. Chal or Chauki is danced after the new wheat is brought home and offered to the deity on Jayestha Asthami or Ekadeshi. Songs are sung to the accompaniment of narsingha, turhi and drum like this one:

O Sacheya, mera Dhyan tere ull
Mera hath maye chhapan Neuthigan, mere
peer sacha,
meri mein jhoothiyan.

Geetarus are songs of gaddis, wandering shepherds of the hills, which are sung usually without any instrument, to the beat of feet. Sometimes an earthen pitcher or a brass plate is used if available easily. Sometime a drum may be used. They are entertaining and contain references to hard realities of life like this one:

Ghah di baddhani lari lari, mere dokhi-
marade jali jali
Is ganne di kareyo bind bind, mere dhol,
neen landa jind jind.

(I cut blades of grass, jealous people are burning with jealousy, ... cut this sugarcane into small bits, my husband does not apply himself).

Nati is another type of dance and also dance song that is very popular in the hills of Himachal Pradesh. This dance and accompanying songs express feelings of religious devotion, valour and love. It is danced in five stages and the song comes with the second stage. The accompanying instrument used is narsingha. Dancers put on garlands, hold shining swords in hand and make a show of fighting with swords while dancing. They form into two groups and then into smaller and more groups and then join together, leavig the swords on the ground and form a circle. There are nearly twenty variations of Nati danced and sung in different parts of Himachal Pradesh.

A dance, usually danced on the occasion of marriage, with accompanying songs, all over Duggar is Dhamachar, also called Jagarana and Pheri. This is danced and sung by women folk of the bride-groom's household. There is lot of fun and laughter and mimicry in this type of dance. After the bridegroom's marriage party leaves for the bride's house, women burst into dancing and singing, in twos. facing each other, moving different parts of their bodies and turning round and round and singing.

Meri bachi ch chura chandi da, mera-
kun lar pharaya jandi da,
Meri banhi nau nau chooriyan neen, dinai-
larada te ratin gallan goorhiyan-
neen.

(I have put on bangles of pure silver, who caught hold of my garment in the way. I have nine bangles in each of my wrists, (my lover) quarrels during day time but at night he gets intimate).

Sha.S. and Ram.S.

DANCE SONGS (Tamil) The vast corpus of dance songs figuring in folk dances, folk dramas and folk festivals in India includes the Oyil, Pally, Nondi Natakam, Kuravanji Natakam and Muluve Natakam of Tamilnadu. Besides, there are the songs of the dancing gypsies, wandering minstrels, fortune tellers and puppet show troupes which are too numerous to be enumerated.

But few ancient dance compositions have survived the ravages of time and exist today in their original form.

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The earliest songs which are employed today in the Odissi and other styles of dance are the ones figuring in Jayadeva's *Gita Govinda* (12th-13th centuries). The next landmark in the history of dance compositions is the writing of songs specifically for the Bharata Natyam style of dance of South India. During the time of Raja Serfoji II (1798-1832), the Maratha ruler of Thanjavur, 17 such forms appear to have been in vogue and these are:

Jaya Jaya Sollu, Padam, Tillana, Prabandham, Kavuttam, Saranu, Sabdam, Svarajati, Jakkini, Triputam, Mangalam, Sevai, Varnam, Abinaya Padam, Gitam, Sloka-varnam

These dance compositions were later reduced in number by Ponniah, Sivanandam and Vadival, better known as the 'Tanjore Quartette' who were court dance masters under Raja Serfoji. The present day dancers in the Bharata Natyam style adopt only seven of these forms and these are (1) Alarippu (blossoming forth), an invocation dance in which only syllables are used (2) Jatisvaram in which the notes of the raga chosen are set to the desired tala (3) Sabdam, a song in praise of a deity or a patron (4) Varnam, the *piece de resistance* of a performance, a song that describes usually a motif based on the Nayaka-Nayika relationship (5) Padam, a song sung in a slow tempo, used for abhinaya alone (6) Javali, a light type of Padam sung in a quicker tempo, often containing numerous situations and (7) Tillana, performed toward the end of a recital, containing a mixture of syllables and words. Recently some of the old forms like the Kavuttuvams are being revived. Ragamalikas or songs using more than one raga are also popular in the dance field particularly when they depict stories from the *Ramayana* and other epics.

Even rulers like Maharaja Svati Triunal of Travancore and Raja Serfoji of Thanjavur composed songs to be employed in dance recitals.

In addition to classical dance, dance dramas employ songs specially composed for the purpose. These dance dramas employ special songs like the Daru, Dandakam, Gitas, Tarangams, Sabdams etc. particularly when the different characters of the plays address each other.

T.S.P.

DANDAKA METRE (Telugu). Almost all dandakas in Telugu are composed of 'ta–ganas' only, though Appakavi stipulates that they should begin with a 'ha-gana' or a 'na-gana or a 'sa-gana, only ending on a guru and then run into 'ta-gana' The ten varieties of Dandaka mentioned in Sanskrit prosody and *Appakaviyam* are not practised in Telugu. The maximum length of 999 syllables prescribed by Sanskrit prosodists is also dispensed with by Telugu poets. Though it is mentioned as one of mala–vrittas in Sanskrit prosody, many scholars wonder if it is not a deshi metre originally. Its counterpart in Tamil is tandava metre. Though it is a metre most suitable for prayer, in the skilled hands of artists, it becomes secular, erotic or humorous. There are poets who wrote entire Kavyas in this metre, making their patrons their heroes. There are others who wrote the *Ramayana*, the *Bhagavadgita* etc. in this metre. Some dandakas like Anjaneya Dandaka said to have therapeutic powers, are popular even among illiterates. Their popularity led to innumerable parodies like coffee, tea and cigarette dandakas.

G. Sr.

DANDEKAR, GOPAL NILKANTH (Marathi; b. 1916) is a versatile writer who has contributed significantly to various literary genres. He has more than hundred books to his credit, on various subjects like religion, culture, mythology, history and literature. Dandekar has enriched Marathi literature by his prolific writing.

He was born at Paratwada in Amaravati district and had his education upto English fourth class. He left his house at the age of thirteen and participated in the National Movement. During his wandering he met Saint Gadage Baba and was very much influenced by Baba's thoughts. He accepted Baba's discipleship and preached his thoughts through the Kirtanas (religious discourses) in a number of villages. For understanding the *Jnaneshvari* in detail, he went to Dhulia and studied it under the able guidance of Sridharshastri Pathak. On his advice, he performed the Narmada Parikrama a piligrimage along the banks of Narmada river. In 1946, he went to Oundha, the then princely state of Maharashtra, and helped Pandit Satavalekar in editing the periodicals, *Purushartha* (Marathi) and *Vaidika Dharma* (Hindi).

He is a writer with variety of experiences and finds solace particularly in past culture. His hobbies are photography, wandering and seeing the historical forts. His book *Dugra Darshana* is an outcome of this hobby. In order to aquaint the readers with the Shivaji era and the culture of that time, he wrote a series of novels such as *Kadambarimaya Shivakala*, *Baya Dar Ughada*, *Hara Hara Mahadeva*, *Darya Bhayani*, *Jhunjara Machi*, *He to Shrichi Ichha*. Historical romance is a very popular trend in the contemporary Marathi novels in which the cultural revivalism is emphasised as a reaction to the crisis of values in the modern world. This nostalgic attitude is also reflected in *Shitu* (1955), *Padaghavali* (1956), *Pavanakathacha Dhondi* and *Machivarala Budha* (1958). In these novels he has expressed his deep sorrow for the world going out of existence, heading towards Laya (extinction), as he says. His characters are obsessed with the disease of change. In *Udoni Hansa Chalala*, the love affair of Nala and Damayanti, and in *Ajuni Nahi Jage Golula*, the love affair of Shrikrishna and Kubja have been described beautifully. *Mrinmayi* and *Mogara Phulala* relate to Saint Jnaneshvara. *Kuna Ekachi* Bhramangatha is his best

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work describing his experiences during his Narmada Parikrama. It reveals his strength and limitations as a writer. His style of writing is descriptive, picturesque, intensive and interesting. *Amhi Bhagirathache Putra* (1959) is a novel on the tremendous efforts of the people for the construction of the Bhakra Nangal dam in Punjab. The purpose of this novel is to throw light upon the constructive efforts in the post-Independent India. He has also written the biography of Saint Gadage Baba. For his autobiographical writing, *Smaranagatha*, he was given the Sahitya Akademi Award in 1976.

Av.S

DANIEL, K.M. (Malayalam; b. 1920) was born in the Kunnumpurathu family, which has produced many Sanskrit scholars and Malayalam poets, of whom K.V. Simon is the best known. He had a brilliant educational career with scholarships and distinctions. He took his M.A. degree in Malayalam from the Travancore (now Kerala) University in 1942. After serving in the Defence Department for about five years, he entered the teaching profession and continued in it till retirement as Professor of Malayalam in 1975 from the University College, Trivandrum.

Daniel is essentially a literary critic proficient in Oriental and Occidental theories with little partiality for either. His works, mostly studies of well-known books and authors, bear the stamp of his deep erudition and objective judgement. They are *Sankhanadam*, *Vimarsaveedhi*, *Veena Poovu Kanmumpil* (A critical analysis and study of Kumaran Asan's 'Veena Poovu'), *Kaladarsanam* (Philosophy of Arts, which won the Kerala Sahitya Akademi Award in 1969), *Navachakravalam Naliniyilum mattum* (A critical study of Kumaran Asan's major love poems, which won the Sahitya Pravartak, a Co-op Society's award for the best critical work published in the years 1972-74) and *Veda Viharapathanangal* (studies based on Vedaviharam). Besides these, he has published a revised version of A.R. Rajaraja Varma's *Kerala Paanineeyam* and has been a regular contributor to the leading Malayalam periodicals.

K.S.N.

DARABAR (Oriya) is a long poem (744 lines) by Radhanath Ray (1848-1908) and was published in 1897. It is a satirical poem, first of its type in Oriya, and dealt directly with the then contemporary Oriya society. The occasion was the gathering of feudatory kings of Orissa as well as other rich and powerful people at Cuttack, inside the Barabati fort to felicitate the new Lt. Governor of Bengal, Bihar and Orissa on his first visit to Orissa. The poem is written with end-on-rhyme couplets having 12 letters in each line. The poem begins with a reference to the historic past of the Barabati fort and ends with eulogistic accounts of Samanta Chandrasekhar, the great astro-physicist and writer of *Siddhanta-Darpana*, who was being honoured for his remarkable achievements. But the poem does not so much refer to incidents and events or even to persons, as (generally) to the habits and manners of people as well as to their attitudes towards life, all of which have been penetratingly assessed and analysed and severely castigated and disapproved. In the context of pomp and opulence, flaunted by almost everybody present there, through booming of guns and proud movement of kings with their retinues, the poet's attention is arrested by the smallness as well as the unethical and immoral conduct of men. Hence his voice becomes full of resentment and anger-'The old men grow mad for positions like children for toys; they fight as children fight for sweetmeats! Some show off their long heritage, whereas others boast that they are commanders of army and killers of men–"These hands have played with innumerable heads and burnt numberless villages; and the queen has honorned me with medals. Tell me, who is greater than me". The picture of police is interesting–"And he says, 'I am the police, I can create a thunder without a cloud; whether innocent or guilty, everybody is afraid of me—who does not shiver seeing me? Who fears not the hissing snake?.... I am the greatest." Elsewhere it is a reminder that in the final reckoning the judgements will be different and they will be based on now ignored criteria of virtue and goodness. Therefore the final poetic vision is one of understanding and wisdom–"Don't rot yourself in the dark hole of pride, rise slowly to the hill of *dharma*. In the eyes of *dharma* all things of the world are equal, as trees below appear equal from a hill-top. Sit there, on the hill of *dharma*, alone, always, and see how the world dances around you." Darabar (The Court) has been a very important and influential poem, and it has initiated a strong tradition of satirical poetry in the subsequent Oriya literature.

Jo.M.

DARD, KHWAJA MIR (Urdu; b. 1717, d. 1785) was the son of a reputed mystic, Khwaja Muhammad Nasir Andalib. He was also a renowned mystic saint of Delhi. He did not migrate to any other place even when Delhi passed through the worst days of political turmoil and economic distress.

He is deemed as one of the main architects of Urdu ghazal in Delhi. His main contribution was the use of simple, colloquial language of everyday speech and employment of short metrical forms in his ghazals in which he combines not only the usual themes of love (physical and metaphysical) and human relationships but also some intricate concepts of mystic experience. Apart from being a very important poet, he also distinguished himself as a

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writer of several treatises including an exhaustive book *Ilmul Kitab* on the philosophical aspects of Mysticism.

In Urdu literature, Dard will be remembered for his felicity and ease. He always appears to be spontaneous and effortless. Even without the ornamentation of similies and metaphors, he manages to give his ghazals the radiance of his personality, which is attractive without being ostentatious. His tone is intimate and conversational; his works simple, colloquial and jingling with friendly sounds.

In his poetry, which is intimately personal, there is a mystical insight born of deep experience and mature outlook on life. The simplicity of style and depth of Dard's poetic vision not only left an impact on his contemporaries but also found favour with the literary historians and teachers of the language, as also the Orientalists. one of whom, John Gilchrist translated into English a number of his couplets in his Grammar of the Hindustani Language such as:

Afsus ahle did ko gulshan mein ja Nahin
Nargis ko go ke ankhen hain par sujhta nahin (Alas, the enlightened enjoy not a place in this garden, for although the Narcissus hath eyes, nothing is visible to it)

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(M.H.)

DARIYAVJI (Rajasthani; b. 1676, d. 1758) was mediaeval sadhak' and saint poet and founder of the Ramsanehi sect of the Rain branch. Nothing definite is known about his parentage and caste. It is said that his mother's name was Giga or Gigan and that of his father Manaji alias Manasaram. Though he is believed to be a cotton-carder, his identity as a Hindu or a Muhammedan is disputed. The names of his parents being of the Hindu style, his birth as a Hindu may be taken for granted. He lost his parents in the childhood and was brought up by his maternal grandfather at the latter's village Rain. Rain became the place of his 'sadhana' where he founded a Ramdwara. A life-long celibate, he took initiation from Premdasji a Rajput of village Khinyasar (Bikaner). Premdasji was a disciple of Santdasji Gudadpanthi of Dantada (Bhilwara), and according to others Balakram, a disciple of Santdas, was his 'guru'. Both the Ramsanehi sects of Rain and Shahpura trace their decent from Santdas II who was the fifth in the disclpular tradition of Agradas of Ramanand Sect. Of Dariyavji's many disciples, nine were women. Of these Purandas, Kishandas, Sukhramdas, Nanakram and Harakharam were famous 'Sadhakas' and poets. Besides, there had been many other poets in this tradition, such as-Hemdas, Haridas, Ramkaran, Sanvatram, Khetaram, Sivkaran, Premdayal, Madaram Sahajram, Tejaram, and poetess Abha or Ambha Bai.

His work is said to be considerably voluminous, but at present only 412 'sakhis' (couplets) and 33 'Padas' (songs) divided respectively into different topics and music modes and notes are available in published form. After his death portions of his messages committed to memory by his disciples, was collected and put into writing to be handed down to us. A critical edition of the vani is yet needed.

He was a follower of 'Nirgun Brahma' whom he calls Ram. According to him 'Ram-smaran' is the ultimate truth in all scriptures, and this alone leads to ultimate realization, 'Jiva' can get eternal repose through 'smaran' alone. His preaching presents a beautiful synthesis of the 'Nirgun' (formless) and the 'Sagun' (formed). 'When to praise and whom to malign, as 'Nirgun' and 'Sagun' are equal in weight. 'Nirgun' is my father and 'Sagun' is my mother says he. His state of 'sadhana', experience and ideology have been revealed in selected words with brevity, clarity and force. Liveliness, lucidity, depth of thought and experience, expressed in effective similies are the qualities of his messsage. The language is spoken Rajasthani.

According to him, one need not desert home to become a saint, one can acquire sainthood even at one's home. This requires straight forwardness. fearlessness and thorough equation between the interior and the exterior. The practice of 'Sankhya-yoga' is like the zigzag movement of an ant, full of interruptions and dangers, but the 'Bhakti' is like a straight flight of a bird free from such hurdles. Exaltation of the Guru, the Saint, Rama and the glory of his 'smaran', ways of 'sadhana' and indications of his mystic state mostly form the subject matter of his messages. He does not believe in dogmas but in the realisation of the ultimate truth. He was soft and sweet, he deprecated ostentations and was respectful towards women.

Hi.M.

DARSHAK (Gujarati, b. 1914) is the pen–name of Manubhai Rajaram Pancho. He is a Gandhian thinker historian, educationist, novelist and dramatist. He is editor of *Kodiyun* (earthen lamp) a monthly magazine. He teaches Gujarati history and political science in Ambala and Sanoshara institutions. He was given Ranjeetram gold medal for his essays and novels in 1964. In his young age he was inspired by Gandhian ideology which he has interpreted through different genres. One of his novels *Zetropithan Chhi Jani Jani* (1952) is written against the background of freedom struggle led by Gandhiji. Gandhiji is brought as one of the characters of the novel to show how he tackled various problems.

His first novel *Banojghar* (Prison, 1931) gives us an

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inkling of his dormant qualities in the field of novels. His second novel *Prem Ang Puja* (Love and Worship, 1939) shows the impact of love on the ideals of freedom and equality. *Bandhan Ane Mukti* (Boundage and Freedom, 1939) a historical novel with the background of freedom struggle of 1857 established him as a novelist of repute. The *Deep Nirvan* (Lamp and emancipation, 1944) is also a historical novel, giving us the picture of city republics in ancient India, in which fundamental rights of the common people were not only guranteed in the written constitution but also implemented. The author recreates the glory of ancient India in an impressive manner. It is one of the top ranking historical novels. In *Zerto Pidhan Chhe Jani Jani* Part I & II (Poison is taken willingly 1952-1958) he has chosen the theme of India's struggle for freedom in the third decade of twentieth century and it was acclaimed as one of the great novels of post Gandhian era. *Socrates* (1964) is a historical novel on the successful working of the democrary. It is for the first time in Gujarati literature that a period of Greek history has been depicted in a novel. It is a glorious illustration of Gujarati prose in which sentiments and thoughts are happily and efficiently blended.

His play *Paritran* (Protection, 1907) depicts the conflict of Pandavas and Kauravas as a conflict between brutish strength and ethical values. The drama has been successfully staged. The *Soda Ane Antim Adhyaya* (The deal and the last chapter, 1982) is a historical play on the background of second world war where there is a trial of strength between the demonlike strength of Hitler and the strength of the soul force. The dialogues are catchy and the conflict is well depicted.

Greece and Rome (1946) are historical stories. *Apno Varso Ane Vaibhav* (Our heritage and glory, 1953) is a historical work on the cultural heritage of India and *Madhyakalin Santono Sankriti Falo* (contributions of saints in the mediaeval period, 1980) is a research work of a high standard. The *Ithihas Ane Kelavani* (history and education, 1973) is a treatise on the teaching of history, his pet subject. *Vagiswari Nan Karnafulo* (The flower ornaments of the ears of the goddness of learning, 1963) is a collection of his essays on literary criticism which gives us an idea of his critical faculties and his width of knowledge as he has discussed some of the best literary works of East and West. *Be vichardhara* (two schools of thought, 1945) a comparative study of Gandhism and Marxism. *Shantinan Paya* (Foundations of peace, 1973), '*Lokshahi*' (Democracy, 1973) are his essays on political system having Gandhian background. In the 1978, *Mahabharatno Marm* (Essence of Mahabharata, 1978) the writer has elaborately explained the significance of *Mahabharata* and Karma theory (action therory).

Ma.S.

DARUWALLA, KEKI. N (English; b. 1937) is an eminent Indo-English poet and short story writer. Son of N. C. Daruwalla, who taught English literature, Keki also had his Master's Degree in English literature from Punjab University. As a visiting Fellow he went to Oxford in 1980. He entered government service in 1958.

His professional career as a police officer and his inherent penchant for poetry, perhaps accentuated by his somewhat disturbed and unsmooth schooling–hopping from one medium to another, have produced a sort of sceptic attitude which is reflected in his writings also. Despite his professional training and avowed aim of avoiding the 'maudlin mud' of sentimentality, Daruwalla is never a detached observer–he is rather, unlike so many of his compatriots of the Indo-English scene, deeply moved by the maladies, deprivations and miseries of the society he lives in and has written, often satirically, about them. One of the most versatile and substantial modern Indian English poets, Daruwalla's first collection of poems *Under Orion* was published in 1970, which immediately drew the attention of both the critical as well as the common readers for the fresh and forceful imagery. This was followed by *Apparition in April*, *Crossing of Rivers*, *Winter Poems* and *The Keeper of the Dead* which incidentally won him the Sahitya Akademi award in 1984 for its thematic variety, vivid imagery and poetic sensibility. He has to his credit a collection of short stories *Sword and Abyss* and several articles of criticism too. He has also edited an *Anthology of Indian Poetry in English*.

Daruwalla's originality lies in his depiction of the social scene which he does with rare verve and his use of subtle, sometimes ironic, imagery. He can ingeniously exploit a quite commonplace image while describing the climax of a fornication: "I enter her/ the way a boat starved of fresh water/enters a harbour" (*The Night of the Jackals*); or uniquely thread his boyhood memory with his grown up experience of consigning his first-born child to the flames in *Fire-hymn*.

A Zoroastrian, one of Daruwalla's best known poems centres round the assassination of Charvaka: in the poem of the same name he takes up the theme from the Santiparva of the *Mahabharata*, though his view of religion, on the whole, is "characterised by a modern scepticism tempered by a lively human curiously."

In his later poems, particularly in the poems of *The Keeper of the Dead*, Daruwalla seems to shift his stance; instead of depicting the society incisively, he appears to have moved towards a more personal and inward kind of poetry and his imagery which previously were of turbulance, have given place to the intense and comparatively calm ones.

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M.D.

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DARYANI, HARI GURDINOMAL 'DILGIR' (Sindhi; b. 1916) is a distinguished Sindhi poet. After obtaining Bachelor's degree in Science in 1939 and in Civil Engineering in 1942, he joined service in Sindh Public Works Department. He had worked as Executive Engineer at various places before migrating to India in 1958. He took to teaching and became the founder Principal of Tolani Polytechnic, Adipur in 1959. Dilgir imbibed the rules of poetic art under the guidance of Navazail Niyaz. But the content of poetry was deeply influenced by 'Bevas'. With the publication of his collection of poems 'Kod (Shells-1942), he made a mark as a promising young poet. His *Harish-Chandra Jivan Kavita* was published a year earlier (1941). He won the Sindhi Adabi Board Award in 1941 and 1942 for the books mentioned above. Both the books bear an unmistakable stamp of 'Bevas's influence. *Mauji Git* (Joyful Rhymes-1942) is a book of poems for children authored by both 'Bevas and Dilgir'. He has written many poems for children which are yet to be compiled in a book form. *Mak Phura* (Dewdrops-1953) is a collection of poems by 'Dilgir and Shyam'. Dilgir's other two collections are *Mauj Kai Mahran* (Ecstasy of the Indus-1966) and *Pal Pal Jo Parlau* (Music of Life's Moments-1977). He received the Sahitya Akademi Award for 1979 on the collection of his poems *Pal Pal Jo Parlau* The latest collections of his poems entitled *Rolu Avaza* (the wandering voices) was published in 1984. He introduced Hindi Git form in Sindhi which has stayed as an important form. He was the first to have experimented with Triolet, a French verse form, and has used many other forms: Wai, Doha, Bayt, Sonnet, Free verse, Ghazal, Rubai and other Persian verse forms and various metres. He has made a good use of pure Sindhi rhymes. His language is simple, full of grace and tenderness. 'Dilgir' is basically a romantic poet. Love and life are the main themes of his poertry. He is a seeker of beauty who finds an ecstasy in living a full life. He always looks the bright side of life, though at times he adverts to the injustice being done to the women by the society as also the pitiable condition of the poor. His is the poetry of hope, promise and awakening, his optimism being deep rooted. He calls himself an incorrigible optimist. He has inspired and guided many a young poet.

N.G.N.

DARYANI, KHANCHAND S. (Sindhi; b. 1898, d. 1965) Sindhi playwright, graduated in Agriculture from Poona on merit scholarship and joined Sindhi Government service in 1919. He was much influenced by Gandhiji's movement and used drama as a vehicle for social awakening. He is hailed as the father of social realism in Sindhi drama.

Khanchand founded in 1920, the 'Deti Leti' Committee to fight the evil of dowry. He wrote and presented his first play '*Gulab Jo Gul*' (Rose Flower) in 1922 under the auspices of this Committee in which he played the heroine's role. This was the first full-length play on this subject. In 1923 he, alongwith like-minded writers and artists, founded the Rabindranath Tagore Literary and Dramatic Club. One of its objectives was to promote socially relevant plays. Daryani was their main writer-director.

During the active innings of over a decade, Daryani wrote 20 plays, most of these being original creations. Besides dowry and domestic conflicts and turmoils, he dealt with the problems of hunger and unemployment, the tyranny of landlords and the rich as also the travails of the farmers and the industrial labour. He later moved over to the wider and glamourous world of Hindi films. The original Plays written by the author are: '*Ratna* (1924), *Zamindari Zulum* (1928), *Maya Jo Andh* (1930), *Bukha Jo Shikar* (1932) and the translations *Mulka Ja Muddabar* (Ibsen's *Pillars of Society*, (1923), *Desha Sadpu* (Materlinck's *(Monna Vanna*, 1927.

H.N.

DAS, ACHYUTANANDA (Oriya) is a medieval Oriya poet and one of the Panchasakhas. The year of his birth is generally placed between 1460 to 1512. According to S.N. Das, it is 1489.

Achyutananda was the son of Dinabandhu of village Tilakana in Cuttack district, belonging to 'Aho' family designated by some as 'Karana' and others as 'Gopala'. Dinabandhu was an officer of Prataparudradeva and got the designation of 'khuntia', signifying his work of supplying dresses and other articles of decoration to the deities at Jagannath, temple. His grand father Gopinatha was also an official under the king. Achyuta's mother, Padmavati was a princess of a royal family. Dinabandhu, childless for a long time, dedicated himself to Lord Jagannatha and was blessed with the son Achyuta.

His childhood was quite mysterious. He was always unmindful and some times stared at things like an idiot. He began studies at the age of five but was quite an indifferent student. His father, being much worried finally took him to Puri where he came in contact with Srichaitanya and was much delighted by his kirtan. He was then initiated by Sanatana Gosvami at the instance of Srichaitanya.

Achyutananda, on Guru's instruction, travelled to different places to propagate the doctrine of Jnanamisra bhakti. Then he joined Balarama, Jagannatha, Yasovanta and Ananta and was recognised as one among the Five Associates. Traditions believe that Achyutananda had

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visited the whole of India and during his itinerary he established his abode (hemitage) at Majjhikhanda or Akhandachala very close to the Maninaga hill in the state of Ranapur. Achyutananda composed Oriya *Bhagavata Lahiri-Harivamsa* under the patronage of Padmanabha Narendra, the king of Ranapur.

Achyuta still remains as the patron-saint of millions of Gopalas (cowherds), for whom he wrote a series of 'Ogalas' (Riddles for the cowherds).

He wrote 36 samhitas, 78 gitas, 27 vamsanucharitas, besides 7 volumes of Harivamsa, 22 Upavamsas, 100 malikeas, some koilis, some chautisas, tikas, vilasas, nirnayas, ogalas and bhajanas depicting the excellence of Srikrishna. Many of his books have not yet been printed. But his works like *Bhagavatalahari Harivamsa*, *Sunyasamhita*, *Grurubhakti Gita*, *Anakara Samhita*, *Paramagupta Gita*, *Anantagoi*, *Ogala*, *Agata Bhavisya*, *Sisuvedasaptanga*, *Anakara Brahmayantra*, *Ekakshare Samhita* and others have been greatly appreciated by the critics and the general readers.

Ni.M.

DAS, ARAKSITA (Oriya, d. 1846), an Oriya saint-poet, was born in B.K. Raj family. His real name was Balabhadra Deva. Like Buddha he developed a detached attitude towards the luxurious life and left the palace in quest of truth and self realisation.

Not witnessing any divinity in the so-called man-installed god, (like Dayananda Sarasvati), he propagated his faith against idolatry. Realising the pointlessness of the baneful caste-system, he began to take food from the neglected down-trodden, low-class people irrespective of caste, creed and religion. After 18 years of travel and practice of penance, he settled down in the cave of Olasuni hill which has become a holy place for his disciples after his death. Like an 'Abadhuta' (one who is free from bondage) he was nirbikara (unaffected). He realised God everywhere; in the words of *Bhagavad Gita*, he was a Samadarsin (one who had equal vision). He has advocated the worship of the omnipresent Nirakara Brahma (Brahma who is formless).

In the true sense of the term he was a real saint like the Panchasakhas (five associates) in Oriya literature. The essence of Orissa's religious culture is the path of Bhakti which has been reflected in the works of the spiritual exponents and saint-poets of Orissa. Araksita has expressed the doctrine of Pinda-Brahmanda (body, the same as universe) and Jnana Bhakti (Devotion by knowledge). In religious doctrine he was more akin to the great Achyutananda Dasa, author of *Sunya Samhita* (Text on the Void). He was well versed in *Srimad Bhagavata* and other major puranas (mythology). Though he built up the doctrine of his religious faith on the basis of Orissa's rich tradition, he was quite independent in spirit.

The tenets of his religious experience have been expressed in his works namely '*Mahimandala Gita* (Poem of the Universe) and *Bhakti Tika* (commentary on devotion) in a very simple language and lucid style. In his *Mahimandala Gita* he has depicted the mystery of the universe and human body and their similarity in the form of a dialogue between Mana (mind) and Chaitanya (consciousness) as well as the glory of Nama (name of Nirakara Brahma), the traditional guru vandana (worship of Guru), devotion, equal vision and tolerance alongwith his reformative attitude towards untouchability. He is more a religious teacher than a poet. Araksita and Bhima Bhoi (saint poet of the Mahima Dharma) stand on an equal footing in relation to religious experience. Both of them have advocated against idolatry and untouchability like the Brahmo reformists of Bengal viz. Ramamohan Ray and Kesabchandra Sen.

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G.B.

DAS, ARJUNA (Oriya; 15th-16th century) was an early medieval poet. Nothing is known about his parentage or the place of his birth. His pious attachment to Lord Jagannath and the lively descriptions in his works, of the details of daily worship and important Yatras (ritualistic festivals) of the Lord lead to the surmise that he lived in Puri. His time is likewise uncertain. However, his ideas of pre-Chaitanya Jnanamisra Bhakti and his language including the obsolete words used by him as well as the profuse references to his lines in the works of poets posterior to him are fairly sufficient evidence to place him around 1450-1525.

Of the two Kavyas of Arjuna Das discovered so far, *Ramabibaha* (literally, the marriage of Rama, published in 1931) is doubtless the earlier one. A kavya of twelve cantos its theme has been taken from the *Ramayana* ending with the return of king Dasaratha's party to Ayodhya after the marriage. The style is puranic. There is otherwise little poetic excellence, nevertheless in *Ramabibaha* he carves out a canto-based Kavya form followed by his successors afterwards.

In his other Kavya, *Kalpalata* (literally, the creeper fulfilling all desires, published in 1961) so named after its Nayika (heroine), Arjuna Das writes on an original love theme, detatched from the Puranas, the epics and religion, with fictitious characters on the model of the traditional Sringara (erotic) Kavyas in Sanskrit. In course of treatment he divides it into thirteen cantos with guidance as to Raja (metre) and/or Vani (tune of an earlier popular song). His concept of this erotic Akhyayika Kavya (verse-tale) has become, as it were, to his medieval successors in

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matter of form and content, of technique and development, a finished model to be copied with marginal variations only.

Arjuna Das was thus a pioneer poet who assimilated into Oriya Akhyayika Kavya literature the structual peculiarities of the Samskrit Mahakavya with a view to producing Sringara Rasa (erotic relish). Although so astoundingly original, he was too simple and unsophisticated in language as well as presentation, so that both his works had the indigenous Puranic touch but lacked the characteristic excellence of the courtly Sanskrit Kavyas.

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G.C.U.

DAS, ATIBADI JAGANNATHA (Oriya; b. 1490), the author of Oriya Bhagavata is a house-hold name in Orissa not only as a poet of devotion (Bhaktakavi) but also as a translator of the *Bhagavata* into Oriya in sonorous couplets. Sanskrit was the predominant language in Orissa before the time of Jagannatha Das. The Brahmins recognised it as the official language by composing outstanding works in Sanskrit. The masses however, could not understand the significance of the Vedas, Vedangas, Puranas, Dharmasastras, etc., written in Sanskrit. The Brahmins influenced the rulers mainly to encourage composition in Sanskrit.

Although Gajapati Kapilendradeva of the Suryavamsa was himself a patron of Sanskrit he was never indifferent to the Oriya language. He incorporated Oriya songs in his Sanskrit drama *Parasurama Vijaya*. During his period Sarala Dasa could become a Ganakavi for his *Mahabharata, Ramayana* and *Chandipurana*. Thereafter, Balarama Dasa also earned the same reputation for his Oriya *Ramayana*.

During the time of Prataparudradeva, the common people in Orissa were immediately attracted towards the Oriya language. Born in the Kausika family, one Bhagavan Dasa of Kapileswarapur near Srikshetra (Puri) was a professional reciter of the Puranas (Purana-Panda). His wife Padmavati, was extremely pious and devoted to him. To them was born Jagannath Das in 1412 Saka era (1490 A.D.) on the eighth day of Bhadra bright fort-night. As he was intelligent and interested in learning, he could acquire considerable knowledge of Sanskrit and Philosophy within a very short time. Being deprived of parental care in his early youth, and having devotion towards Lord Jagannatha, the poet began to recite puranas under the Banyan tree (Kalpa-Vata) within the precincts of the Jagannatha temple.

It is learnt that to fulfil his mother's pious desire, Jagannatha Das began translating the *Bhagavata* into Oriya in 1508, at the age of eighteen years. He completed the Gopalila portion of the Dasamaskandha. When Chaitanya reached Puri in 1509-10 he was charmed to listen to the episode of Krishna's Rasalila and praised him along with his other disciples.

Jagannatha Das wanted to be initiated by Chaitanya who had been greatly impressed by his spirit of devotion and intellect, but Chaitanya advised him to get his initiation from Balarama Dasa, the greatest Oriya Vaishnava poet. This has been corroborated by the *Jagannatha Charitamrita* and Dibakara Dasa's *Nityagupta Chudamani*. Chaitanya was extremely pleased with him and conferred upon him the title 'Atibadi' (greatly great) indicating his saintly character. He is, therefore, popularly known as Atibadi.

Besides his *Bhagavata*, Jagannatha Das also wrote a number of books such as *Krishnabhakti Kalpalata, Krishnabhakti Kaopalataphala, Nityaguptamala, Upasana Sataka, Niladri Sataka, Sri Radharasamanjari, Prema Sudhanidhi* and *Nityachara Upasanavidhi* in Sanskrit, and *Saivagama, Golokasaroddhara, Solachaupadi, Brahmanda Bhugola, Tula bhina, Artha Koiliet* in Oriya. He has also composed numerous Bhajans in honour of Lord Jagannatha and Krishna and many others on *Brahmajnana*. The first chapter of his Dwadasa Skandha bears hint that the poet died after the completion of his Ekadasa Skandha. Dwadasa Skanda was subsequently completed by his disciple, Mahadeva Dasa. He has left behind him a Matha at Puri, called the Bada Odiya Matha. He was one of the Pancha Sakhas (Five Associates) of Orissa.

As time passed, the Sanskrit pandits became increasingly jealous of the immense popularity of Jagannatha Das's *Bhagavata* among the masses in Orissa. They devised ways to create scandalous stories about him on every occasion. Nevertheless, by the grace of Lord Jagannatha and his association with the Gajapati Prataparudradeva and his queen, he emerged unscathed from all attempts of defamation.

Ni.M.

DAS, BACCHA (Oriya, 16th century) is an early medieval Oriya poet. Nothing absolutely is known about his family and place of residence. The only work attributed to his authorship is the *Kalasa Chautisa* (first discovered and included in the *Prachina Gadyapadyadarsha* of Artaballabha Mahanti in 1932) which was not known to the earlier historians of Oriya literature. Mahanti happened to come across a phrase-Kalasa Padhanti (literally, read or recite Kalasa) in the *Mahabharata* of Sarala Das and supposed that by Kalasa, Sarala Das referred to this hitherto unknown *Kalasa Chautisa* of Baccha Das. Accordingly he argued in the

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critical introduction of his work that in order to be so mentioned by Sarala Das this literary piece must have attained sufficient popularity and hence concluded that it was written a century earlier i.e. in the middle of the 14th century. For about two decades Mahanti's view was accepted and *Kalasa Chautisa* was held to be the earliest specimen of extant Oriya poetry. But in the early fifties Mahanti's argument was challenged and the time of *Kalasa Chautisa* as well as Baccha Das became an interesting controversial issue. The work was studied in its various aspects such as theme, ritual discipline, diction, poetic pattern and music and it is now generally believed that the word kalasa in the *Mahabharata* did not mean the title of this poem. On the contrary it meant benedictory verses, recited on auspicious occasions like marriage. Hence Baccha Das was not anterior to Sarala Dasa. Its subtlety of poetic concept and the logical and more polished use of idioms, despite some archaic words and phrases, suggest that the work may belong to a more developed period, the early 16th century.

Kalasa Chautisa is in fact a panegyric to Shiva although cleverly written in the form of a satire. As a Chautisa it contains thirty four stanzas composed in the alphabetic order peculiar to that poetic pattern. The theme is the marriage of Shiva and Gaura (Gouri: Parvati). But the bridegroom has been described as old and decrepit and as he rides on his old haggard bull bending almost double in tense asthmatic fits, he is unable to recognise men from a close distance, nor can he hear their voices. An incarnation of poverty, the bearded rustic has besmeared his body with ashes, and has a wreath of serpents on the heavy braids of hair on his head. The wretched looking man is unable to hold himself erect while sitting on the altar. The daughter of King Himavanta and her mother take a glimpse of this gaunt man from aside and both burst into tears while Gauri swears that she would commit sucide if her hand is given in marriage to this old man. They allege that although there were so many young princes, the father has picked up this old man as suitor to his beautiful young daughter with a motive to make money out of it. But soon the king comes and consoles them saying that Gauri was a really fortunate girl in getting for her spouse this God of the gods. The king's order was carried out and the marriage solemnized. After the rituals were over, Shiva dropped his disguise and appeared as a handsome young man and the couple had a happy honeymoon.

The style and diction are mainly archaic, but the satire is based on the social evil of selling young maids to rich and lustful old man and in this context the realistic depiction of the bridegroom in near-death condition and strong resentment of the young maid in juxtaposition make this poem a unique piece of art, although some critics feel that the traditional character of Uma has been lowered thereby.

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K.C.S.

DAS, BALARAMA (Oriya 15th-16th century), the poet-composer of *Jagamohan Ramayana* was a contemporary of Gajapati Prataparudradeva and also of Chaitanya. The poet himself has given a few details about his life. From his *Jagamohan Ramayana* and *Srimadbhagavad Gita* it is known that his father was Mahamantri Somanatha Mahapatra. In *Jagamohan Ramayana*, there is a reference to his mother, Manamayi and his family. He neither mentions Gajapati Prataparudra nor Chaitanya in these works. In yet another work *Uddhaba Gita*, Balarama Das gives some more details about his life. According to it he used to please Lord Jagannatha with his songs during the period of the Lord's stay at Gundicha Mandir during Rathajatra festival. In his other books such as *Gitavakasa*, *Brahma Gita*, *Bhava Samudra*, *Bata Abakasa* and *Panasa Chori*, an-exaggerated account of the poet's devotion to Jagannatha can be seen along with references to Prataparudradeva, who on many occasions tried to test Balarama's knowledge of scriptures like *Gita*, *Vedanta*, *Brahma Vidya* as well as his devotion to Lord Jagannatha, *Vedantasara Guptagita* is his only work in which both Prataparudra and Chaitanya have been mentioned. According to this work, the King Prataparudra accepted Chaitanya as his Guru and Balarama Das as his Parama Guru. But as the work is supposed to have been written in 1510, which coincides with the year of Chaitanya's arrival at Puri the fact mentioned is very doubtful.

Madhaba Pattanaik, most likely a younger contemporary of Balarama, in his *Vaishnava Lilamrita* mentions that Balarama together with his four friends, accompanied Chaitanya in his tour throughout Orissa. And when Balarama died, the whole of Orissa, especially Puri, was shocked and people felt shaken as though a mighty banyan tree had fallen.

Devakinandan, a 16th century Vaishnava of Bengal, in his *Vaishnava Bandana*, gives high tribute to Balarama for his supernatural powers.

Divakara Das, the 17th century writer, who authored *Jagannatha Charitamrita* (the biography of Jagannatha Das) makes a casual reference to Balarama. According to him Balarama was a disciple of Hridaya Narayana in the line of Gauri Das Pandita and was a devotee of high order. Further, Balarama Das was always absorbed in reciting the Lord's name and so was known as 'matta Balarama' (mad Balaram). He was one of the close associates of Chaitanya, who directed him to accept Jagannatha Das as his disciple. He then went on a pilgrimage to Dwaraka.

According to another 17th century work, the *Chaitanya Bhagavata* (a biography of Chaitanya) of

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Ishwar Das, Balarama was the son of Somanatha, an officer of the king, and came from Chandanpur, a village near Jajapur. When Chaitanya was passing through this village, Balarama met him and joined his party. Chaitanya initiated him in the 'Rama taraka Paramabrahma'. Elsewhere he says that once Balarama was invited to grace one grand festival (mahotsava) at Cuttack, arranged by Prataparudradeva, where he was honoured as the writer of the *Ramayana* and *Srimad Bhagavat Gita*. Chaitanya made him the supervisor of the Nanda Matha. According to Ishwar Das, Balarama having subdued a mad elephant once was called 'matta Balarama' by the people for his dare-devil act.

According to a local tradition reported by Jagabandhu Singh in his *Prachina Utkal*, in the early part of the present century, Balarama died at a ripe old age, on his way to Puri, at Begunia, near Konarka, on the Akshaya Tritiya day (early April). There is a samadhi of Balarama in this village and every year a festival (mela) takes place on the Akashaya Tritia Day honouring Balarama. In the nearby village, Erabanga, there is a Jagannatha temple, which it is believed was built by Balarama, who used to offer his daily prayers to Lord Jagannatha in this temple, as it was impossible for him to go to Puri due to his debilitating old age. The people, in grateful remembrance of the builder, call this Jagannatha temple the Balarama temple.

Balarama Das is famous as the poet of *Jagamohan Ramayana* also known as *Dandi Ramayana*, the first and greatest complete Ramayana in Oriya literature. This Ramayana, because of its immense popularity in Orissa, had influenced almost all the later poets of Rama-kavyas. He is credited with the writing of the following:-

Kanta Koili, Baramasi Koili, Hanumana Chautisa, Kamalalochana Chautisa, Srimad Bhagavat Gita, Gupta Gita, Vedantasara Gupta Gita, Uddhaba Gita, Brahma Gita (Prose), *Pralamba sara Gita* (Prose), *Amarakosha Gita, Brahmanda Bhugola, Bata Abakasha, Bedha-Pariknama, Bhabasamudra* and *Karna Dana*.

All these works are well known and popular in Orissa, because of their philosophical discussions on the subjects like kaya yoga, Jnana-bhakti marga, and prema-bhakti marga. The poet's devotion to Lord Jagannatha is also to be seen in most of these works, specially in *Bhaba-samudra* and *Bata-Abakasa*. A child in Orissa starts his education from a book of Balarama like *Kamalalochana Chautisa*, makes his life meaningful when he grows up by reading the works like *Jagamohan Ramayana, Uddhaba Gita*, etc. and meets his death in the old age after listening to *Srimad Bhagavat Gita* of Balarama.

K.C.S.

DAS, BANAMALI (Oriya, 18th century) a notable poet of Padavali literature in Orissa, lived in the last part of the 18th century. He was a contemporary of Birakishore Deb (1735-1792) of Khurda Raj family. He was known in his day as one of the most popular writers of Orissa. His fame as a Vaishnava-devotee and a poet spread throughout Orissa through singers, devotees, dancing girls and even through common people who wanted to remember his impassioned songs either for their private prayers to god, or to please the gatherings of devotees.

In spite of this popularity he was being often confused with a number of Banamali Dasas, who were also known as poets. One of these Banamati Dasas was the writer of *Chata Ichhabati* (a poem of romance) who flourished most probably in the 16th century. The other Banamali Das, popularly known as Sisu Banamali, was a poet of the same period and was known for his Rasa Kavya. The third Banamali Das known as the writer of *Sachitra Ramayana*, a translation of *Bhojaraja Champu*, was also a contemporary of Birakishore Deb of Khurda. Though these poets were well-known for their Kavyas, they are not to be confused with Banamali Das under discussion, who was and has all along been famous for his extremely melodious devotional songs and fine Padavali lyrics.

From the inadequate materials available about him the following can be said about his life. He was an inhabitant of Puri and was born in a Karana (Kayastha) family. His original family title was Pattanaik. After accepting the Vaishnava cult, he came to be known as Ballavananda Das. But by that time, as he had already been known as a poet, he preferred to retain his earlier name instead of the name given to him by his Guru. A collection of his poems was first published in 1934, long after his death, with the title *Banamali Padyabali*, under the joint editorship of Babaji Baishnaba Charan Das and Samanta Gaurakrishna Kabiratna Pattanaik. In this collection there were about 200 poems. The editors claimed that they had collected the poems from a manuscript written by the poet himself. In the subsequent editions of this collection, another 34 poems appear, in which the names of Charan Das, a close friend and supporter of the poet, and Birakishore Deb, the patron of the poet, figure.

The time prior to Banamali Das was known as the Riti School of poetry, which almost reached its climax in the works of Upendra Bhanja. Words fascinated the poets of Riti School, and they attempted not mere arrangement but almost played with words wherever they needed and wherever they wished, for the purpose of alliteration and assonance. Banamali did not follow this tradition. He was more interested in thoughts than words. He always geared his language to the need of thought and never permitted himself any indulgence with sound. His use of colloquial and idiomatic language, as also the simplicity of his diction moved him towards clarity and precision so much that his popularity soon reached a new high and even surpassed that of most of his predecessors.

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Banamali was a fine lyric poet, and one of the finest in Oriya literature and ranked with Kavisurya and Gopal Krishna for his intense and impassioned emotions and haunting melody.

K.C.S.

DAS, BHAKTACHARAN (Oriya; b. 1729, d. 1813) was an eminent Vaishnava poet. Born in a Karan family, his original name was Bairagicharan Pattanayak. He became famous as Bhaktacharan after initiation to Vaishnava cult in the lineage of Rupa Gosvami. He was well versed in Sanskrit devotional literature and philosophy, travelled to all the sacred places of India on foot, established many 'maths' in Orissa. His *Mathura Mangala* (Bliss of Mathura) and *Manah Siksha* (lesson to the mind) are read and appreciated as his best Kavyas.

Mathura Mangala narrates the departure of Krishna to Mathura, the wailing of the gopis (cowherd maidens) in his separation, Uddhaba's arrival as messanger and consolation to gopis by explaining Vedantic philosophy (jnana), in response the gopi's discarding jnana and placing Bhakti (loving devotion) above all other paths of liberation. Actually the poet-devotee establishes the superiority of devotion to jnana. In *Manah Siksha* the poet lays down all principles and day to day practices to be followed by an aspirant of Raganuga Sadhana (practice of erotic love to Krishna).

Other popular compositions are *Gopa Mangal* (Bliss of Gopa), *Manabodha Chautisa* and *Kalakalevara Chautisa*. These are so popular that till now, they are read in every house in a Orissan village.

Do.S.

DAS, BHOLANATH (Assamese; b. 1858 d. 1929) was a great rhyme innovator in Assamese. He passed Entrance Examination from Nowgong High School, but could not pursue higher education because of his mother's sudden death. Henceforth, he worked in different capacities, such as those of district surveyor of Nowgong, teacher in the Nowgong High School, clerk in the education department, and teacher in the Sibsagar Survey School. In 1888 he successfully appeared in the Provincial Subordinate Civil Service Examination and became a sub-deputy Collector. Here, he steadily rose to be an assistant settlement officer from which post he retired in 1912. He was connected with several social activities. In addition to that he was interested in painting, sewing, carpentry, etc. He was a quiet soft-spoken gentleman, who lived within his means.

Besides efficiently discharging his official duties he also made notable contribution to Assamese literature where he earned a niche for himself. The noted literary critic Dimbeswar Neog has described him as the fine morning star of Assamese Kavya in blank verse. He may be said also to have initiated the Assamese lyric and epic style of writing.

Assamese literature was passing through a critical stage when Bholanath took to writing. In 1836, the Assamese language was replaced in the schools and courts by the Bengali language. For about 36 years Assamese school children had to read Bengali in the place of their mother tongue. The tussle between their mother tongue and Bengali resulted in the birth of a hybrid language which was not doing any good to anybody. We find regret and misery expressed on this matter by the writers of the time like Gunaviram Barua, Lambodar Bora, Kamala kanta Bhattacharya, Bholanath Das and others. Their writings were also a clarion call to Assamese people to undo this injustice.

Bholanath was educated through the medium of Bengali but he wrote his *Sitaharan Kavya* in Assamese at that very time of language crisis. His model in blank verse and vocabulary was of course, Michael Madhusudan Dutta of Bengal. A part of Bholanath's Kavya written while he was still a student was published in the *Assam Bilasini* in 1878. His *Sitaharan Kavya* was however completed ten years later, in 1888. The use in his kavya of newly coined words and verbs derived from nouns has made his book a little artificial but there are marks of poetic grandeur here and there.

In 1882-83, two parts of his poetical selection entitled *Kavitamala* appeared. During the next year was published, in two volumes, his second book of poetry entitled *Chintatarangini*. His incomplete manuscript, bearing the title *Subhadra Haran* was irrecoverably lost.

In the first part of his *Kavitamala* there are twenty poems. Though the language is at times a little archaic, there are definite signs of the new romantic age that was gradually coming to Assamese literature during the British period. His poems Megha, Madhuhasi, Kiyono Na Jage Mon, etc. are the earliest attempts and models of modern poetry. In his poems and essays there is the use of Sanskrit and tatsama words and he was the first to employ the blank verse. In several poems of his *Kavitamala* and *Chintatarangini* he also uses some unrhymed couplets of which he is reckoned as an exponent.

As a matter of fact it was Bholanath who liberated Assamese poetry from the rigours of the closed rhymed couplet and by employing blank verse infused into it a new verse movement. He is not only the path-finder of this majestic verse, but also its most successful artist. This does not take away from his merit in the rhymed verse to which his contribution is by no means less memorable. He admitted with gratitude his indebtedness to Michael Madhusudan Dutta in this regard.

The chief characteristic of his verse is not the end-stopped line but the end-stopped thought. A second characteristic is its verse paragraph. Here again he showed great skill. In addition to this the use of Sanskrit tatsama

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words he conferred on his lines not only music and virility but also classical dignity.

The thought content of his poems was not negligible. The model that he set of instructional poems intended for text books was later imitated by several other poets. He wrote a few poems in the form of questions and answers, much in the pattern of the Ojapali system of Assam.

In thought and execution his writings together with those of Ramakanta Chowdhury constitute the first new move forward in Assamese poetry.

Ni.B.

DAS, BIRAKISHORA (Oriya, b. 1896, d. 1973) was a famous lyricist, better known as 'Jatiya Kabi' (National poet) for his patriotic songs. He began to write patriotic poems, when he was serving as a clerk under the British. But subsequently he had to quit the job. His first collection of poems, *Mohana Banshi* (Mohan's Flute, 1921) was based on the principles of non-co-operation movement launched by Gandhiji. *Bidrohabina* (Rebellious Harp, 1930) depicted the events of salt satyagraha movement of 1930. His other collections like *Ranabheri* (War Trumpet, 1932) and *Dundubhi* (Drum, 1932) were also full of patriotic feelings. These books were banned during the British regime. But the poet did not submit to the British Government and suffered imprisonment in consequence. In the prison, he wrote lyrical poems, collected in *Sabuja Sathi* (Young Companion, 1934). He was inspired to write poems on Gandhiji's fasting for untouchability at Yerwada prison. The hero of his poem is Bandhua, a harijan friend of his childhood, who was denied the right to worship Goddess Saraswati. This type of poems indicates the social consciousness of the poet. Gandhian ideals like non-violence, love, and sacrifice are the themes of his collection *Smriti Kanika* (Molecules of Memory). After independence the poet had turned his attention towards the development of children by starting a monthly magazine for children called *Mo Desha* (My Country). Recently Government of Orissa has established a college at Cuttack and named it after the poet; it is a real tribute to Jatiya Kabi Birakishora.

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S.P.

DAS, BISNU (Oriya; b. 1575, d. 1625) was the poet of the medieval ages. His parentage as well the place of birth are not known. Nevertheless, from references in a Kavya, *Lilabati* (so far unpublished) by Raghunatha Harichandana (1580-1610), vassal Prince of Banapura, it has been inferred that he was the court-poet of Banapura. This prince, a lover of literature, had in his court a galaxy of writers including Bisnu Dasa, who had 'filled the whole world', as it were, with his poetry. The prince learnt the art of poetical composition from Bisnu Dasa, who was an erudite scholar of Sanskrit Kavya and poetics, a fact very clearly borne out by the standard of excellence in his works. Another vassal Prince, Kunjabihari Bhramarabara of Dhenkanala (1650-1670), mentions in his Kavya *Premasila* (also unpublished) that his poetry would surpass the poetic glory of Bisnu Dasa and other poets of his rank.

Bisnu Das's *Sabitri Charita* (Second edition, 1950, Chakradhara Mahapatra) is a Kavya in seven cantos celebrating the popular theme of Sabitri and Satyaban. It is written in the usual Puranic style. But *Premalochana*, an Akhyayika Kavya of 20 cantos which is his major work bears clear traces of his poetic power. In respect of theme, this kavya is a depiction of the love affairs between Princess Premalochana and Prince Sudhakara. They were introduced to each other through the good offices of a goose, and got married later. In this respect, it has borrowed ideas from Sanskrit kavyas, particularly, *Naisadhiya Charita*, as well as similar earlier Oriya Kavyas. The author has experimented with the ornate style of the traditional pattern peculiar to the *Naisadhiya Charita*. In comparison with the earlier Akhyayika Kavyas, the diction of *Premalochana* has become more alliterative. The depiction is punctuated with more uncommon similies, metaphors and hyperboles. The style shows a transition from the simple Puranic approach appealing directly to the heart, to the more complicated verbose style of courtly poetry calling for greater intellectual exercises. In other words, Bisnu Dasa's *Premalochana* ushers in a new era of Oriya poetry, the courtly Riti Kavyas of more than two centuries to follow. Bisnu Dasa's other works include a fairly large number of Chautisas including *Sumukhi Chautisa* (Prachi, 1931), *Barsabhabana Chautisa* (Prachi, 1931), *Mandakini-Chautisa* (Prachi, 1931), *Ksetrabiraha Chautisa* (1978) and *Sandesa Chautisa* (1979).

G.C.U.

DAS, CHITTARANJAN (Bengali; b. 1870, d. 1925) was an eminent Bengali statesman and poet. Das was a famous barrister, nationalist leader (Deshabandhu) and founder of the Swarajya Party of Bengal. But his contributions in the field of poetry may not be as well known. Even while he was deeply engaged in politics he had within his heart a soft corner for poetry and his love of literature found expression in his sponsoring and editing of the journal *Narayan* (1914-22) and in a number of books of poems which he wrote during the period. A Brahmo by birth, he turned to Vaishnavism in his later life and he chose poetry as the best vehicle for the outpouring of his emotion, emotion born of this new faith. His *Sagar Sangit* (The Song of the Ocean, 1913) is the most representative of his

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books of poems and is noted for its grandeur of sentiment and devotional content. This was translated into English by Sri Aurobindo. Among his other works of this genre are *Malancha* (The Floral Bower, 1895), *Mala* (The Garland, 1904), *Antarjami* (In-dwelling God, 1915), etc.

N.C.

DAS, DANAI (Oriya; 18th century) was a poet. Nothing is known about his parentage or place of birth. Curiously, scholars assign Dasa to the period between the 15th and 18th centuries, but the consensus favours the 18th century. His only kavya, *Gopibhasa* (literally, the cowhered women speak) published in non-abridged form (Prachi, 1929) depicts the love between Krishna and the gopis. A legend assigns 96 cantos to this Kavya, but the present compilation of 32 cantos gives *Gopibhasa* a fairly complete look. There are altogether 3610 two-line verses written in a single metre, each line consisting of eleven Aksharas (syllables).

Gopibhasa dwells upon the reminiscences of the gopis after the departure of Lord Krishna form Gokula to Mathura, the city of Kamsa, with Kamsa's minister, Akrura, on an express understanding that he would be back in four day's time. Krishna, however, failed to return. The gopis waited eagerly. The playful Krishna had always delighted them with his naughty pranks. He would mysteriously assume the size of a charming full-grown youth with whom each Gopi spent blissful moments. The first sixteen cantos of *Gopibhasa* are devoted to the life of the gopis during the sixteen days immediately following Krishna's departure. Sixteen thousand in number, they have sixteen daily meetings under the leadership of the sixteen celebrated gopis, namely, Radhika, Lalita, Bisakha, Indurekha, Mallika and others. In simple poetic lines, the poet has narrated the pangs of lovers' hearts, with accounts of intimate bliss experienced by the individual gopis. The poet has imagined about a hundred such episodes. These are, with dexterity, put into the mouths of the rustic women folk, expressed in simple language commensurate with the natural upsurge of pathos in their hearts. There is repetition, and the direct narration of love-making has, at times, become sickening. Still, the graphic and life-like portrayal of characters, panoramic description, the simple language and the natural settings have earned *Gopibhasa* a covetable glory and a status parallel only to the most popular folk poetry. Dasa has devoted the other half of his kavya to the Vaishnavite philosophy. As desired by Lord Krishna, Radhika is initiated by Sage Angira and as the queen of Brindabana, guides the gopis to a life of real devotion. Later, Sage Narada instructs the gopis in the objectives of an incarnation, and helps them to reconcile themselves to their present fate with a fond hope that after all, Krishna remains their Lord, and would return to them after eight years. Two Chautisas, namely, *Sana Kannada* and *Bada Kannada* Chautisa are also attributed to Dasa's authorship.

G.C.U.

DAS, DEBADURLABHA (Oriya; 16th century) was a devout Vaishnava poet of great erudition. Nothing is known about his parentage and residence.

The only poetical work ascribed to him is *Rahasyamanjari* (literally, the bunch of mystery flowers, published by Prachi, 1925), a Kavya in twentyfour cantos, based on a religious theme pertaining to the mystery of the cult of devotional love between Sri Krishna as Lord and the Gopis (cowherd women), headed by Radha, as devotees. The story dramatically begins with the malicious curiosity of the queens of Dvaraka, Krishna's consorts, at his estimation of Gopi's love as greater than theirs, and then weaves around their visit in the Lord's company to Brindabana, where they were greatly impressed with the unfathomable love of the Gopis manifested with the celebrated Rasakrida. At last the damsels acknowledged, with all humility, the greatness of Gopibhaba whereupon they were admitted to the presence of Radha. She greeted them with profound honour, as they were her counterparts in Dvaraka, where the Lord had preferred to live in their company. The story, as rightly claimed by the author, is not found in any of the famous Vaishnavite works, and is only cognate to that of *Gopichandana* by Chanda Dasa. The religious importance of *Rahasyamanjari* consists in glorifying Gopibhaba and clearly depicting Radha as the chief Gopi, an approach initiated by Chanda Dasa.

But of greater significance is its literary merit. Das's style shows a happy blending of the Puranic directness and the simple lucidity of the pattern of early Akhyayika Kavya, punctuated with the rhythmic requirement of the metre employed, leading ultimately to a neat finish with regard to the sound and meaning sequence. The descriptions of nature and of human forms and movements are graphic as well as suggestive and brief: Das's poetry thus breathes an air of realistic naturalness. Further, here is an example of effective characterization in the portrayal of the malicious Jambabati, the love-ridden Radha and Gopis, the devoted and innocent Garuda etc., a fact which accounts for the rich human appeal sustained throughout. Finally, the poet maintains adequate restraint in the matter of depicting the lovers' conjugal dalliances, a fact which lends the Kavya an appreciable gravity. Rarely is there a Kavya with such marked degree of success as *Rahasyamanjari* that combines the poet's originality, erudition, impressive exactitute as to religious doctrine and artistic excellence all blended in one.

G.C.U.

DAS, DEBESH (Bengali; b. 1911) was educated in

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Calcutta and London, passed Bar-at-Law from the Middle Temple and was enlisted in the Indian Civil Service. He served in different capacities under the Government of India and retired in 1969 as a Cabinet Secretary.

A widely travelled man, he started writing since he was a student. His first book *Europa* (1940) in Bengali was introduced by Tagore, and its Hindi version by Rajendra Prasad; next book *Rajoara* (1953) earned him the glory of felicitation in the royal court of Udaipur. His first short story book *Rome Theke Romna* (1954), earned the first prize of German Literary Digest. His first novel was *Raktarag* (1955).

He delivered lectures on Indian Literature in Oxford, London, New York and Prague and presided over All India Bengali Literary Conference at Jaipur. He was an Associate of the Sahitya Akademi and UNESCO for eighteen years.

FURTHER WORKS: Ardhek Manavi Tumi (1954), *Rajasi* (1955)., *Sei Chirakal* (1957)., *Pashchimer Janala* (1960)., *Pratham Dhareche Kali* (Poetri, 1960) *Brihattara Bangla* (1984).

B.M.

DAS, DIBAKARA (Oriya) is recognised as the first biographer in Oriya literature. He was the fifth in the preceptorial descent from Jagannath Dasa. He composed *Jagannatha Charitamrita*, concerning the life of Jagannath Dasa, the author of *Oriya Bhagavata*. His other works include *Ekadasi Mahatmya* and some Chaupadi poems.

Dibakara was a Vaishnava Brahmin. Name of his proceptor was Navinkishor Das. He composed his *Jagannatha Charitamrita* both in Sanskrit and Oriya. It consists of twenty four chapters. The first, second, eleventh and the fourteenth chapters deal with certain historical events like the meeting of Chaitanya and Jagannatha Dasa, his initiation and return of the Gaudiya Bhaktas to Brindavana, his being accused before the King Prataparudradeva and his being put to test and finally his death. The book also gives details of Jagannath Dasa's education and his desire to compose the *Bhagavata*. It also tells the reader of the significance of Jagannath Dasa's compositions, his devotion and his disciples, further, it tells of the greatness of Srikshetra, the town of the Lord Jagannatha temple. The book also gives names of certain devotees, who had participated in the discussions during the stay of Chaitanya at Puri. It refers to Chaitanya's worry about the excesses of Kali Yuga, the constant decline of the human character and his being absorbed in the body of Jagannath. It tells of the establishment of the Bada Odia Matha at Baselisahi in Puri town by Jagannath Dasa for the 'Atibadi' sect.

Dibakara's other book *Ekadasi Mahatmaya* consists of ten chapters dealing with the performance of the Ekadasi Vrata and its significance.

Ni.M.

DAS, DINAKRISHNA (Oriya; b. 1650, d. 1710) stands out among the great poets and devotees of Krishna and Radha cult in the medieval Oriya literature and flourished during the rule of king Divya Singh Dev of Khurda Royal Families. He was of the age of ornate poetry in Oriya. The metaphors and similies were modelled on the pattern and style of Sanskrit Kavya and the hall mark of ornate style was verbal artificialities, pedantries, subtle rhymes, etc. Further, the literary compositions during his period were marked by adherence to the depiction of the theme of Vaishnavite devotion enshrined in the eternal love of Radha and Krishna. Medieval Oriya poetry was overwhelmingly packed with the essence and import of Vaishnavite movement. Besides, the pervading cult of Jagannath had exerted its indelible impact on Oriya literature and it was a force to reckon with. The then Oriya literature and the writings of the medieval poets like Dinakrishna Das emphasised the importance of lord Jagannath or Purushottam who is identified with Lord Krishna of Brindaban.

Dinakrishna Das developed a poetic pattern consituting embellishment of words and imageries and description of the passion of love as displayed between Krishna and Radha. Dinakrishna is credited with a number of worthy literary works among which *Rasakallol* (Waves of Delight) is his greatest work. The theme of this notable work is derived from the episode of Krishna's departure to Mathura while its craftmanship is characterised by verbal jugglery and the obsession with sex, to the extent of being vulgar.

Rasakallol is divided into 34 cantos each designed in a different metre. The first canto describes the importance of Jagannath, the next chapter is devoted to the emergence and birth of Krishna and the remaining cantos describe the delight of Gopis, the attempt of Putana to kill the child Krishna, the childhood of Krishna and Balaram, the erotic play of Krishna with Gopis, the destruction of Kaliya, the projection of Radha, the most extra-ordinary beauty and youth's enduring symbol, the description of different seasons and its impact on the erotic behaviour of Radha, Gopis, and Krishna, the depiction of Rasalila, the union of Radha and Krishna, then the journey of Krishna to Mathura at the summons of Kansa, the killing of Kansa, the separation of Krishna from the Gopis, the pang of separation suffered by the Gopis, the conversation of Uddhaba with Gopis on the theme of the power of devotional knowledge. One finds in *Rasakallol* an echo of Jayadev's celebrated love lyric *Gitagovinda*, a hunger for erotic ecstacy linked with the spiritual quest, a sublimation of massive erotic passion and a profound understanding of the Vaishnavite humility and devotion to the cult of Radha Krishna. Packed with accumulative detail, it is replete with sweetness, and is recognised as a major literary work in medieval Oriya Vaishnavite poetry. Its

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structure is dominated uniformly by musical vibration of a tender heart. Further, the speciality of the work lies in that each line in each canto carries 'ka' initial throughout the book. Krishna is the hero and Gopis are heroines and Gopalila of Krishna is its theme. Dinakrishna Das in the *Rasakallol* has achieved poetic excellence and Vaishnavite synthesis between the devotional attitude of Gaudiya Vaishnavas and Orissa Vaishnavas. *Artatran Chautisa* is another enchanting composition by Dinakrishna regarded as a masterpiece of adequate lyrical exultation and devotional fervour. As such *Artatran Chautisa* literally meaning the "Ode of an afflicted soul" is a poetic document of a bleeding soul. The name Dinakrishna Das in medieval Oriya poetry is a controversial one as one Dinakrishna Das is credited with the authorship of literary works such as *Rasabinod*, *Madhab Mangal*, *Jagamohan Chhanda*, *Namratha Gita*, *Prastab Sindhu* and *Guna* Sagar. Anyway, Dinakrishna Das of *Rasakallol* and *Artatran Chautisa* occupies a place of distinction in medieval Oriya poetry. The poet is admired as a pioneer of Riti School of poetry in Oriya literature.

G.M.

DAS, DINESH (Bengali; b. 1913, d. 1985) was an eminent Bengali poet. Connected with a number of periodicals as their literary editor, he was for a time associated with banking service, then switched over to the teaching profession wherefrom he retired. He shot into prominence with his book of poem *Kaste* (The Sickle, 1938) which held out that the sickle was the moon of the present age and thus established himself as a poet of the toiling masses. He was awarded a national prize for this work in 1980. His poetry, couched in very balanced phrases and neat metres, is a blend of Gandhian values and democratic sentiments.

FURTHER WORKS: Bhuk Michhil (The Procession of the starving people, 1944), *Ahalya* (1954).

N.C.

DAS, DINESHRANJAN (Bengali; b. 1888,d 1941) has his chief claim to fame in the history of Bengali literature for his editorship of *Kallol*, the *avant-garde* literary monthly of the twenties. He left college during the Swadeshi Movement and was for some time a student of the Art school. Apart from his two collections of stories, *Matir Nesha* (Lure of the Soil) and *Bhuin Champa*, he regularly contributed verses, stories and sketches to *Kallol* and elsewhere. Two of his novels *Dipak* and *Rater Basa* (Rest for the Night) were published serially in *Kallol*. As the founder of the Kallol publishing House he published about two dozen books by different authors. He was a cartoonist of no mean order and was a pioneer in this field. In the last decade of his life he came to be deeply involved in the world of cinema as actor and director.

BIBLIOGRAPHY: Jibendra Sinha Ray, *Kalloler Kal* (1973).

As.S.

DAS, GOPABANDHU (Oriya, b. 1877, d. 1928) was a well known poet. Born in a middle-class Brahmin family, he received his B.A. degree from Ravenshaw College, Cuttack, and a law degree from Calcutta University. He practised law before he joined the Gandhian movement and worked for the poor in rural Orissa. He has been described as the founder of the Satyabadi Age in Oriya literature, so called after the Vana Vidyalaya he had set up at Satyabadi, near Puri in 1915. He and his compatriots, Godavarisa Misra and Nilakantha Das wrote a kind of poetry that was simple and lyrical and dealt mostly with the history, legends and folklore of Orissa. Their immediate aim was to create a literature that would arouse the people's nationalist sentiment.

Gopabandhu's poetic career began with *Abakasa Chinta* (Thoughts of leisure-hours, 1899). It is a collection of lyrics he wrote during his school and college days. A second edition was published probably around 1912. The 1912 edition contains thirtynine poems. Between 1899 and 1923 he did not write much poetry except a few occasional pieces. The real flowering of his poetic power took place around 1923 when he was a political prisoner in the Hazaribagh jail where he wrote four more books. The poems in *Abakasa Chinta* easily fall into three distinct groups–the first containing the poet's homage to historical celebrities, the second dealing with nature, and the third describing his visits to places of historical importance. The chief inspiration of these poems is lyrical and didactic. The poet's nationalist sentiment derives its power from an innate idealism. The motive behind his invocation of people and places of historical importance is to set before his readers examples of ideal humanity and of the glorious achievements of the Oriyas in the past. Needless to say, these poems are repetitive both in form and content.

However, he achieves more satisfying effects in his nature poetry. In the poem, 'Kathayodi Tire Chandraloka Nishitha,' the poet is deeply impressed with the quietness of the river Kathayodi in a moonlit night. This experience leads to the realisation of the intimate bond between nature and the mind of man. The ode to the river Bhargabi is marked by an almost perfect fusion of form and content. The rhythm of the lines suggests the movement of the river and also the movement of the day. from dawn to dusk. River, time and thought merge into a single rhythmic flow.

Kara Kavita (Poems written in prison) is a collection of 19 lyrics written during 1922-23 and published in book

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form after the poet's death. It contains some of the best specimens of his nature poetry. 'Vishwara Milana Chitra' and 'Bandira Sandhya Bhabana' depict his pantheistic vision. The longest poem in the collection 'Bandira Swadesha Chinta' is an ode to the south wind. It contains very vivid and sensuous descriptions of the natural scenery of all the regions of Orissa. The poet imagines the south wind to have blown already across the length and breadth of his native state, creating thereby an opportunity for himself to affect an imaginative escape from prison and to describe the scenery of the countryside. His language in this poem is brief, particularised, sensuous and vivid. In 'Bandira Atmakatha' (Soliloquy of a prisoner) he gives vent to his sorrow at the plight of the Oriyas, his nationalist sentiments and his idealism.

The other two books he wrote in prison are *Gomahatmya* (The glory of the cow) and *Dharmapada*. The material for the former is drawn from the Sanskrit *Mahabharata* and the *Oriya Bhagavata* of Jagannatha Das. The poem written in the nabakshari chhanda (two rhymed lines of nine letters each) of the *Oriya Bhagavata* is a devout Hindu's sustained plea against cow-slaughter. *Dharmapada* depicts the story of a legendary boy-architect of Orissa who sacrificed his life for the sake of preserving the good name of the twelve hundred Oriya architects engaged in building the Sun temple at Konarka. The poem begins with the twelve-year old Dharmapada's setting out in search of his father who happens to be one of those architects, and ends with his suicide after he accomplishes the formidable task of fixing the topmost part of the temple. The narrative does not exploit the full epic possibilities of the legend. Its popularity is due to its simple diction and the spontaneous and flowing rhythm of its verse. *Nachiketa Upakhyana* (The story of Nachiketa, 1930) is an Oriya translation of the *Kathopanishad*. On the whole, Gopabandhu's poetry was a poetry with a purpose which it served well.

BIBLIOGRAPHY: Brindavanachandra Acharya, *Satyabadi Yuga* (Cuttack, 1966); Chandrasekhara Misra, *Satyabadire Shatabarsha* (Cuttack, 1953); Nityananda Mahapatra, *Kavi Gopabandhu* (Cuttack, 1966).

Sau.M.

DAS, GOPALBALLAV (Oriya; b. 1860, d. 1914) was the younger brother of Utkal Gaurab Madhusudan Das, one of the patriots and founders of the modern State of Orissa. His father was Raghunath Das and mother, Parvati Devi. Having passed M.A. examination from Calcutta University, he was appointed a Deputy Magistrate by the Government, the most covetable job for any Indian in those days under the English ruler. When the minor king of Keonjhar was installed on the throne, Gopalballav Das worked as superintedent of that State. It was during his stay at Keonjhar that he came in contact with the tribal communities and wrote his only and now available novel *Bhim Bhuniya*. If not for anything else, Gopalballav Das is well remembered for this novel alone.

By temperament he was a traditionalist. He wrote poetical works like *Usha*, *Taraksamhar* and *Konark* and he is credited with the composition of several lyrics.

The Oriya novel as a literary phenomenon was a thing of the closing years of the nineteenth century and of the beginning of the twentieth. The novel in the proper sense was introduced by Fakirmohan Senapati towards the close of the nineteenth century and Gopalballav Das was one among those who practised the art of writing novels and in the process he wrote the novel *Bhima Bhuniya* (written in 1896 and first published in Sept. 1908 from Edward Press, Cuttack) which has a unique theme in that it is based on the life and society of the Bhuniyas of Keonjhar. Bhuniyas are the primitive tribe living in the region surrounded by dense forests and mountains. Through the ages these primitive people are known for their simple and unsophisticated way of life, their adherence to tradition and heritage, their loyalty and commitment to the village community system, their marriage system, the sense of chastity of their woman, their love for adventure and romance. Such a theme whether real or imaginary, served only as a large canvas on which this novelist could depict the social and romance-oriented life of two Bhuniya youths. In a Bhuniya village, Sadhu Sardar had two sons Banasura and Bhima and in the same locality there was Til Sardar whose only darling daughter Chinamali was attracted towards both Banasura and Bhima. Ultimately Chinamali was given in marriage to the elder brother Banasura according to the decision of both the parents. The development in the plot strikes a note of conflict in which agony-driven Bhima leaves his village and despite his father's desire joins the court of Raja Jagadeva in the company of Sri Chandrasekhar Pattanaik, the Palace manager. There developed at this time anarchy and oppression in the principality, and in the royal conflict Bhima fell from the favour of the Raja and fled to the Marda Raja's principality and was able to draw the attention of the Marda Raja. Chandrasekhar Pattanaik also joined him there. A fierce battle took place between Raja Jagadeva and Raja Harichandan, the Marda Raj. In the fight Raja Jagadeva was miserably defeated at the hands of Bhima who demonstrated extraordinary valour in the fight.

Bhima for his courage is rewarded with the title 'Ranjit' and each victorious soldier was to kill five prisoners of war. To Bhima's lot also there were five priosoners including his father and brother. In such a situation, Bhima was confronted with a mental conflict. But Bhima later on managed to collect two heads and this design escaped the notice of the Raja, who subsequently fell ill and all efforts to cure him were of no avail. At this

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critical juncture, Bhima managed to get the Raja treated by his father and the Raja was cured. The Raja now praised the old man not knowing that he was the father of Bhima. He honoured the old man with some valuable gifts and when the royal servant proceeded to present the royal honour to the old man, the king at once recognised the identity of Bhima and his father. Having come to know of this secret design, the Raja flew into a rage and ordered that the life of the old man be spared as he had cured the Raja but one of the two sons of the old man that is, Banasura and Bhima would be killed and the choice was to be indicated by the father. The old father was caught in a severe mental conflict as to which son he would sacrifice. Unable to indicate his choice he only wept and soon fell unconscious. At this Bhima himself offered his head and bravely proceeded towards the executioner. In this tense situation of pathos and agony the daughter of the Raja who was previously enamoured of Bhima appeared on the scene and implored her father to spare the life of Bhima and her wish was granted. Bhima was thus saved. The next development in the theme is marked by mutual attraction of romance and love between the daughter of the Raja and Bhima, which never saw fulfilment. Both the princess and Bhima chose to remain in isolation and pursue a life of sublimation of passion and love. Bhima lived in Brindaban. Years after they met each other but their love was marked by pathos and agony. The princess has emerged as a remarkably gracious, virtuous, noble soul inspired by ideals of chastity, womanhood and sacrifice, projecting a tragic vision of love. The theme in the novel is a kind of idealistic romanticised love. The prose is overladden with Sanskrit words, difficult phrases and proverbs. The style is ornamental, pedantic and tense. The author is more interested in holding up the social customs, belief and brave qualities of the Bhuniya tribe.

G.M.

DAS, GOVINDACHANDRA (Bengali; b. 1855, d. 1918) born, in Joydevpur village in Bhowal Pargana of the Dhaka district in East Bengal, now in Bangladesh, was widely known as a lyricist and a poet by nature (Swabhav Kavi) during the later part of the 19th century and the first quarter of the 20th. His father's name was Ramnath Das. A meritorious student, he was educated on a primary scholarship at his village school and later at the local Normal School in the secondary stage and then at Dakha Medical School for some time. But his educational career came to an abrupt end because of extreme penury, though Kalinarayan, the Raja of Bhowal bore his educational expenses for a brief period. He, however, was forced to flee Bhowal when he protested against the Raja's oppression of his subjects and the injustice and misdeeds perpetrated by Kaliprasanna Ghosh, himself an eminent essayist and the manager of the State. On reaching Calcutta Govindachandra was given shelter by Deviprasanna Roychowdhury, the editor of *Nabya Bharat*, a journal of repute. It was at this time that he wrote his satirical poem *Mager Mulluk* (1893) and launched a crusade against his former oppressors. He found employment in a number of places but could stick to none due to his restless and indecisive mind. As a result, he spent the rest of his life in abject poverty and misery. His pauperism was reflected vividly in his poems. While in Calcutta he was the publisher of a journal, named *Bibla* and then shifted to Serpur as the manager of another journal *Charuvarta*. At the fag end of his life he had nothing to fall back upon except an allowance donated by Jagatkishore Acharya Choudhury, the zamindar of Muktagachha in Mymensing, now in Bangladesh. At his deathbed expenses of his treatment were borne by Deshbandhu Chitta Ranjan Das.

Govindachandra had no opportunity of having higher education in English or Sanskrit and that is perhaps why his poems were bereft of sophistication, albeit they were characterised by his sincerity and sensitivities. The *leit motif* of his poems was derived from contemporary Bengali romantic lyrics and the intense love for his wife. The dominant theme of his poems was not the platonic romanticism, but sensual love. A classic example of this mood is found in the poet's famous line '*Ami tare bhalobasi asthi majja saha*' (I love her with her flesh and bones) (My love/'Kasturi'). Another strain of his poems was his life, battered by pauperism. His lifelong privation impelled him to ask his countrymen: '*O bhai Bangabasi, ami morle tomra amar chitay dibe math*' (O the people of Bengal, my Brethren, would you erect a monument in my memory on my funeral pyre after my death.) In these poems the poet's outbursts were direct, somewhat rude and uncontrolled, but in the portrayal of nature's bounties his expression was tender, lyrical and ecstatic. Though primarily a lyricist many of his poems gave vent to his heart-felt love for his motherland.

The following are the major works of the poet: *Prosun* (1870), *Prem O Phul* (1887), Kumkum (1892), *Mager Mulluk* (1893), *Kasturi* (1895), *Chandan* (1896), *Phularenu* (1896), *Vaijayanti* (1905), and *Shokochhwas* (1910).

The poet also translated *Shrimad Bhagabad Gita* in verse. *Govindachayanika* is a collection of his poems.

BIBLIOGRAPHY: Brojendra Nath Bandyopadhyaya, Govinda Chandra Das Sahitya, Sadhak Charitmala-74, Calcutta, 1949; Hemchandra Chakraborty, Swabhav-Kavi Govinda Das (1923).

K.G.

DAS, GYANDIL (Nepali; b. 1821, d. 1883) was a santa of the Josmani Nepali religious sect. The Josmanis are the devotees of the nirguna or the attributeless God and in

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practice were opposed to Brahmanic ritualism. The propagation of Josmani at its height which corresponded with the time of Gyandil assumed the form of a hurricane-like religious and social movement embracing in its ambit Nepal, Sikkim, Bhutan and the British-Indian regions then inhabited by the forefathers of the present-day Indian Nepalis. Gyandil who repeatedly toured this sub-Himalayan zone had drawn a very large following consisting, for the main part, of non-brahmin or, for that matter, non-aryan Nepalis.

Udaya-lahari which Gyandil completed writing in 1877 while he was at his Darjeeling (Rungbul) dham (monastery) is his principal work in verse containing moral discourse and instructions. Composed in Sawai folk metre the two hundred and forty two stanzas of this work smoothly lend themselves to recitation.

Gyandil's mission in Sikkim and India (Munglan in old Nepali) brought him into direct confrontation with the white Christian preachers. He carried on a momentous debate with them running for several days and came on the top in the war of words. He set up dhams (monasteries) at Rungbul in Darjeeling (West Bengal) and Geling in Sikkim where he died. Devout Josmanis, still sizeable in strength, make their way to these dhams.

Research findings so far show that Gyandil was the first Nepali poet to make use in his religious writings which were also literary, of the ghyawre and the selo folk tunes in the singing of which the Nepali Gurungs and Tamangs are proficient. Aptly enough Jhyawre bhagan and the Selo bhagan compositions are taken as guiding lights by his Gurung and Tamang disciples and followers.

He has written fifty-seven bhajans (devotional songs) in Sadhukkadi language in the tradition of medieval Indian santas, and they were once widely spread and sung.

BIBLIOGRAPHY: Janaklal Sharma, *Josmani Santa–Parampara Ra Sahitya*, 1963., Kamal Dikshit, *Buigal*, 1961., Kesavprasad Upadhyay, *Prathamik-Kalin Kavi Ra Kavya-pravritti* 1975.

Ke.G.

DAS, JAGANNATHPRASAD (Oriya; b. 1936) is a noted poet and playwright. An M.A. in Political Science from the University of Allahabad, he is a senior officer of the Indian Administrative Service. His first collection of poems *Prathama Purusha* (First Person, 1971) is quite popular and has been translated into Hindi and English. The poems are spoken by an 'I' who could be both the poet himself, a modern man, or the primal man. This ambiguity in the title gives a special significance to the book. For, the sense of loneliness and fear which the poems convey belongs to both the poet and his primal ancestor. The book depicts a world in which strains, crossroads, labyrinths, circles, and mirrors are the staple images. It is 'a strange land', an 'enormous void'. And the people who inhabit it—emperor, soldier, magician, harlot—act out their roles in a spiritless, mechanical manner. Life is but a mask play. But the 'I' is no passive onlooker, nor is he indifferent to the meaningless goings on around him.

He probes these absurdities with singular ardour and honesty in his other two collections *Anya Sabu Mrityu Ebam Anyanya Kavita* (Many other Deaths and other Poems, 1975) and *Ye Yahara Nirjanata* (One is one's own Loneliness, 1979). The former may well be read as a long meditative poem on death. The speaker in *Prathama Purusha* perceives that time has no identity, no meaning, and so the one problem before him is how to give it a name. Death is proposed in *Anya Sabu Mrityu Ebam Anyanya Kavita* as a possible means, a defining context. Every experience of love is a kind of death and the 'I' sustains all these deaths.

In both his poetry and plays Das explores man's existential situation. The 'I' in his poetry is not very different from the Dipamkara of his first play *Suryasta Purbaru* (Before the Sunset, 1972). His latest play *Udbhata Nataka* (Absurd play, 1980), however, suffers from a kind of obscurity from which his poetry is entirely free.

His other works are: Play: *Saba Shesha Loka* (The Last Man, 1976); Poetry in English: *First Person*, (1976), *Love is a Season* (1978), *Timescapes*, (1980).

BIBLIOGRAPHY: Dasarathi Das, *Adhunika Kavya Jijnasa: Chitrakalpa (1974)*; Niranjana Beuria, *Romantic Kavi Jagannathprasad Das* in *Istahara*, October, 1978.

Sau.M.

DAS, JIBANANANDA (Bengali; b. 1899, d. 1954) is an important Bengali poet. Son of Satyananda Das, a scholarly school teacher, and Kusumkumari–a poet, Jibanananda came from a devout Brahmo family. He lived an exclusive and intense life of imagination in the rural surroundings of Barisal in the eastern part of the then undivided Bengal. However, it was Calcutta, the city where he worked, lived, wrote and died, which shaped his destiny both as a poet and as a man. Though he always showed a certain lack of concern for the immediacy of life around him, he was still very much a part of that life and observed it keenly, but the proof of that observation can be found only in his very distinctive poetry. Though he did occasionally write, often out of sheer desire to earn a little more money, a few short stories, essays and even novels which, when first published after his death, have had a certain market without being truly popular, it is poetry and poetry alone which, ruthlessly as well as ecstatically, pursued him throughout his life. In that sense his is rather a special case in contemporary Bengali literature and it is often said with some justification that he was not only a poet, but was nothing but a poet. He studied English for his M.A. degree from Calcutta University and, later,

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taught it in several colleges including the then Brahmo-dominated and puritanical City College of Calcutta, from where he is said to have been thrown out because of a reference, in one of his poems, to the majestic beauty of the female bosom. For a time he also worked in the editorial department of the daily *Swaraj* which used to be published from Calcutta.

For a considerable time, almost till his death and occasionally even after, his poetry remained a subject of scorn and ridicule not only in such conventionalist circles as the then controversial weekly *Sanibarer Chithi* in which he was frequently attacked by the editor Sajanikanta Das, but also for quite a few other critics with claims to modernity. It was perhaps not entirely unnatural for a man of his nature to have reached his end by being run over by a moving tramcar. The accident occurred on 16th October, 1954 when he was walking, absentmindedly, on a busy street in south Calcutta and six days later he died in a hospital. Next year the very first Sahitya Akademi award in Bengali was conferred on him posthumously for the collection of his poems entitled *Jibananda Daser Srestha Kavita*.

Both in form as well as content the originality of his poetry is so immediately and strikingly discernible that it marks him out as a unique personality in contemporary Bengali literature. The chief characteristics of that poetry are briefly summarised here. Belonging to the school of "pure poetry he was essentially a poet of loneliness and found glory in being solitary. His use of supremely original word-images has secured for him an unparalleled place in Bengali literature. All through his life he was pursued by a sense of history which, irrespective of time and place, related him to the larger world. This, however, did not prevent his poetry from being intensely Bengali, in spirit as well as content. His work is also marked by an acute awareness of poetry's ordeal in a growingly unsympathetic world. He is a poet of his time and some fundamental issues of existence characteristic of a man in the 20th century find their echoes in his writing. Among the post-Tagore poets in Bengali he was the first to truly reflect, in his own distinctive style, on the troubled image of man and general lack of faith accompanying it, which marked his era. A sense of void which haunts the contemporary mind in search of light and hope, and the pain that is generated as a result of the realization of that void add to his poetry a touch of poignancy and complexity which was entirely unknown in the Bengali literature preceding him. The use of expressions peculiar to prose has also been one of his important contributions which have significantly enlarged the scope of the language of poetry in Bengali. There is an enraptured quality surrounding the body of his poetry which, for the younger generation of Bengali poets, has made him an illustrious pioneer and a master.

Jibanananda Das is therefore surely the most outstanding and authentic poet of the post-Tagore era of Bengali literature. When most of the poets of this period found it difficult, if not impossible, to overcome the impact of Rabindranath, in style and ideas, Jibanananda, it seems, could easily evolve a poetic idiom which was at once traditional and strikingly new. And by the time he reached the peak of his poetic achievement this new poetic form and idiom become so pervasive and powerful that most of the succeeding poets could not help coming under their spell. The new poetry of Bengal carried his signature all over for decades after his untimely death.

He brought into his work a sense of time and space, of past and present that turned his poetry into an alchemic amalgum of the terrestrial and the cosmic, the local and the undefined, the temporary and the perennial. There is not much point in categorizing his poetry as romantic or otherwise—it is poetry *per se*. It may appear that in all his typical work there is a sense of simultaneity that gives it a distinct character. Here there is no transcendence from the mundane to the ethereal or from the concerte to the abstract: both are simultaneously present. The different levels of consciousness are constantly merged and through the use of unusual imagery and metaphors his poetry finally achieves a kind of compactness and density of texture that make it a marvel of poetic creation. A typical example of this great achievement is his most-translated single poem: 'Banalata Sen'. This is a poem of love and home-coming: a tired traveller returns to his old love after all the travails of life. But he is also a traveller who has stalked this earth for thousands of years, through the sea of Ceylone and Malaya, in the hazy world of Bimbasar and Ashoka, also in the darker world of Vidarbha. In his life surrounded by the foamy sea he found his moments of peace with the Banalata Sen of Natore. Her hair is the darkness of Bidisha, her face the sculptured beauty of Shravasti. Like a seaman with his sails torn, he saw her as a land of green grass through the cinnamon forest of the island and she raised her bird-nest eyes and asked: 'where had you been so long?' Then comes evening like the sound of dew drops and the kite wipes off the smell of the sun from its wings-the birds return home-the river of life's worries flows away; only darkness remains and Banalata Sen for sitting face to face. The time present and time past, the hoary world of history and the geographical starkness of a small town are all woven into an intense and multi-dimensional experience of life.

Here are the individual collections of his poetry most of which were brought out during his life time: *Jhara Palak* (1927), *Dhusar Pandulipi* (1936), *Mahaprthivi* (1944), *Satti Tarar Timir* (1948), *Banalata Sen* (Kavita Bhavan edition 1942, Signet Press edition 1952), *Jibanananda Daser Srestha Kavita* (1954), *Rupasi Bangla* (1957) and *Bela Abela Kalbela* (1961). There is also a book of essays containing his views on poetry and entitled *Kavitar Katha* which came out in 1955, a year after his death. The book

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clearly shows the intellectual bent of his mind and how conscious and enlightened an artist he was.

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Lo.B.

DAS, JNANENDRAMOHAN (Bengali; b. 1872, d. 1939) was a lexicographer and scholar. Born in Bengal, Jnanendramohan came to Allahabad during his early youth and was employed as an office assistant at the office of the Inspector General of Police, Allahabad. In course of his official duties, he had to visit many towns and villages of the then United Provinces of Agra and Oudh. During these visits, he collected a lot of material on the public activities of the Bengalis who had settled in U.P. from the early days of the British rule. These articles were serially published in *Prabasi*, a monthly journal published from Allahabad in those days edited by Ramananda Chatterjee. Due to ill health Jnanendramohan retired from government service in 1910 and came back to his native place near Calcutta. Later, Jnanendramohan compiled an up-to-date Bengali Dictionary, *Bangla Bhashar Abhidhana* (2nd rev. edn., 1937-38) containing more than one lakh of words. During the late twenties Jnanendramohan came back to Allahabad and stayed there for some time. During this period he wrote a good number of instructive and thought-provoking books under the auspices of the Indian Press, Allahabad.

FURTHER WORKS: Banger Bahire Bangali (Bengalees outside Bengal 1915); *Ibriya Dharma* (History of Hebrew Religion, Calcutta, 1919); *Sristitattva Puran O Vijnana* (A comparison of mythological and scientific theories of creation,1919); *Pranider Antarer Katha* (Animal stories, 1921).

G.S.

DAS, JOGESH (Assamese, b. 1927) is an eminent fiction writer in Assamese. He had his M.A. in Assamese from Gauhati University in 1953 and worked as a journalist and is now teaching Assamese literature in a college. He is equally known as one of the major short-story writers and novelists in Assam. He emerged as a fiction writer in the early fifties and established himself as such. *Kalpatuar Mrityu* (The Death of Kalpatua, 1953) is his first novel. His second novel *Dawar Aru Nai* (No more cloud is there, 1955) established him as one of the powerful novelists. He has unquestionable love and sympathy for mankind in general and for the lower and lower middle class people in particular. His *Dawar aru Nai* is set against the background of the World War II and its effects on the life of the tea garden people and the people of lower middle class in upper Assam. This novel has been translated into all other major Indian languages by the N.B.T. Jogesh Das has rare qualities of telling a story in the most balanced way and of handling the language with mastery. Some of his other novels are *Jonakir Jui* (Flame of the Fire-fly, 1959), *Nirupai-Nirupai* (Helpless, O helpless 1963), *Emuthi Dhuli* (A Handful of Dust, 1965), *Hazar Phul* (Thousands of Flowers, 1967), *Nedekiha Juir Dhonwa* (Smoke of an invisible Fire, 1972), *Obidha* (Illegitimate, 1972), *Naresh Malati Aru (Naresh, Malati and .., 1977)*. He has published 5 short story collections *Papiya Tera* (Falling Star, 1956), *Andharar Are Are* (Under the Shadow of Darkness, 1958), *Triveni* (Confluence of three, 1961), *Madarar Bedana* (Grief of the Madar tree, 1963), *Hazar Lokar Bhir* (A Crowd of thousands, 1965). His *Folklore of Assam*, published originally in English and then in other Indian languages, is a simple and comprehensive book on Assamese folklore. Jogesh Das is connected with many cultural organisations of the state, specially with Asam Sahitya Sabha.

N.S.

DAS, KAMAL (Bengali; b. 1921), was educated in Calcutta and married to Debesh Das, also a writer and a member of Indian Civil Service. She has travelled widely. She was awarded the Sahitya Akademi Prize in Bengali in 1982 for her very first novel *Amritasya Putree*. An endowment named as Amritasya Putree Endowment was created by Ramakrishna Mission Institute of Culture by her gift of the entire royalties received from the book for research on the position of Indian women by distinguished scholars, and annual lectures on them. She knows Bengali, English, Hindi and Assamese.

FURTHER WORKS: Fiction:– *Twamasi Momo* (1983), *Amritam Bibhati* (1984), *Anoranian* (1984); Travelogue:–*Jana Ajana* (1977), *Uttare Meru Dakshine Ban* (1980), *Cake Chocolate Aar Rupkatha* (1981).

B.M.

DAS, KAMALA (English b. 1934), who hails from Kerala, began her literary career, like her mother, as a short story writer in Malayalam. She, however, achieved wider recognition as an Indo-English poet with *Summer in Calcutta* (1965). This was followed by *The Descendants* (1967) and *The Old Playhouse and Other Poems* (1973). Her poetry reflects the spirit of the modern Indian woman torn betweeen frustrated love and a desire for emotional fulfilment. This is the feminine sensibility at work with a masculinity of expression that tries to project the poet's experience in all its nakedness and as a thing-in-itself. The tensions of the body dominate her poetry followed by a quest for the beautiful and the serene which is beyond her reach. Love and marriage, thus, are her themes fed by the

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roots of her Nayar heritage, her great-grandmother, her house in Kerala. 'Summer in Calcutta', 'In Love', 'Composition', 'The Suicide', 'An Intensity', are some of her well-known poems projecting an intensity of feeling combined with unorthodoxy and protest. Her other writings include an autobiography, *My Story* (1974), and two novels, *Manas* (1975) and *Alphabet of Lust* (1976). These are feeble footnotes to her poems, loosely constructed. The same carelessness in language, rhythm and structural finesse may be noted in her poetry, which is otherwise deeply human, intense and moving. She earned the Sahitya Akademi Award for her work in 1985.

V.A.S.

DAS, KAMALAKANTA (Oriya; b. 1906, d. 1981) passed the Matriculation Examination from the Pyarimohan Academy, Cuttack in 1927. After seeking employment at many places he at last got a job in the Co-operative Department. In 1962 he retired from Government service and spent his life of retirement at Cuttack till death.

Kamalakanta was a prolific writer. He tried his hand in writing novels, short stories, poems and essays. But he won popularity and appreciation chiefly as a novelist. His first novel *Bou* (Mother), which he wrote at the age of eighteen, is considered to be his best. Soon after its publication in 1930, he was known as a novelist of high order. His life was a life of dedication to literature. He continued his creative activity till rendered invalid and speechless by disease.

His works comprise twenty-four novels, six collections of short stories, one collection of poems and a few prose essays. He was a painter and artist too. For his life long contribution to Oriya literature, he was honoured by the Orissa Sahitya Akademi in 1972 and by Kalavinod in 1976.

In his fiction he has portrayed the characters both from urban and rural surroundings with sympathy and compassion. But his excellence lies in the realistic representation of village life both belonging to pre-independent period. Many of his characters have revolted against the existing social order and have tried to bring about reform in the society. Through them he has boldly and successfully shown the problem of untouchability, intoxication, communalism, false sense of aristocaracy, redtapeism and nepotism prevalent in the society. His language is colloquail and lucid.

FURTHER WORKS: Novel: *Ashrita*-1935 *Saradi Nani*, 1946-*Manara dau*–1946. *Chabis number Cabin*-1946, *Manisara Dabi* 1946, *Nartaki*, 1948, *Sadar Mafsal*-1952, *Manachor*-1952, *Charitrahina* 1953, *Jiban Sauda*-1954, *Dipasikha*, 1965 *Ichha Barana*-1965, *Chidia khana* 1966. Short Story: Dharmapatha-1950-*Ghasipadara Maya*-1958-*Dasanka Chatani*-1961, Naba Parnika-1962 Bhuta Galpa-1967 *Bibidha*-1979-Poem: *Sabitri Uansa*-1939 Biography-*Kabi Gangadhara*.

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J.B.M.

DAS, KARTIKA (Oriya; b. 1600, d. 1650). No information is available as to his family or residence. *Rukmini Bibaha* (literally, Rukmini's marriage, published by Prachi, 1930), a kavya in ten cantos and *Nabanuraga* (literally, the advent of love, yet unpublished) are the two works ascribed to his authorship. The theme of the former is the marriage of Srikrishna with Princess Rukmini. The story occurs in the *Bhagavata*, the *Harivamsa* and other Vaisnavite works. The style is mostly Puranic but in some passages, human form and beautiful nature are decribed in a simple and lucid diction. The salient point about this work is the poet's choice of a theme of Krishna's love with Svakiya Nayika (married wife) while the general trend, then, among authors was the popular topic of Parakiya Premabhakti (devotional love with other's wives). Secondly, Kartika Das has desisted from describing the details of conjugal union of the newly married couple obviously with an attitude to depict the cannonic love life of Srikrishna, king of Dwaraka, which, too, had its own importance as a doctrine in Vaishnava Philosophy.

G.C.U.

DAS, KISORICHARANA (Oriya, b 1924) is an outstanding representative of the generation of short story writers who came to dominate the Oriya literary scene after the sixties. He has distinguished himself by concentrating on a particular area of experience, the middle and the upper middle classes and also by bringing an introspective reflective element into the Oriya short story form. The predominant theme of his stories is a search for meaning in life by the members of a comfortable middle class. His characters seek to go beyond the commonplaceness of everyday life based on habit, compromise and trivialities. This search often involves a rejection of the secure and familiar world of middle class living and its values. Most of the characters withdraw into their familiar worlds after a brief contact with other worlds of ecstasy or intensity or of any significant experience.

The stories of Das are structured as a series of situations which give rise to reflections on the part of the characters. They are resolved at the end usually in a moment of heightened realization or a moment of revelation. Events are secondary as the purpose of the author is to take the reader deep into the mental life of the character. The narrative voice provides the social framework in which the characters, their thoughts, feelings and emotions are rooted. Most of the stories are provided with urban settings. But this choice of urban

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locales does not exclude a deep nostalgia for earlier and simpler modes of rural living and its values. The introspective element also gives his stories a poetic quality. Das attempts to shock his character out of the complacence of a secured middle class life and make them confront the shallowness and emptiness of their experiences. This frustration propels them to achieve significant human relationships or even at times spiritual communion. All the collections of Das harp upon their sufferings, strivings, failures and at times of their fulfilments. From *Bhanga Khelana* to his latest collection *Gamana* the same theme is prominent; but the narrative technique seems to rely more on symbols and images and on the introspective or reflective aspect. In his earlier stories like 'Vanity' and 'Icecream' the superficiality of sympathetic gestures on the part of the middle class is exposed through actual events. In 'Icecream' a bureaucrat, intending to establish a rapport, invites a clerk, his immediate neighbour to a garden party. But when the child of the clerk enters the party with icecream splashed on his face, the members of the party get completely disgusted and upset. The hypocrisy that is at the heart of the middle-class attitude becomes clear. This is often focused by Das through such ironic devices. In Manihara experiences seem to have lost their validity in the context of a mechanical middle class life.

In *Gamana* the narration becomes more analytical. All the characters here are marked by a certain helplessness, even in spite of their material and social status. This helplessness may result from unfulfilled sexual instincts or from a failure to belong completely as in 'Dasara ru Diwali Yaem' (From Dusserha till Diwali) or from an unrealized or even betrayed spirtitual craving as in 'Tu Kana Ramakrishna?' (Are you Ramakrishna?). Many protagonists in this collection are intellectuals who have failed to realize life in emotional and spiritual terms.

FURTHER WORKS: Ghara Bahuda (The Home Coming)., *Laksha Bihanga* (Million Birds)., *Thakura Ghara* (The Prayer Room).

J.K.B.

DAS, KUNJABEHARI (Oriya; b. 1914) is a poet and essayist who graduated from Ravenshaw College and obtained his M.A. Degree both in Oriya and in Sanskrit from Calcutta University. He worked as Lecturer and Superintendent of Sanskrit studies in Orissa, then joined as Reader in Oriya at Viswabharati, Shantiniketan. Again he came back to Orissa and became Professor of Oriya in Ravenshaw College. *Kaidi* (The Prisoner, 1938) his first publication deals with the sacrifice of freedom fighters. *Prabhati* (The morning Songs, 1943) is a collection of sonnets in which he follows the metaphysical trend of Madhusudana Rao. *Pashana Charane Rakta* (Blood under the Feet of Stone, 1945) is a long dramatic poem, which is based on a historical myth of transformation of cruel Ashoka to a benevolent emperor. *Charanika* (Lady Bard, 1948), a poetic drama, centres around the legend of the famous temple at Konarka. *Birashri* (Heroic Beauty, 1948) contains ballads on historical and legendary themes. The other collections like *Kankalara Luha* (Tears of a Skeleton, 1949), *Se Eka Lomasha Nila Hata* (That's a hairy blue Hand, 1954), *Lahu O Lohit* (Blood and Red, 1955), *Mati O Lathi* (Soil and the Stick) are full of socialistic enthusiasms. In these poems he is moved to tears by the misery of the down-trodden common men. His love for nature is reflected in the collections of poems like *Duduma* (1945), *Bagra* (1948) and *Narmada*. The first two are water falls and the last one is a river in the Deccan. The poet is still producing volumes of poems. His poems are collected in *Kunjabehari Sanchayan*, consisting of three parts. *Anu* (Atom, 1964) is a collection of poems very short in length, and that way a new experiment in Oriya poetry. His poems for children are collected in *Tak Dama Dam* (1951), *Kunimuni* (1959), *Itikili Mitikili* and *Khelasathi* (Playmates). Apart from writing poems he has also written critical essays and an autobiography. His autobiography, *Mo Kahani* (My Story, 1978) received the Sahitya Akademi Award in 1979. Kunjabehari has also made a mark in the field of collection of folk lore. He got his Ph.D. degree from Viswabharati for his research on folk lore. He has also written a collection of short stories called *Hasa Kandar Gapa* (Stories of Laughter and Tears).

S.P.

DAS, LALA (Maithili; b. 1856, d. 1921) got primary education in his village from his father and also learnt Tirhuta and Devanagari. He was taught Urdu and Persian by a Maulvi. His leaning towards Sanskrit language and literature is related to an important incident of his life. Lala Das was a great devotee of Lord Shiva. He used to go to Chandeshwarsthan at village Harari, to worship Shiva. One night in dream he got inspiration for studying Sanskrit and composing a *Ramayana*. He came to Darbhanga where his father Bachkan Das was an employee in Raj Darbhanga. He studied Sanskrit here and though he did not obtain any degree in Sanskrit, he was successful in 'Dhauta Pariksha', which meant he was recognised as a scholar of Sanskrit by a panel of eminent scholars. Besides Sanskrit and Maithili, Lala knew English, Hindi, Urdu and Persian.

He was known as Munshi Lala Das till then. He began his career as bench clerk (Peshkar) of Rameshwar Singh who was in those days undergoing training as a Deputy Collector in Bhagalpur. Later on when Rameshwar Singh became the Maharaja of Darbhanga, Lala Das was appointed the Librarian of the Raj Library. His career as a writer began from this period.

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Finally, Lala Das was appointed the Palace Superintendent of the Darbhanga state. There he came in contact with many great scholars of Sanskrit, and his devotional feelings were expressed spontaneously. Keeping *the Valmiki-Ramayana* as his ideal he wrote *Rameshwara Charita Mithila Ramayana* (1914) in Maithili which is his most popular work. By prefixing the name Rameshwara to his version of *Ramayana* Lala has meant both Rama the husband of Lakhmi, the incarnation of Shakti, as well as his patron Maharaja Rameshwar Singh. Along with his patron he got an opportunity to visit all the places of religious importance in India. In course of these visits he observed nature's beauty in abundance which inspired his poetic talent.

He studied the Pauranic literature and wrote many books. Besides *Ramayana* his other works are: *Sanga Saptashati Durga, Chandi-Charita, Stridharma Shiksha, Satyanarayana Katha, Tantrokta Mithila Mahatmya* and *Haritalika Vrata Katha* (all in prose); *Janaki Ramayana, Ganesh Khand* (1909) and *Maheshwara-Vinod* (1911)-all Khanda Kavyas; *Virudavali* and *Vaidhavya Bhanjani* (Poems) and *Savitri-Satyavana Natak* (drama). Two of his lyrics 'Janaki-Vandana' and 'Varsha-Git' were published in *Mithila Mihir* in 1909. The translation of the *Gita* in Maithili has not been published as yet. He wrote some poems in Persian too. As a recognition of his literary merit he was given the title of Mahakavi.

The manuscripts of his unpublished works are in the possession of his grandson Raghunarayan Das.

N.C.M.

DAS, LOCHAN (Bengali; b. 1523, d. 1589) Lochananda Das, better known as Lochan Das was a favourite of Nityananda Mahaprabhu (1477-1523) and a disciple of Narahari Sarkar Thakur of Srikhanda village-a close associate of Chaitanya Mahaprabhu. Lochan wrote a biography of Chaitanya Mahaprabhu. named *Chaitanya Mangal* in Bengali in four parts containing about 11,000 lines. *Chaitanya Mangal* could be set to tune in different specified Ragas and Raginis and performed before the public. Although the work reveals Lochan's familiarity with the scriptures and classics of Sanskrit literature, his language and style is found to be simple and lucid. As such this became a very popular work and continues to retain its place of honour. Lochan Das also wrote a large number of lyrics (Padas) based on Chaitanya Mahaprabhu and Vrindavana lila of Lord Krishna. Some critics are of the opinion that some of these padas ascribed to him are from the pen of a different poet named Lochanananda. Lochan Das belonged to that school of Vaishnavism which accepted Chaitanya Mahaprabhu to be the incarnation of Lord Krishna. As Lochan's 'Dhamali' padas devoid of high literary style and written in almost feminine folk tongue reveal the emotion of the gopis, these must have been from his pen. Lochan also ably rendered into Bengali a number of Sanskrit lyrics from the *Jagannatha Vallabha Natakam* by Ray Ramananda (a contemporary of Chaitanya Mahaprabhu). *Durlavasar*, a tract on Bengali Vishnava Sadhana is also stated to have been composed by Lochan Das.

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G.S.

DAS, MADHAVA (Oriya, 16th century) was Vaishnava poet, most probably born in the first half of the sixteenth century in the Brahmagiri region of Puri district in Orissa. He is also known as Madhava Ratha. Chaitanya came to Orissa in 1599 and soon the foundation of Orissan Vaishnavism was laid. Madhava Das, who was staying at Puri came into contact with the Vaishnava saint of the time. He wrote a small book named *Chaitanyavilasa*, depicting the life history of Chaitanya with specific reference to his devotional aspects or lila. The book contain ten chapters.

The language of *Chaitanyavilasa* is very simple and pleasant; still at some places, the poet has used a few Bengali parts of speech. In addition to this *Chaitanyavilasa* a few bhajanas and Chaupadis have been attributed to him. None of his books has been published so far. As revealed from his legends, poet Madhava Das wrote his last work in the second phase of the sixteenth century while he was on pilgrimage immediately after the death of Chaitanya.

Ni.M.

DAS, MADHUSUDAN (Oriya, b. 1848, d. 1934), called the father of modern Orissa, was a legislator, an advocate, the most respected man of Orissa and the first minister in India to give up ministership with a monthly salary of Rs.5000/-. After his Matriculation he studied at Calcutta and after obtaining M.A., and B.L. degrees of Calcutta University he became the Headmaster of a high school in Calcutta. In the meantime he had embraced Christianity. Then he joined the Cuttack Bar and became a leading advocate and founded the Utkal Tannery and another organisation for the upliftment of filigree industry in Orissa. He inspired people with Swadeshi ideas such as revival of Charkha. etc. He was a patron of Womens Education too.

As founder of the Utkal Sammilani in 1903 and sometimes presiding over its annual sessions he delivered his stirring presidential addresses in Oriya and inspired the organisation with a dozen of patriotic songs. One such address is now entitled Jatiya Jibana (National life). Some

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of these Oriya speeches and songs have been printed under the title of *Madhu Babunka Odia Baktrita O Gita* (The Oriya speeches and songs of Madhu Babu - Nabakishor Das, 1958.

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K.T.

DAS, MANOJ (Oriya, b. 1934) is a prominent writer in Oriya and English. In his career as a student, he was attracted towards the leftist political philosophy. A deep humanistic note is noticed in all his works. Prominent among his short story collections are *Manoj Dasanka Katha O Kahani* (winner of the Sahitya Akademi award in 1972), *Dhumrabha Diganta O Anyanya Kahani*, *Abu Purusha O Anyanya Kahani* and *Laxmira Abhisara*. *The Crocodiles Lady* and *Fables and Fantasies for Adults* are his two short story collections in English. With a keen observation of human nature he brings out the pathos and predicaments of life. Through subtle irony and often through comic extravaganza, he communicates a vision of life where various existential compulsions weigh on man making him take, at times, very ridiculous steps. There is a strong undercurrent of sadness in almost all his stories which springs often from a nostalgic yearning for a lost world of love or innocence. This intimate loss is either of a childhood experience as in *Dhumrabha Diganta* or of an innocent culture as in *Farewell to a Ghost*. Yet there is often a beatific side of life as has been illustrated in *Sesa Basantara Chithi*. The little girl Rina comes forward to share the common sorrow of the loss of a mother in the intimate human understanding. Das speaks of the agony and ecastasy of life as well. He penetrates into the psyche of the individual and focuses on the perversions and miseries of life. His technique is mainly ironic and his irony is always marked by an affectionate understanding of life's various urges.

In *Abu Purusha* the lump of Sarma symbolises the perversion of values in a highly commercial society. In *Madhubanara Mayor* the vanities of the mayor pale into insignificance before the small girl who helps him cover his naked body with her torn and soiled frock. In many of his stories Das subtly focuses on the modern man's loss of innocence, on the false ego and vanity and on the artificial values which ultimately lead him to his own destruction.

Das drives home his point through well-developed plots. In his stories one finds a poetic reality lurking behind the reality of facts. Thus Lili's death in *Dhumrabha Diganta* becomes an abiding symbol that at once communicates to the reader a tender agonising sense of the eternal sorrow of man. He conveys the predicaments of life largely through allegorical narration. In the story Bagha, the tiger takes up multiple meanings of fear, jealousy, revenge and ambition. Das makes us accept even incredible things because these ultimately exist in their symbolic planes. *Panchantantra for Adults*, *Semananka Samparkare Sesha Khabora*, *Byaghrarohan*, illustrate this aspect of his art. While the fantasy of the story provides entertainment to the reader, its symbolic significance focuses on the quintessential reality of our instincts and urges.

The comic vein is a noteworthy feature of Das's technique. His characters are often put in such situations where they appear ridiculous and hence provoke laughter. Here lies the satire of the sensitive humanist who rarely offends, but only focuses on the pathetic plight of man through the criss-cross of humour and pathos. The comedy here compels us to see the tragedy of our lives in a close perspective. Even in their failings, the characters are recognizably human, deep-rooted in life's myriad compulsions. Das weaves the traditional pattern of story-telling into the symbolic exploration of the theme. Herein lies Manoj Das's uniqueness as a short-story writer.

J.K.B.

DAS, MANORANJAN (Oriya; b. 1923) is a prominent avant-garde dramatist, at present serving at the All India Radio, Cuttack. He has also served a brief tenure as the Secretary of Orissa Sangita Natak Akademi. His early dramatic career which spanned the whole of the 40's shows the traditional mould of theme and style. Prominent among these is *Baxi Jagabandhu* (1949), which is based on the historical theme of the Paika revolt of Orissa. It is a story of the sacrifice of Baxi, Kasturi and of the people as well as of the betrayal of Charana Patnayak and Dewan Krishnachandra. But with the beginning of the 50's, particularly with the publication of *Agami* (1950) Das took to experimentation in theme and style. Based on the political situation of the post-Independence India *Agami* moves to explore the female psychology and to focus on the frustrations in man-woman relationships. The despair resulting from this failure is presented in his later plays such as *Banahansi*, *Aranya Phasala*, *Kathaghoda and Shabdalipi*. *Abarodha* (1953), which is a more pronounced utterance of the dramatist's socialistic ideals, deals exclusively with a political theme where the idealistic chief minister finds himself helpless in an atmosphere of opportunistic politics. *Sagara Manthana* (1964), where Das adopts the theme of J.B. Priestley's *An Inspector Calls* exposes the hypocrisy of the high-ups of the society and their guilt-ridden conscience. With *Sagara Manthana*, Das begins to focus on the unconscious, on the horror and agony of the within through various stage techniques and symbols. In *Banahansi* the past haunts the present; there is failure in love, in family life. There only remains the intense agony of a futile search for happiness. The logical flow of time is destroyed and the plot moves in a bizarre

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relationship of past, present and future which corresponds to the workings in the minds of the characters. The same failure is noticed in *Aranya Phasala*, where two women and three men meet in a forest bungalow as their past relationships came to weigh heavily on their present. In their quest for love the characters meet with dismal failures. *Amritasya Putra* is a drama of hope and faith that at once negates the hopelessness of life that Das depicts elsewhere. In *Kathaghoda* Das combines the modern theme of life's absurdity with a style that comes close to that of Oriya folk drama in its dialogues, songs and stage particulars. It tells the story of two unhappy couples, reminiscent of *Aranya Phasala*, who breaks the iron grip of society by exchanging their marital places. Dipa, the wife of Pitambara stays with Arun, and Shikha, the wife of Arun stays with Pitambara. But in this new equation of relationship also, they come to realize the inevitability of the agony of life. The wooden horse remains as a symbol of life's meaningless process that is devoid of any spontaneity. The introduction of a character, 'Director' serves to involve the audience and co-ordinate all the actions of the plot. The painful pretensions in a family life are evident in *Shabdalipi*, where Rita and Partha cannot break the fetters of the society and continue to live together in their loveless relationship.

Manoranjan Das who is considered to be a pioneer of the Oriya absurd drama focuses on man's ceaseless attempts at a meaningful existence and the attendant agony. In each play he carries out new experiments in technique such as splitting the dialogue, distorting the sentence structure, breaking the time sequence and using various symbols and images. Throughout, his technique remains faithful to his theme.

J.K.B.

DAS, MARKANDA (Oriya) is popularly believed to be the first and the foremost poet of ancient Oriya literature in its formative period. He is the author of a lyrical composition titled *Keshab Koili*, the earliest extant specimen of the type of lyrics recognised as Koili (Cuckoo's musing) in the history of Oriya literature. The exact date of the poet has not yet been established despite research and study by scholars, and different scholars assign different dates. But it is certain that Markanda Das lived and wrote during the age of or a little before Sarala Das, the author of the monumental work, *Mahabharata* in 15th century. Oriya language had then just emerged as a separate literary vehicle for the expression of Oriya culture, nationality, art and literary sensibility and Markanda Das's *Keshab Koili* is the superb specimen of ancient Oriya lyrics in a developing language. Koili in ancient Oriya literature is a typical composition in which the lines of the 34 quatrains begin with the successive 34 consonants of Oriya alphabet beginning from 'Ka' to 'Kshya'. Koili is derived from the Sanskrit 'Kokil' which means cuckoo bird and Keshab is Krishna. Loving mother Yashoda addressed herself to the cuckoo bird depicting her apprehension, agony and sorrow at the departure of her son Krishna to Mathura where he is summoned to witness the Dhanu Uchhab by his motivated uncle Kansa. It is popularly known as *Keshab Koili* and the first line begins like this "O Cuckoo, my darling Krishna has gone away to Mathura." Thus the theme of this popular lyric is taken from the Krishna legend portraying the longing and pining of a devoted mother like Yashoda thus serving as a symbol of the universal mother's affection for the child.

The chief merit of the poem lies in the sweetness of language, delicacy of motherly sentiment and emotion. Music and pathos being blended together, the lyric was very popular in Orissan villages and for generations it served as a model of reading material for the pupils at the primary village school stage. *Keshab Koili* provided a pattern and a lyrical model to the successive authors. As a result one finds several compositions under the title Koili in medieval Oriya poetry and such typical poems are *Artha Koili* (a philosophical interpretation of *Keshab Koili*) by Jagannath Das, *Jnanodaya Koili* by Balaram Das, *Varmasi Koili* by Shankar Das in 16th century Oriya literature. Markanda Das occupies a glorified place in ancient Oriya literature for his only known and celebrated product *Keshab Koili*. The recitation and singing of this 'Koili' in Oriya homes is a part of literary tradition and the far flung village schools resound with the sonorous musical performances of *Keshab Koili*. A few lines from the text are quoted to illustrate the universal devotion of a mother to her child—.

Oh, Cuckoo, to whom shall I give
milk and Sugar any more?
For the one who is so fond of them
has gone forever?
Oh, Cuckoo my darling has left and
does not return.

G.C.M.

DAS, MUKUNDA (Bengali; b. 1878, d. 1934) is popularly known as 'Charan-Kavi Mukunda Das'. His father was Gurudayal De and his original name was Yogeswar De. His father had settled in Barisal and the major part of his life was spent there. For education, his father admitted him in B.M. School of Barisal, but he could not pass the Entrance examination. As a school student, he used to participate in musical and theatrical performances, which in his later life paved the way to fame for him.

Finding no other occupation, he built up his own troupe of *Kirtan*. Obviously he was the head singer of his troupe. In 1900, he came in contact with Ramananda Abadhut who intiated him and gave his new name 'Mukunda Das', the literary meaning of which was the

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servant of Lord Krishna. Soon after that he composed a good number of songs, mostly professing Vaishnava faith.

In 1905, when Lord Curzon proposed to divide Bengal, Mukunda Das came out with his patriotic songs and joined the movement which was spreading like fire. He was then under the direct influence of Aswinikumar Dutta of Barisal who dedicated himself to the cause of his motherland. This was the third phase of his life when he is seen as a devoted patriot. In fact, since then he dedicated his life to the cause of the struggle for the country's freedom. As a bard, he was passing his days in the villages inspiring the Yatra performances. On one occasion, he had the blessings of Aswinikumar Dutta, who embraced him for the performance in *Matripuja*. All these activities of course, soon proved dangerous for him. He was imprisoned by the British Government; and was ultimately sent to Delhi Jail in 1908.

On his release from Delhi Jail, he come to learn about the death of his beloved wife. Mukunda Das now came to Calcutta with his troupe with a new vision. With renewed vigour and energy he joined the freedom movement as a bard. This was the last stage of his life. His patriotic songs and plays earned him fame all over the country. From the purely literary point of view, one may miss the modern political flavour in his lyrics, but the images and the diction of his compositions will readily remind us of our traditional folk literature, which has a deep root in our life. Like Ramprasad and Rajanikanta, he made songs the vehicle of his devotion to God, and an effective weapon for the mass movement.

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J.K.B.

DAS, NABAGOPAL (Bengali; b. 1910) is a grandson of Munshi Harimohan Das (scholar in Persian) and son of Durgamohan Das (educationist of Dacca). Nabagopal had his early schooling in Dacca. He secured the first place in all the examinations from Matriculation (1928) to B.A. with Hons. in Economics from Presidency College (1930). He went to London and qualified for I.C.S. (1931). During the period of probation he studied at the London School of Economics and Politics (1930-1932) and qualified for Ph.D. (London) in 1937 for his brilliant thesis on *Industrial Enterprise in India* (published by the Oxford University Press, 1938).

Nabagopal served the Governments of Bengal and India for 26 years in various capacities. He voluntarily restired from the I.C.S. in December 1958. His variegated experience as the Special Officer, Vigilance, Govt of West Bengal was a shocking surprise to him. He boldly unmasked many a politician, officer and businessman. His experience was later put into a book in Bengali *I Adhyay* (One Chapter, 1960). Then he joined as Chi Director, Employers' Federation of India, Bombay (195 1963). Then again Das come down to Calcutta and serv as the Economic Adviser and Vice-President of Hindu than Motors (1964-1977) and as the part time Director United Commercial Bank (1977-1981).

He knows French and English apart from Bengali a Hindi. He represented India at many international conf ences. He served as Lecturer and Visiting Professor many universities in India and abroad, viz., Osmania a Calcutta (India), Michigan, Minnesota, Chica Washington, Seattle (U.S.), York and Toronto (Canad Tokyo (Japan) and Honolulu. He is a life member of PEN and was the sole delegate from India to the Wo Congress of PEN held in Vienna.

Das has published a dozen books in English various industrial, employment and economic proble Apart from his Ph.D. thesis the following can be m tioned: *Banking and Industrial Finance in India* (193 *The Indian Economy under Planning* (1972), *The R away Rupee* (1975, based on the Benoy Sarkar Memo Lecture delivered in August 1974 at the University Calcutta).

Das has published five collections of short stories eight novels during a span of forty years (1935-1975). first published writing is a short story 'Ekti Diner Dek (*Vichitra* 1933), first published book, a collection of stories *Chhinna Papri* (1935). Apart from this he p lished four more books of stories: *Tara Dujan* (194 *Asamapta* (1947), *Prem-O-Pranay* (1961) *Priyatameshu* (1966). One of his stories 'Nakphul' (No ring, collected in *Prem-O-Pranay*) has been translated English and included in *Asian Literature* (1979), p lished by the Asian Writers' Translators Bureau, Se South Korea, Das has published eight novels-*Ch Pather Banshi* (1934), *Hey Atma-Bismrita* (1937), *An gunthita* (1938), *Sagar Doley Dheu* (1939), *Anuchcha* (1945), *Abhijatri* (1960), *Dui Nari* (1971), and *Swa Hote Bidaya* (1975).

A.

DAS, NILAKANTHA (Oriya; b.1884, d. 1967) was teacher, social worker, litterateur, and politician. started his eventful career after joining the Satyab school inspired by Gopabandhu Das. His literary car covers a wide field: poetry, essay, translation and stor and poems for children. His deep learning won him title of Pandit.

His autobiography told in a simple, lucid st encompasses all the facets of his life. It is more or less exhaustive socio-political document of Orissa of his tin The narration starts from his childhood days and moves describe his Satyabadi years, the Non-cooperation mo

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ment, the Swatantra Orissa movement and the political scenario from the twenties to the sixties. It also throws light on personalities like Gopabandhu Das, Madhusudan Das, Godabarisa Misra, Lingaraja Misra and Kripasindhu Misra who figured prominently in the then socio-political scene of the country.

His prose writings are marked by profound scholarship and a deep awareness of culture and religion. *Sanskrita O Sanskriti* (Sanskrit and Culture, 1951) is a scholarly work which traces the symbiotic relationship between the growth of the Indian culture and the growth of the Sanskrit language. It analyses various cultures and religious cults existing from the ancient times and finally focuses on the significance of Jagannath cult. Nilakantha's *Arya Jivan* (The Aryan Life), divided into six chapters, attempts a philosophical analysis of the Aryan way of living that encompasses various aspects of life like enjoyment, religion, spirituality, self-expansion, self-realization, etc. His *Oriya Sahityara Krama Parinama* (1948) is a deep analytical study of Oriya language and culture. Nilakantha has written a number of essays on various traits of human nature and social issues like superstition. He analyses the fundamental facts of life and does not hesitate to refute time-honoured opinions.

Nilakantha's poetry covers a wide range of themes like chivalry, love, patriotism and devotion. *Bhaktigatha* (Poems of Devotion, 1935) sings of various devotional experiences–the ecstasy of life and eternity, the intense search and questioning of the mind, the helplessness of man lost in the mundane transactions of life and the wonder of the magnificence of God's vast creation.

His *Pranayini* (1919) and *Dasa Nayaka* (1924) are the translations of Tennyson's *The Princess* and *Enoch Arden* respectively. By changing names and using native images, metaphors and myths, the poet has tried to depict the characters in concrete local situations. In *Dasa Nayaka* the poet by the use of colloquial language and a simple narrative style creates a familiar atmosphere of rustic simplicity and innocence, love and sacrifice and captures the poignancy that one experiences in the original English poem. *Konarka* (1919), considered to be his best creation, is an account of chivalry and romance and of Orissa's past glory. Nilakantha has written a number of songs for children such as Mo Tiki Ghara (My small Home), Sapua Kela (The Snake Charmer), Mahatma Gandhi, Mo Raja (My king), Machhi O Budhiani (The Fly and the Spider). In all these poems the poet subtly communciates the moral lessons of life. The naturally flowing rhythm and the musicality of the simple words reach the children in a communication process of urgency and intimacy. Besides these, Nilakantha has adapted the *Bhagavata*, the *Ramayana* and the *Mahabharata* for children. In all his writings as in the life, he has always been a seeker of truth and of the values which ennoble human existence.

J.K.B.

DAS, OMIOKUMAR (Assamese; b. 1905) had his education at Tezpur and Calcutta and passed B.A. from the Calcutta University. While a student, he was attracted to the literary activities organised and pursued by the Assamese students studying in Calcutta. They had earlier established A.S.L. club in Calcutta. Lakshminath Bezbarua, the doyen of the Assamese literature, was also residing in Calcutta; he was the central force and inspiration to the young students. Lakshminath had been publishing an Assamese monthly, called *Banhi* since 1909 and after a few years of its publication when he shifted permanently to Sambalpur in Orissa for his business in 1917, the responsibility of publishing *Banhi* fell upon young Omiokumar and his friends. Though Lakshminath remained its editor, all the works relating to the publication of *Banhi* were carried on by these young men.

Omiokumar revived its publication under his editorship in 1934 from Gauhati. Thus *Banhi* was the instrument for his journalistic and literary career. Under his editorship *Banhi* introduced many new literary trends and became a vehicle of literary information and criticism. He wrote and published a number of articles on English and other European literatures in the form of adaptation and abridgement, which, later on, were compiled and published under the title *Banhir Pratiddhvani*.

While studying in Calcutta he was attracted to the teaching of Brahmo-Samaj and in his thought and belief he retained it till his last days.

He was also attracted to the freedom movement of India, particularly to the personality of Mahatma Gandhi and joined the movement and courted imprisonment more than once. His faith in Gandhiji was so deep that he translated *My Experiment with Truth*, into Assamese under the title *Mor Satya Anvesanar Kahini*, which turned into a classic in Gandhian literature in Assamese. He also wrote a monograph on the historic fast of Mahatma Gandhi.

As he was in active politics, he had to lead a busy life full of daily routine and could not devote enough time to literature. He was elected to the Assam Assembly three times and was a minister for many years. While he was in charge of education, he tried to introduce basic education, established a number of junior and senior basic schools.

After his retirement from active politics he published a biography of Gandhiji for the students of the age group of 9-14. He also translated *Toward Universal Man*, a UNESCO publication, into Assamese.

His humanitarian approach and broad outlook mark his essays, which are simple in structure and racy in style. His mentioning of events connected with the Mahatma's Assam tour creates interest in the mind of the readers.

B.S.

DAS, PITAMBARA (Oriya; 18th century) was born of a

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Brahmin namely Balukesvara Das, in a village on the bank of the river Rusikulya in Ganjam district. He was a house-holder Vaishnava living on alms and the chanting of the holy name of God, yet he acquainted himself with the contemporary and ancient Oriya and Sanskrit literature. He was endowed with superb memory and imaginative power which was exhibited in his epic *Nrisimha Purana*. He has been regarded as one of the most outstanding Purana creators in the Oriya language.

The *Nrisimha Purana* is divided into seven parts each named as 'Ratnakara' (the treasury of jewels). It differs from the original *Nrisimha Purana* in Sanskrit in its main structure. The main plot of this Purana is not the story of Hiranyakashipu, Prahlada and the Lion-incaration of Vishnu, but of Vishnu and Ananta (serpent bed) born as two sons of a Brahmin King of Badrika namely Krishna Ballava, taking the names of Nrisimha and Shesha respectively. Prince Nrisimha in his youth, had to face an archery contest to win the hands of the beauty-queen Lakshmi. Mura and Daruna, two demon brothers who oppressed heaven and earth, were killed by Nrisimha and Shesha.

The story of the temptation of Shuka, the ascetic, by Menaka, is very interesting. The story of Manu, an allegory of Jiva (soul) and Parama (cosmic soul) and a strange mystic episode are equally enjoyable. The mysticism revealed in the seventh and last chapter is unintelligible to the common man though the simile is given in the most common vocabulary. The poet also narrates the episode of the traditional story of Hiranyakashipu, his destruction by Nrisimha, the lion incarnate of Vishnu and the killing of Kamsa by Krishna in the last chapter.

The epic is a mirror of contemporary social conditions, cultural and religious, of Orissa. The poet tried to show how all the religious streams of his age have been assimilated into the Jagannath cult, where all differences of caste and creed vanish. He has also glorified Lord Jagannath, Vishnu, Nrisimha and Buddha as identical God-head.

Do.S.

DAS, PURUSHOTTAMA (Oriya; b. 1550, d. 1600), poet and author of *Kanchi-Kaveri* (published 1906) was the grandson of Baruna Das and son of Bhagirathi. A gopala (literally, rearer of cows) by caste, he was a resident of Puri where he served as the keeper of accounts in the kothabhandara (general store) of the temple of Lord Jagannatha. This accounts for his personal experiences regarding the festivals and other ceremonies observed in the temple regularly, as manifest in the lines of the *Kanchi-Kaveri*. He was conversant with the facts of history and the myths and legends connected with the deities as well as the Gajapati Kings of Puri.

Das will be ever remembered for his long narrative poem, *Kanchi-Kaveri*, describing the military conquest of Kanchi (Ist century) by the Gajapati King Purushottama Deva of Orissa. The myth connected with the movement of Jagannatha as an unseen power ahead of the national army of Orissa, the legends of Maniki Gauduni (literally, the cowherd woman, Maniki or Manika), who sold curd to the Lord, and the King's love, romance and marriage with Padmavati, princess of Kanchi, have all been woven with great artistic skill into this kavya, rendering it into a piece of successful historical literature in verse. Very much in conformity with his own devotional statement that Jagannatha is the Monarch of Orissa, the kavya has been conceived as a manifestation of His all-pervading superpower that works through His agent, Gajapati King; but the poet in him depicts the Lord as a character, a veritable jolly horseman of the King's cavalry. The importance of the work also lies in the graphic and lively descriptions of the details of warfare. For its success in its experiment with a historical theme, its novelty in depicting Jagannatha as a character in human flesh and blood, and finally as the artistic record of a war, Das's *Kanchi-Kaveri* stands out as a unique and pioneering work. It has been translated into Bengali. His other work, *Gangamahatmya* (Greatness of the Ganga), a puranic kavya on the mythological theme of the first flow of that sacred river was popular enough to be printed in Bengali script for use among the Bengali readers. *Mriguni Stuti*, *Dutia Osa* and *Gundicha Bije* are also ascribed to his authorship.

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G.C.U.

DAS, RAGHUNANDAN (Maithili; b. 1860, d. 1945) was a poet, dramatist and prose writer. Born in a Karna Kayasth family of Sekhvan (in district Madhubani) Bihar he began his studies through Persian-Urdu and afterwards acquired the knowledge of Sanskrit, Brajbhasha and Hindi. He worked on different posts under several patrons belonging to the Darbhanga Raj. One of the literary stalwarts of the late 19th and the early 20th century, he inspired several senior as well as young writers to enrich their mother tongue. In recognition of his contributions to the language, All India Maithili Sahitya Parishad conferred upon him the title of 'Sahitya Ratnakara' in 1936. He was a versatile writer. He wrote such diverse poetical works as *Subhadra Haran* (written-1938, published posthumously-1959), a Mahakavya *Vir-Balak*, a Khandkavya, *Maithili-Bal Siks*, children's books and different Vratakathas, as well as dramatic works like *Mithila Natak* (1923), *Dutangda-Vyayaga* (1932) and *Sudarshan Natak* (unpublished). Besides these many of his poems and prose writings were published in journals and anthologies. He translated the *Uttar Ramcharita* (unpublished) or Bhavabhuti and also wrote three plays in Hindi, viz. *Bharthari*

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Nirveda, *Savitri Satyavan* and *Pavas Pramod* (all still unpublished).

The poet's major work, *Subhadra Haran* is an epic in thirteen cantos, and written strictly according to the convention of Sanskrit Mahakavya; it centres round the famous episode of Arjuna's adventures in exile resulting in his marriage with Ulupi, Chitrangada and Subhadra. The prominent sentiment of love in the epic is tinged with the sentiment of heroism. The poet's superb descriptive skill, narrative flow, imaginative flight, organisation of the story element and versification are quite in keeping with the norms of a true epic.

Another great contribution of Raghunandan Das was *Mithila Natak*. The theme of the play is conflict between Kaliyuga (The age of Kali) and Mithila which stands for virtues (Kali for vices). The playwright has handled the plot successfully in spite of its imaginary and complex nature. It is important for its didactic nature, its direct reflection on the influence of contemporary Parsi theatre on Maithili drama.

R.J.

DAS, RAMA (Oriya; b. 1736, d. 1793) was born in a Brahmin family in the village of Dura in Mahuri state of Ganjam district. His father was Lachmana Das. Rama Das is known as the author of *Dardhyata Bhakti Rasamrita* (Aesthetic bliss of firm faith in God). The life and devotional career of more than fifty devotees and saints of Orissa and other parts of India, have been depicted in the work. They are mostly historical and puranic personalities such as Bali, Harishchandra, Balaram Dasa, Jagannath Dasa, Kabir, Krishna Dasa, Raghunath Dasa and many others. The work is so popular in Orissa that every Oriya villager keeps a copy of it and reads it along with the *Bhagavata* of Jagannath Dasa.

The stories also supply many reliable and useful historical data about the reign of kings—Kapilendradeva, Purusottamdeva and Prataparudradeva of Orissa.

Again, these stories have been narrated in a very simple, but thrilling language and the style of description is appealing.

The other kavya of Rama Das is *Rama Rasamrita* which deals with the life and glory of Ramachandra, the divine incarnation of Vishnu in human form.

Do.S.

DAS, RAMA (Assamese; b. 1909), a writer of short stories in the thirties of the present century, is a story-teller of great power. His primary concern is with the intoxication of love of men and women belonging to the aristocratic and upper middle-class society. Before Rama Das, Lakshmidhar Sarma wrote a few stories of this kind.

When Rama Das started writing stories, Freudian analysis of love and other mental states were slowly but steadily penetrating the minds of the young writers of fiction. Das must have been influenced by Freud's concept of Id and libido.

Rama Das was a regular contributor of short stories to *Awahon*, a monthly journal of repute first published in 1929 from Calcutta under the patronage of Nagendranarayan Chaudhury. This brought him fame and popularity.

Pre-eminently a writer of love stories, Das selects his characters from the aristocratic and upper middle class society and represents their habits and characteristics in forceful and lucid prose. The background of most of his stories is Shillong with its lake, water-falls and attractive natural scene of the rows of whistling pine trees.

'Barsha Yetia Name' (When there is a summer downpour) is a fairly long story which narrates the romantic adventures of a young lecturer Jayanta who moved from one house to another with a view to meet the girls he knew intimately. After walking for some time he at last came to Chitra's dwelling, where he found Chitra's mother lying ill and Chitra in her kitchen. There was heavy downpur outside. He spent some time with Chitra and when he returned home, he felt his nerves vibrate with a thrill of pleasure.

'Achal Taka' (A Counterfeit Coin) is a well-knit story depicting the love of Dr. Barua for Mini Andrews, who one day stood helpless in front of the counter of the Post Office when the clerk refused to accept the rupee she offered him. To save her from embarrassment Dr. Barua gave her a rupee. Mini's heart was filled with gratitude for the young stranger with whom she became intimate soon. They met again in the most attractive natural surroundings of Shillong and knew each other most intimately.

Some other stories, such as 'Jahnabi', 'Jibanar Erati' (One night in life), and 'Prem Aru Prithibi' (Love and the earth) describe the maddening power of love in attractive circumstances.

Rama Das has written also a few stories which deal with topics other than sex but the number of such stories is small. The most outstanding of this kind of stories is 'Abui Maya' (Inexplicable affection) which deals with the love and affection of a fallen woman for a tender-aged boy. The story is narrated in the simplest possible language, suggesting thereby the simplicity of the boy and the sincere affection of Seuti Bai who ultimately committed suicide.

Rama Das is a writer of rhythmic prose. His sentences move easily like the slow current of a rivulet revealing a background against which human sensibilities shine. His rhythmic prose, pregnant with attractive emotional content can easily carry the reader to the end.

T.G.

DAS, SAJANIKANTA (Bengali; b. 1900, d. 1962), son of

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Harendralal Das, took his B.Sc degree in 1922 from the Scottish Church College, Calcutta. Shortly thereafter he joined *Sanibarer Chithi*, a literary journal and from the 11th number he became the editor. He had connections with other journals like *Pravasi*, *Bangashree*, *Alaka*, *Sahitya Parishad Patrika*. He wrote satirical poems and composed songs for the films. His book on the history of Bengali prose (1946) and his biographies of men of letters were carefully written and earned him reputation as a scholar. But to the posterity he will be remembered as the editor of *Shanibarer Chithi* in which he continuously lashed out at anybody he considered to be in the wrong; in doing so, the bounds of decency were not always strictly maintained. The journal and its editor were considered notorious by a large section of the reading public but that could not stop Sajanikanta from hitting persons like Rabindranath, Ramananda Chatterji and Subhas Bose in his writing. He had also the keen sense of the connoisseur and brought into limelight authors like Bibhutibhusan Banerji, Tarasankar Banerji, Banaphul, Pramathanath Bisi and many others. His prose, suited for satirical attacks, made him more feared than respected. In his later years, because of his organising talents, he was made the president of the Bangiya Sahitya Parishad for ten long years. He founded a press and a publishing firm also. His books were well received in his time. They are *Path Chalte Ghaser Phul* (1929), *Manodarpan* (1931), *Madhu O Hul* (1931), *Rajhansa* (1936), *Alo Andhari* (1936), *Keds O Sandal* (1940), *Panchishe Baishakh* (1942). These were all poems. He also wrote short stories–*Kalikal* (1940) and *Akash Basar* (1944) are two collections of them. Of his novels, *Ajay* (1929) and *Mrityuduta* (1944) were popular. But these have not left any lasting impression in the field of Bengali literature. He edited along with Brajendranath Banerji classics from Bengali literature in 27 volumes including the works of Raja Rammohun Roy, Bankimchandra, Vidyasagar and many others. Apart from his editorial works, he will most probably be remembered for some of his poems of great literary value like one written on Tagore's death, 'Banaspatir Mrityu'.

So.B.

DAS, SARALA (Oriya), the great epic poet of Orissa, was a contemporary of famous Oriya emperor Kapilendra Deva (1436-1466). He was born Kanakabalipur or Kanakpur Padna, near Jhankad, in the Cuttack district, at a distance of about 60 Kms from the present Cuttack city towards the east. He belonged to a farmer's family.It is said that he lost his parents at an early age and grew up under the care of his elder brother. His real name was Siddheswar Parida. He assumed the name Sarala Das ('Das' meaning a servant) as a mark of respect to Goddess Sarala (the famous deity at Jhankad) under whose blessing, it is said, he was gifted with poetic power. Sarala Das is generally considered the Father of Oriya literature, because even though in one form or the other Oriya literature had been existing earlier for about 300 years, it was mainly in the form of short compositions by Siddha and Natha poets and in proverbs, riddles and bachanas. Sarala Das was the first powerful poet who gave a shape to the language and created the first substantial Oriya literature. He wrote 3 books—*Bichitra Ramayana*, *Mahabharata* (in 18 vols), and *Chandipurana* in that sequence by his own admission, based on three great epics of the Hindus: the *Ramayana*, the *Mahabharata* and the *Bhagavata* respectively. The first one deals with the later part of the Ramayana known as 'Uttarakanda', beginning with the banishment of Sita from Ayodhya. It continues the narration till the end of the *Ramayana*. But for many years the scholars were only vaguely aware of such a work and its many translations in Telugu, and the first definitive edition of *Bichitra Ramayana* from palm-leaf sources was prepared by Satchidananda Mishra in the seventies and the book was published in 1980. The second work the *Mahabharata* was the poet's greatest achievement. It has not only made the poet a household name in Orissa, but it has given him status as the greatest Oriya epic poet.

The book is framed on the original *Mahabharata* though vastly changed, retold and localized, almost making it an original work. The first definitive edition of the *Mahabharata* was prepared in the forties by Artaballav Mohanty and the monumental work was published by the cultural Affairs Department of Government of Orissa in the sixties. Recently a part of the *Mahabharata* was re-edited with corrections and emendations by K.C. Sahoo, and the book was published in 1978. Sahoo has edited *Chandi Purana* and it was published in 1984. This is otherwise called *Debi Bhagavata*, and it deals with the killing of Mahisasura by Chandi. Like his *Mahabharata* this is also heavily localized and it testifies to the popularity of Shakta cult and the worship of Mother Goddess (Devi) throughout Orissa.

Sarala Das borrowed from Sanskrit, but what he ultimately produced were three original books of great artistic merit. This has been particularly the case with the *Mahabharata*. From one point of view all three were excellent documents of contemporary Orissa, not only political, but also social, cultural, and religious. That was a time of great glory and pride for the Oriyas as a nation, as well as a time of intrigues and tension. All that has been reflected in Sarala's works. Secondly, the immense strength of the compact, organic, village-based 15th century Oriya social life and its highly idiomatic and living, colloquial language, have provided an equal strength and livingness to Sarala's works, and to his style. In fact Sarala Das created Oriya language, gave it a shape

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and defined it for future generations as Chaucer did for English or Dante did for Italian.

Jo.M.

DAS, SURYANARAYAN (Oriya; b. 1908) was born at Dasarathpur in Ganjam district of Orissa. His father Balukeswar Das was an elementary school teacher and was known as a Pandit in Sanskrit and Oriya and was a proficient mathematican as well. Suryanarayan passed M.A. in Oriya as a private candidate from Utkal University in 1946-47.

Suryanarayan is a dedicated journalist, a writer, an historian and a research scholar. He acted as special correspondent of the United Press of India from 1931 to 1944. He was the founder of the Utkal Journalists' Association and was its president from 1945 to 1965. For a long time he has been a member of the Indian Federation of Working Journalists.

He has written about eighty books both in Oriya and in English. His writings include history of Oriya literature, history of Orissa, grammar of the Oriya language, biographies of eminent personalities and religious reformers and treatise on the *Gita*. For his history of Oriya literature he was awarded prizes by the Orissa Sahitya Akademi and the Sahitya Akademi, New Delhi. His love for Orissan Culture and literature is unrivalled.

The following are some of his published books worth mentioning: *Oriya Sahityara Parichaya* (A synopsis of the history of Oriya literature), *Shri Jagannath Mandir*, 1966 (The temple of Lord Jagannath), *Paika Bidroha* (The revolt of 1817 in Orissa against the British rule), *Unabimsha Shatabdir Orissa*, 1969 (An account of the socio-economic and political conditions of the Orissa of the 19th century), *Orissare Swadhinata Sangramer Itihas* (History of the freedon-struggle in Orissa), *Oriya Sahityar Itihas*, 4 Vols. 1963, 1965, 1966 (History of Oriya Literature), *Deshaprana Madhusudan*, 1971 (Biography of Madhusudan Das), *Utkalmoni Gopabandhu*, 1976 (Biography of Gopabandhu), *Kabibar Radhanath Otanka Sahitya* (Life and literature of poet Radhanath), *Orissare Sepoyee Bidrohar Jhalak* (Glimpses of the Sepoy Mutiny in Orissa), *Raja Rammohan Roy* (Biography of Raja Rammohan), *Shri Ramanuj Charita* (Biography of Ramanuja), *Shri Nimbarka* (Biography of Nimbarka), *The Temple of Jagannath* (English), and *The History of Greater Orissa* (English).

P.P.

DAS, UPENDRAKISHORE (Oriya; b. 1901, d. 1972) was born at Cuttack in a cultured aristocratic family. His father, grandfather and great grandfather served under the British as Deputy Collectors in the early period of their rule in Orissa. While he was a student of B.A. degree Class in Ravenshaw College, Cuttack, he plunged into the non-cooperation movement. As a devoted political worker he engaged himself in the socio-political activities in rural areas for ten years from 1921 to 1931. But Upendra kishore by temperament was an artist since his childhood, and as such was inclined to art and poetry. Gradually the artist in him gained the upper hand and he became apathetic to social activities in the villages. He forsook the social services and returned to Cuttack and settled there.

He spent the rest of his life at Cuttack like a real artist, completely engaged in clay modelling, painting, writing poems, songs and stories. Besides these, he took great interest in gardening and had a small aviary at home. In pursuit of his artistic tastes and inclination he sacrificed his vast property unhesitatingly.

His first composition, a poem, was published in the *Paricharika* edited by his mother. Afterwards he got interested in writing short stories. Some of his short stories appeared in the famous journal *Baruni* in 1926, edited and published by his family members. In this journal his notable work *Mala Janha* (The fading Moon) also appeared serially. Soon after these articles were published Upendrakishore created a stir among the reading public as an able story writer.

In later years Upendrakishore wrote stories for the children and this contributed to the growth of children's literature. *Alibaba*, *Kanuri Deshare Gouri* may be mentioned in connection with these writings for children. The last named book was written in imitation of *Alice in Wonderland* by Lewis Carroll.

The last part of his life was spent in research activities and in translating Sanskrit works such as *Meghaduta*, *Gitagovinda* and *Bhagvata Gita*. He sought to establish a research institute named Prachya Vidya Samiti for the publication of ancient works of literature. In pursuit of this he made prose rendering of *Vishnu Purana* and *Shrimad Bhagvata*. These works were of literary value, but have not unfortunately seen the light of the day.

J.B.M.

DAS, UPENDRANATH (Bengali; b. 1848, d. 1895) was an eminent Bengali dramatist. He was the eldest son of Shrinath Das, advocate, Calcutta High Court. Upendranath studied in Calcutta Sanskrit Collegiate School. He was married at the age of twelve in 1860; but he lost his first wife within seven years and remarried a widow in 1867. This marriage brought a lot of displeasure among his relations. He gave up his formal study, but had acquired a good knowledge of the English language. He brought out a newspaper in English. Later on he joined Bengali drama movement in 1874 and started writing plays in Bengali.

His two plays, *Saratsarojini* (1874) and *Surendrabinodini* (1875) created a lot of sensation among the freedom

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loving people of Bengal. It was full of anti-British sentiment, and registered a strong protest against the British torture.

The main theme of *Saratsarojini* has been expressed in the songs of the characters of the fairies in the play. *Surendrabinodini* was dedicated to Dwarakanath Vidyabhushan, a teacher of the Sanskrit school who used to inspire Upendranath to write this type of plays. This play was, however, written on a real fact and character. The main character of the play, an oppressive British magistrate, was drawn after a real British magistrate of the district of Hooghly, Bengal. The British magistrate of the play, was killed in the hands of some prisoners. A few words from the dialogue of a prisoner endorse the spirit of the play beautifully: "It's next to impossible to bear limitless torture of the English any more. Either we shall tear off the chain or we shall die."

The play was staged. And on the 4th March, 1876 Upendranath along with Amritlal Basu, another important figure of the same field were arrested on the charge of obscenity but on the 27th March, 1876 they were released by the order of the High Court of Calcutta. The government enforced Dramatic Performances Control Bill immediately. Thus *Surendrabinodini* became historically important. Upendranath went to England to study law but came back without success in 1888. He wrote another play, *Dada O Ami* (1886). This is a farcical comedy written after an English farce *Brother Jill and I.*

Upendranath was appointed Director, Great National Theatre, Calcutta in 1875.

Na.S.

DAS, YASOVANTA (Oriya; 15th/16th century) was born to Jagu Mallika and Rekha Devi. From his childhood he had strong faith in God. He occupies a special position among the devotees and poets of medieval Orissa. He was very fortunate to find a place among the Five Associates. After coming into contact with Chaitanya he led a spiritual life.He fascinated not only devotees but also the Gajapati King, Prataprudradeva.

Yasovanta composed many bhajanas in Oriya explaining the first principle of Pinda-Brahmanda. Among his compositions on Brahmajnana *Malika* and *Govinda Chandra Tika* are famous. In the *Malika*, Yasovanta has described the 'Lokadharma' of Kali Age, when the minds of the people have become covered with ignorance and darkness. They have been deeply self-willed, without realising the importance of paying respect to their parents, preceptors and superiors.

Yasovanta Das is now remembered only through his ballad of *Govinda Chandra*, sung by the mendicants of the Yogi caste. Govinda Chandra, a prince from Bengal, renounced royal comfort, his wife and son, for ascetic life, strangely enough on the advice and persistent persuasion of his own mother Mukta Devi. The prince's yogic guide was Hadipa, a scavenger, from whom he learnt about the worthlessness of worldly pleasure which is nothing but transitory. All this fitted very well into the ascetic and cosmopolitan aspiration of the five comrades and was, therefore, taken up by Yasovanta for popularisation among the masses.

His *Svarodaya* describes the ways for the accomplishment of the objective. *Prema–Bhaktigita* is a valuable work on 'Jnana-mishra-bhakti'. Having placed Balabhadra, Subhadra and Jagannatha in the body, Yasovanta has introduced the first principle of creation, the existence of Brahma and the birth of Yogamaya. In the *Yantraboli*, vivid description is given of the guhyachakra, lingachakra, nabhichakra, hridayachakra, kanthachakra and lalatachakra and the existence of paramatma in them. In the *Divyadehi*, *Loigita* and *Atmaparache Gita*, Yasovanta has indicated the ways for Bhakti. He was also an expert in Sanskrit. This is revealed from many of his writings. Many things are told about the occult power of Yasovanta Dasa. Once a king, having been greatly pleased with his extra ordinary power, married his daughter Anjana with Yasovanta. His two famous disciples were Sudarshana Dasa and the Yavana Salabega.

Ni.M.

DASA LITERATURE (Kannada) played an important role in Karnataka from the 15th century onwards. Haridasas were the staunch devotees of Vishnu. The exact beginning of Haridasa literature is still a controversial subject. Belur Keshavadasa, the author of *Karnataka Bhaktavijaya* held the opinion that Achalananda Dasa is the earliest who belonged to the 9th century. But, when we study some of the compositions of Achalanand Dasa quoted by Belur Keshava Dasa, we cannot consider them to be so early on the basis of the structure of the language. Added to this, a later discovery has shown that a composition with Achalananda Vittala as ankita mentions the name Madhvacharya who belongs to the thirteenth century. Further, from some of the stray palm leaves available with the successors of the so-called Achalananda Dasa, it has come to light that there was one Achalananda in the 9th century at Turuvekere who had the blessings of Panduranga Vittala. He is said to have established a number of branches of his mutt in several parts of Karnataka. The palm leaves do not say anything about his contributions to Kannada. Hence, it may be inferred that this Achalananda of 9th is different from Achalananda Dasa with 'Achalananda Vittala' as his ankita, who is definitely later than Madhavacharya. Naraharitirtha who was a contemporary of Madhvacharya and who was also one of his immediate desiples is considered as the originator of this movement by the 13th century itself. But the available songs ascribed to him have different ankitas such as 'Narahari' and

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'Raghupati' and there are considerable interpolations also. Some of the Kannada songs written in praise of Naraharitirtha are mainly devoted to his achievement of bringing Mula Rama Vighraha from the treasury of the king of Kalinga, where he served as a regent for sometime. If he were the precursor of Haridasa Sahitya, his name would not have been ignored by his admirers. Even the vast interval of more than a hundred years between Naraharitirtha and Sripadaraja is put forth as one of the unfavourable evidences to accept him as a pioneer in this field. A few are of the opinion that there was a band of devotees known as Adyas who are said to have played a prominent part in starting this religious movement. In view of many of these uncertainties facing us, it is desirable for the present to rely upon the oft-qutoed sloka which speaks highly of Sripadaraja, Vyasaraja, Purandara Dasa and Vijayadasa as the luminaries of Haridasa literature. (Namah Sripadarajaya namaste Vyasayogine, namah purandararyaya Vijayaryayate namah) Sripadaraja (1404-1502) belonged to the 15th century and he was a much honoured pontiff of the day whose mutt was at Mulabagilu.

He was held in high esteem by the followers of Madhva religion as a great scholar in Dvaita philosophy and his Sanskrit work is known as Vagvajra. He was equally respected by Saluva Narasimha who was also one of the rulers of Vijayanagara empire. Above all, we are fortunate to have a good collection of his Kannada compositions comprising the different forms of Haridasa Sahitya such as as Kirtana, Suladi, Ugabhoga, Vrittanama and Dandaka where he has used 'Ranga Vittala' as his ankita. It seems to be quite appropriate to acknowledge Sripadaraja as the pioneer of Haridasa literature. It was already two hundred years since Madhvacharya began to propound his philosophy and established his religion. By this time there were sufficient books in Sanskrit on Dvaita philosophy. There was a need to spread the message of Madhavacharya to his followers in Kannada. The bold step taken by Sripadaraja to introduce the system of singing Kannada songs at the time of worshipping the God after the time-honoured rituals, gradually paved its way for propagation of the Madhva tenets among the people. Sripadaraja's compositions abound with his personal feelings towards his deity as well as with the philosophical doctrines of his Acharya. Special mention may be made about his *Bhramaragita*, *Venugita* and *Gopigita*. His songs cover a good deal of *Srimad Bhagavata*. Just at this time, Annamacharya, the well-known devotee of Lord Venkateswara of Tirupati, had begun to compose his 'kirtanas' in Telugu in praise of God. Taking all these factors into consideration one could, without reservations, accept Sripadaraja as the sole inspirer and pioneer of Haridasa literature. The popularity of this new movement is further established when we realise how Vyasaraja, another eminent pontiff of Madhva order and the ardent disciple of Sripadaraja, came forward to contribute his mite to the early beginnings of Haridasa literature by his devotional songs. Vyasaraja (1447-1539) was a great scholar in Sanskrit and his three great works, viz., *Tarkatandava*, *Nyayamrita* and *Chandrika* are in Sanskrit. Nevertheless his love for Kannada was equally great. Like his teacher Sripadaraja, Vyasaraja won the love and admiration of a large circle of men, consisting of a galaxy of Sanskrit scholars from all over India and the rulers of Vijayanagara empire. He lived at a time when this Hindu empire of the illustrious king Krishnadevaraya reached a high point of glory. Vyasaraja went a step further in serving Haridasa literature by organising a band of Haridasas exclusively set apart to teach the profound truths of Madhva philosophy as well as to make the people realise the importance of a pious and righteous life. Luckily, he came across devoted disciples like Purandaradasa and Kanakadasa who were also in search of a master who would fulfil their thirst for the realisation of God and bless them with a glorious spiritual life. Purandaradasa had given up all his wealth of his own accord and was determined to dedicate the rest of his life to the service of God. Similarly, Kanakadasa, who was well situated in life, had become a Haridasa after realising that pomp and pleasure were temporary. It is quite natural that any movement would get an impetus by such people who had an urge to serve a great cause. In course of time this fold of Haridasas came to be known as 'Dasa Kuta'. Even Vadiraja who was one of the mathadhipatis of Udupi, was inspired by Vyasaraja when he had the occasion to stay with him for sometime. Vadiraja was proficient in Sanskrit and he had already written a number of eminent works in Sanskrit expounding the philosophy of Madhvacharya. One can see the same depth of scholarship and approach in his Kannada compositions as well. However, his kirtanas are full of feeling and rich experience. Vyasaraja had 'Sri Krishna' as his mudrika and Vadiraja had 'Hayavadana' who was his diety of worship. When we just look at the contributions of these three pontiffs, we observe that Vadiraja had the unique quality of dealing with the most abstract philosophical topics also in simple words through popular metres. Apart from hundreds of Kirtanas, Vadiraja's independent works, *Vaikunta Varnane*, *Lakshmi Shobhane* and *Bhramaragita* are fairly lengthy and profound in content.

Even though the 15th and 16th centuries are said to be the golden age of Haridasa Sahitya so far, we are able to mention only two names with certainty viz., Purandaradasa and Kanakadasa, who did their best to build up the reputation of Haridasa literature. One other name which is less known, is Vaikuntadasa of Belur. Though he was a Srivaisnava by birth, he too became a Haridasa and a few Kannada compositions which are available bear 'Vaikuntha' as his ankita (nom-de-plume). He did not stir out of Belur. It is said that he had the blessings of Sri Krishna

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who danced before him as an enchanting child. Both Vadiraja and Kanakadasa have paid great tributes to Vaikunthadasa. It is likely that both Purandaradasa and Kanakadasa have overshadowed the existence of other Haridasas in this creative period. Purandaradasa is known to have composed 75,000 songs dealing with the several aspects of devotion. It is rather regrettable that we have secured at present only a thousand of his compositions. Even among these, a good number seem to be interpolations. His sons too are said to have composed songs like their father. Evidently, many of their compositions might have been included in this number. However, there is no doubt that Purandaradasa is unrivalled among the Haridasas. Vyasaraja himself has praised his disciple that Purandaradasa is the foremost among this fold who was a sincere devotee of Sri Hari. This judgement of his master holds good even to this day. A survey of the compositions of Purandaradasa reveals to us that he has covered a good deal of subjects covering both the spiritual and general aspects of life. Many of his songs are highly emotional, because they depict his own struggles for the realisation of the God. In a way, they are so personal that we can understand his agitated mind and his determination to attain his goal. Though there are a good number of songs confined to the exposition of Madhva philosophy, he has to his credit as many compositions which are universal in appeal. Purandaradasa had a broader vision of society around him and his mind responded immediately to the shortcomings of human beings. Though the content of his writings is didactic, it receives a poetic touch in his hand when he conveys it with apt words and rich similes. The individuality of Purandaradasa is his inimitable gift for expressing the most abstract thoughts in simple words which can open the eyes of common men. Vyasaraja is said to have called his rich collection of compositions as Purandaropanishat which is a fitting compliment indeed!

Kanakadasa (1509-1607), the other illustrious Haridasa of this period whose ankita is 'Kaginale Adikeshava' is not only a saint but also a reputed poet. *Mohanatarangini*, *Nalacharite Haribhaktisara* and *Ramadhanya Charite* are his works written in an easy, understandable style. Since he was a non-Brahmin by birth, he at times becomes pungent when the orthodox people show their preference to high caste. By nature, he is frank in his words. He does not spare any of the so called religious people. The other marked feature of his compositions is their intellectual content which is most apparent in his riddle-like songs called 'mundiges'. Even to this day, many of these compositions remain unsolved. On account of the leading role played by the liberal pontiffs like Sripadaraja, Vyasaraja and Sri Vadiraja on the one hand, and the dedicated Haridasas like Purandaradasa, and Kanakadasa on the other, this period is aptly recognised as the best part in Haridasa literature. This glorious period which has laid a firm foundation for the growth of Haridasa Sahitya seems to have come to a standstill due to the downfall of Vijayanagar Empire by 1565.

Although an interval of more than a century between Purandaradasa and Vijayadasa (1687–1755) is considered barren by the scholars of Haridasa Literature, we cannot but mention the name of Mahapati Rao (1611-1681) of Kakhandaki who has to his credit not less than six hundred compositions written on the model of the early Haridasas. He is isolated from the fold of Haridasas by the traditional people since he laid great stress on Yogamarga and due to other relgious considerations. Whatever these differences may be, the credit should go to Mahipati Rao and his son Krishna Rao who have kept up the tradition of Haridasa Literature in their own way.

Later, we come across a legion of Haridasas beginning with the latter half of 17th century among whom Vijayadasa stands foremost. Looking at the religious circumstances prevailing at that time, one cannot deny that the installation of Brindavanam of Raghavendra Tirtha at Mantralaya was a great inspiring force for the renaissance of Haridasa under the leadership of Vijayadasa. Even the sloka already quoted bears sufficient evidence for this inference. Vijayadasa belonged to Ceekalaparavi situated in Manvi taluk of Raichur district. He came from a poor family. The unfavourable circumstances in his life led him to go to the distant Kasi (Benaras) twice. When he was there for the second time, he had the initiation by Purandaradasa who appeared in his dream. He got the ankita 'Vijaya Vittala'. He is supposed to be the youngest son of Purandaradasa, known as Madhvapati, born again with a mission to complete the remaining 25,000 compositions of his father to round up the figure into five lakhs. Just as in the case of other Haridasas, he is also considered to be the reincarnation of Bhrigu. Coming to the merit of his compositions, they are replete with all the important doctrines of Madhva philosophy. His songs are lyrical and touching. Apart from contributing his mite to the rich treasure of Haridasa literature, Vijayadasa has done yeoman service in reviving the 'Dasa Kuta'. He had the fortune of having a number of disciples who cooperated with him in this noble and sacred task. Among these mention may be made of Gopaladasa (Gopala Vittala), Kallur Subbannadasa (Vyasa Vittala), Mohanadasa (Mohan Vittala), Seshagiridasa (Guru Vijaya Vittala), Prasanna Venkatadas (Prasanna Venkata) and Igi Venkatacharya (Casndeva Vittala).

Gopaladasa (1721-1762), who was one of the beloved disciples of Vijayadasa, initiated his brothers also into the fold of Haridasas and at the direction of his spiritual master, he initiated Srinivasacharya of Manavi who became well known as Jagannathadasa. Jagannathadasa, in his turn gave diksha Haridasa and to a number of others. This second phase of Haridasa literature spreads over several years, approximately commencing with 1687

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and running up to 1809. While the centre of the early period of Haridasa literature happened to be the capital of Vijayanagar, the second phase had its centre as Mantralaya and it covered a large area all around Raichur, Gadval, Rangalakote, etc. Manvi, Gadval, Darnu, Modalakallu, Iji, Uttanur, Venisomapur and such other nearby places had the privilege of giving birth to eminent Haridasas. The literary output of these servants of God is also valuable and voluminous. Next to Vijayadasa, Jagannathadasa's (1728-1809) contribution is marked by its variety and content. His songs are few and his approach is always philosophical. His rich knowledge of Sanskrit works about Dvaita philosophy has found its vent in his major work *Harikathamritasara*. This is a work written in Bhamini Shatpadi containing 32 chapters. Each one of the chapters is devoted to the exposition of Madhva philosophy. One can easily estimate the importance of this technical work which has several commentaries both in Kannada and Sanskrit. The profound scholarship of Jagannathadasa is the soul of this valuable work. The 'Tatvasuvalis' which amount to hundreds in number are noted for adopting the most popular metre known as 'tripadi' to convey the highest spritual truths relating to Dvaita Siddhanta. Among the remaining stalwarts of this period, Prasanna Venkatadasa (1680) deserves our consideration. Though he belonged to Kakhandiki, his activities centred around Bagalkote. Apart from being the author of several kirtanas, he is well known for his rendering of the first half of the 10th Chapter of *Srimad Bhagavata* into Kannada wherein he has used a number of popular metres in Kannada. Vyasatatvagna (1750) with Vasudeva Vittala as his ankita is noted for compositions on Sri Krishna. In some of his songs, Madhura Bhava has a predominant place. He lived at Venisomapur where he installed the image of Venugopala in a temple. Unlike the previous phase, there are a number of Haridasas in this period who have upheld the Madhva religion and Bhagavatadharma in general. Though the number is large and the output voluminous, only a few are prominent in their indiviudality of style and the method of conveying thoughts. A good majority of the compositions reveal that the Haridasas of this phase had greater inclination towards the doctrines of Madhva philosophy than in expressing their personal, spiritual experience and the observation of the other aspects of life. Perhaps, it is at this period, that *Sudha*, the masterpiece of Jayatirtha which one has to read before attempting to understand the pada of a Haridasa, came into use.

We come across a few women devotees also during this period, who have written songs and some short narratives with their ankitas. Giriyamma (1750) of Helavanakatte is one among them. She was a great devotee of Ranga at Helavanakatte. Her ankita is Helavanakatte Ranga. She is considered to be an incarnation of Yashoda. Though she was married, she could not pursue the family life since her mind was always bent upon serving the God and attaining her salvation. It is learnt that she was an expert in drawing several sketches of God on the ground with 'rangavalli' by means of which she had earned the grace of God also. Lord Krishna is said to have danced before her whenever she prayed to him. Though her Kirtanas are not many, they are popular among the womenfolk even today. She has written a few works in Kannada, of which the life of Candrahasa written in Sangatya is popular. One other lady is Bhimava (1990) of Harapanahally. Though she had no formal education, she had the advantage of listening to the well known songs of Haridasas and had a good acquaintance with puranic episodes. Many of her songs are composed on the model of the earlier Hardidasas and she has to her credit a number of lengthy narratives dealing with anecdotes occurring in our puranas and other sacred works. These songs have her ankita as 'Bhimesa Krishna'. Her lengthy works are popular among the Brahmin ladies as they are related to religious ceremonies.

The tradition of Haridasa literature continues. Even to this day, all the prescribed rules of initiation are observed. The followers wear the same dress and use other means which are helpful to singing and dancing. Not only do they forget themselves while reciting the compositions of the older Haridasas, but they too have composed a number of kirtanas. One has to admit that there are more imitations of older compositions in the contemporary period. However, due credit may be given to some of these devoted Haridasas for keeping alive the tradition started centuries ago by Sripadaraja and others.

When we survey the galaxy of Haridasas spread over a period of five hundred years, we can certainly feel proud of these minstrels of God. Though their sole aim was to practise and spread the tenets of Madhva philosophy, their compositions are also valuable from the literary and musical point of view. Though they uphold the supremacy of Sri Hari, they are equally tolerant of other gods. Besides, they have the credit of cultivating the devotion of Vittala in Karnataka, in spite of their firm faith in the other forms of Sri Hari. Just as in other religious movements, they seem to be intolerant of others' points of approach which are not congenial to Dvaita conceptions. Barring such limitations and differences, one can see unabated religious fervour in these Haridasas. Their continuous struggles to realise their cherished goal are highly inspiring and moving. They have preached the eternal values of life in simple Kannada words set to different tunes and rhythms. Many of the Vedic thoughts and Upanishadic teachings are brought within the reach of common men in their own language. As the very essence of Madhva philosophy is the strong devotion to God firmly based on knowledge, Haridasa literature had the best advantage of carrying this message far and wide. The Haridasas who were itinerant by nature had the occasion

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to observe the frailties of the human mind. Therefore, they took this opportunity to analyse the weaknesses of human beings purely from the moral point of view. Hence, they taught the people in general how to make use of this life to the best advantage by following simple codes of morality such as honesty, purity and piety. They gave supreme importance to serving God wholeheartedly with sincerity and steadfastness. They emphasised the need to keep one's body, word and deed solely dedicated so as to attain the salvation. For, just a few can observe the strict rules and rituals laid down in our sacred scriptures. But the path of devotion is open to all. Haridasa Sahitya is a rich treasure of our ancient mythology and great epics. Thus the compositions of Haridasas of Karnataka are a solid and unique contribution to Kannada literature.

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G.V.R.

DASBODHA (Marathi), the best work of saint-poet Ramdas (1608-1681), is an independent treatise in verse-form divided into twenty parts (dashakas) each containing ten sections (samasas) with a total of 7752 ovis. The only reference to the date of the composition of this work occurs in the sixth part suggesting indirectly the year 1659, and all the following parts were added later on, the last one being dictated by the author just before his death in 1681. Thus, the writing of the *Dasbodha* went on for about twenty-two years, a fact which explains its variegated and loose structure.

The nucleus of the *Dasbodha* is to be found in an earlier work of Ramdas known as the *Ekavisa-samasi*, containing only twenty one sections and 1340 ovis. This work was later incorporated into the *Dasbodha*. The earlier work is more or less uniform in its character, its main theme being philosophy and spirituality. As against it, the *Dasbodha* is a peculiar combination of the poet's observation of the ways of the world, his devotional fervour, metaphysical thought, socio-political understanding and mystical experience. It is, in fact, a history of the doings and thoughts of a great thinker-saint, who was also a poet.

By the time Ramdas took to the writing of the *Dasbodha* he had acquired multifarious experience of the world and the political and social developments had moulded his thinking to a large extent. That is why the chief value of its counsels lies in the practical hints and the inspiration they give to those who aspire for direct realisation. These instructions, given in an easy style, are as refreshing and touching as direct talk, and being universal in their appeal, can be easily understood by all. There is something for everyone, and there always is some rational appeal. Here is a work written by a man of vast spiritual and worldly experience. The reader is here in personal contact with a great man who is preaching what he has actually experienced: 'He prachitiche bolile, adhi kele maga sangitale', meaning:

> This is said out of personal experience.
> First done and then preached.

The *Dasbodha* begins with a declaration that it would discuss the way of devotion: 'yethe bolila visada bhakti-marga'. And of course the core of the work does pertain to Bhakti, Bhakti in the nine-fold way for which it assigns an independent section each. Similarly, the qualifications of the seeker (sadhaka) and the realised one (siddha) are narrated at length. The general atmosphere of the *Dasbodha* is certainly spiritual and its epilogue also promises spiritual favours to its reader. But there is much more in it. Its nature is encyclopaedic. It contains sections on subjects like music and handwriting and book-making. But the main subject next in order is social and political activism. Ramdas was himself an activist and also happened to be the spiritual teacher of King Shivaji, the founder of the Maratha empire. It is because of this a few sections of the *Dasbodha* are addressed to Shivaji. In one of these Ramdas asks him to adorn his body not by clothes and ornaments, but by shrewdness and wisdom. He further asks him to be on guard as the alien rulers have been escalating oppression throughout India for a long time. And finally he tells Shivaji that God feels proud of him and that it was his duty to help his subjects, in fact, to re-establish the kingdom of God. Ramdas had watched from close quarters the miserable condition of the people throughout the country and he therefore exorted them to acquire supremacy both in worldly and spiritual matters. The way of accomplishing this was, according to Ramdas, to devote oneself to upasana, that is to say, to know the true way of meditation on God. This is indeed a matter of one's own experience. Set thyself to perform thy duty by meditating on God, and thou shalt surely succeed.

Activism is the special creed of the *Dasbodha*, and Ramdas tells us often that the ideal of life which he sets forth before others is the ideal which he had realised for himself. According to him, the ideal man is a practical man who loves to put forth effort, undertakes boldly any enterprise, and does not shun work. He is everywhere, and yet nowhere. Like the Atman, he hides himself. He tells us how in his time the tyrants had oppressed the whole land; how he gave up everything to lead a life of a saint and became the support of all on account of his great spiritual power. Says he: 'The end of human life consists in realising such an ideal.'

Thus the *Dasbodha* is a multifaceted work reflecting

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the integrated and yet variegated personality of its author. It is a great work in every way except perhaps in literary style. For the *Dasbodha* is prosaic both in style and in sentiment. Prolific writer that he was, Ramdas seems indifferent to poetical form and rides rough-shod over diction, bending it as he likes. But the fame of the *Dasbodha* rests upon its substance rather than upon its form. Ramdas could, of course, when occasion arose, rise to literary heights and write some very fine poetry. The delineations of the softer emotions of devotion in the *Dasbodha* are certainly poetical. The entire section on Friendship with God (Sakhya-bhakti) for example is a masterpiece of devotional poetry. But it is not for lyrical tenderness or musical melody but for the strength and vigour in which the teachings of Ramdas excel that readers turn to the *Dasbodha*.

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S.G.T.

DASGUPTA, AMULYAKUMAR (Bengali; b. 1911, d. 1975) popularly known by his pseudonym, 'Sambuddha' was educated in B.M. College, Barisal, now in Bangladesh. He came to Calcutta and studied in Ripon College; later he joined the freedom movement and was arrested and imprisoned for some years. Amulyakumar took his M.A. degree in political science as a prisoner. He had chosen teaching as his profession. He taught at Daulatpur Hindu Academy, Surendranath College, Dinajpur and in Contai P.K. College, Midnapur. He was the joint editor of the leading literary weekly, *Shanibaer Chithi* in which many of his stories were published. Ready wit and spontaneous sense of humour place him permanently in the history of Bengali literature. After *Parashuram* (Rajshekhar Basu) he was the last successful writer of this trend. With his practical experience of the wild life of East Bengal, particularly of Sunderban region he wrote some stories. He was closely associated with *Kathasahitya*, another literary journal. The quantity of his contributions to Bengali literature was not much, but their intrinsic quality and formal freshness were beyond question. The following are the contributions of Sambuddha in Bengali: *Dilektik* (1941), *Bagh Sap* (1959), and *Shikar Kahini* (Vols. 1 & 2, 1961).

Na.S.

DAS GUPTA, SASIBHUSAN (Bengali; b. 1911, d. 1964) an eminent Bengali scholar, critic and writer. Sasibhusan graduated with Hons. in Philosophy from Scottish Church College, Calcutta and was awarded Clint Memorial Prize for standing first in Ethics. He stood first class first in Bengali in M.A. from the University of Calcutta in 1935 and was registered as research scholar in the Deptt. of M.I.L., Calcutta University. He got the Premchand Ray chand Scholarship in 1937 for his research on *Tantrik Buddhism* and in the next year he was appointed lecturer in Bengali in the University of Calcutta. Sasibhusan took his Ph.D. Degree on *Obscure Religious Cults as the Background of Early Bengali Literature* in 1949. In 1955 he became the Head of the Deptt of M.I.L. and was appointed Ramtanu Professor, University of Calcutta. Dasgupta went to attend a UNESCO sponsored conference on world religion held in Manila and lectured on Hinduism in 1960. In the next year he got Sahitya Akademi award for his highly scholastic piece of work, *Bharater Shaktisadhana O Shakta Sahitya*. He was elected President, literary section, All India Bengali Literary Conference held in 1962. He was invited to deliver Annual Tagore Lecture in the University of London by the School of Oriental and African Studies in 1963, and subsequently he was invited by the Cultural Ministry of France too. He collected about two hundred *Charya Songs* from Nepal.

Sasibhusan was educated by Mahatma Ashwinikumar Dutta and was greatly influenced by his character; he came in touch with Radhakrishnan, S.N. Dasgupta, and Benimadhab, Barua of Calcutta University and famous Kshitimohan Senshastri of Shantiniketan was a continuous source of inspiration in his life. His association with great men helped him a lot to build up his own character with rare simplicity and profound wisdom and knowledge. His deep knowledge of Indian religious philosophy, highly scholastic nature of philosophical and literary criticism as well as creative spontaneity gave him a prestigious place in the history of Bengali literature.

He wrote both in English and Bengali. The landmarks of his English writings are: *Obscure Religious Cults as Background of Early Bengali Literature* (1946), *An Introduction to Tantric Budhism* (1950), *Studies in the Bengal Rensissance* (ed). A.C. Gupta, Calcutta (1958), *Aspects of Indian Religious Thoughts (1960)*, and *Divine Grace and the Law of Karma*, *Prabuddha Bharat* (1961).

He wrote as many books in Bengali some of which may be classified in the following manner: Criticism: *Bangla Sahityer Navajung* (1938) (new age of Bengali Literature), *Sriradhar Karma Vikas* (1952) (gradual development of Srihandha), *Bharater sakti sadhana o Sakta Sahitya*, (1960) (Indian worship of the Sakti and Sakta literature), *Upanisader Patabhumikay Rabindra Manas* (1961) (Tagorian mind against the background of the Upanisada), *Tolostoy, Gandhi, Rabindnath* (1962). Light Essay: *Ksanadarsan* (momemntary look), (un dated) Novel: *Bidrohini* (rebellious lady), *Yangla matter fasal* (1956) (Harvest of the wild field). Poetry: *Epare Opare* (1941) (this side other side), *Nisithakurer Kadca* (1948) (verse-chronicle of Nisithakur). Drama: *Dinanter*

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Na.S

DASGUPTA, SUDHIRKUMAR (Bengali; b. 1894, d. 1956) was one of the most outstanding teachers of the Bengali language and literature. Sudhirkumar had a chequered career because of his political involvements. Hailing from Barisal he was a close associate of Jatin Sen, the political idol of Barisal. After taking his M.A. degree he joined the Scottish Church College and in no time his deep erudition and power of expression earned him the fame of a great teacher. His most important contribution to Bengali literature is *Kavyalok*–a book on Indian poetics. He wrote for the youngsters two books *Upanishader Galpa* and *Rishider Prarthana*–one a book of stories and the other a book of translation of selected hymns of the upanishads.

So.B

DASGUPTA, SURENDRANATH: (Bengali; b. 1885, d. 1952), the internationally known scholar, was born in Kustia now in Bangladesh. He obtained his M.A. degree in Sanskrit in 1908, and in Philosophy in 1910 from Calcutta University. A Ph.D. of Calcutta and Cambridge Universities, and a D. Litt. of the University of Rome, he taught Sanskrit and Philosophy with distinction at several institutions of advanced studies. He was appointed Principal of Sanskrit College, Calcutta in 1931 and the King George V Professor of Philosophy, Calcutta University in 1942. He took part in many an International Congress on Philosophy and Religion and presided over the Indian Philosophical Congress in 1932. He also evolved his own philosophical system–the theory of dependent emergence.

His monumental work is the five-volume *History of Indian Philosophy* (1922-1955). His other important works are *A Study of Patanjali* (1920) and *Yoga Philosophy in Relation to other systems of Indian Thought* (1930). He wrote and edited *A History of Sanskrit Literature* (1947) jointly with S.K. De. He came in contact with Rabindranath Tagore and wrote *Rabindranath, the Poet and Philospher* (1948) and *Rabi-Dipika*, a collection of articles in Bengali on the philosophical foundation of Rabindranath's poetry. His two other books in Bengali are *Kavya-bichar* and *Sahitya Parichay*.

As.S

DASHAKUMARACHARITA (Sanskrit) is a katha type of prose-kavya written by Dandin. With the discovery of the incomplete *Avantisundarikatha*, also ascribed to Dandin and dealing generally with the same story, there have been discussions regarding the interrelations of the two texts.

The text of the *Dashakumaracharita* has come down to us in three parts. The first five chapters known as Purvapithika and the last fourteenth chapter known as Uttarapithika are not surely by Dandin. The remaining eight chapters, i.e., from chapter sixth to thirteenth form the *Dashakumaracharita* proper by Dandin. As evident from the title there should be accounts of the adventures of ten princes but the present text contains, with an abrupt beginning, only eight stories in the eight uchchhvasas.

The framework of the narratives is simple. It relates to ten princes, sons of ministers included, who got separated with a plan to meet at Ujjayini again. In the introductory part of the book it has been said that Rajahamsa, the king of Magadha waged a war against Manasara, the king of Malva and he sent his queen to the Vindhya hills for her safety. Rajahamsa was wounded in the battle and was driven away to the Vindhya forest in his chariot. The queen on hearing that her husband has lost his life in the battle prepares for committing suicide but is saved by the timely appearance of the king. There they live in refuge and she bears him a son who is named Rajavahana. Then there are brought nine princes nobles and kings who had suffered similar misfortune. At that time the king is taken to the netherland and the princes start looking for them; they return after their adventures and meet at Ujjayini, as planned earlier and each prince narrates his experiences.

The *Dashakumaracharita* is a fascinating imaginative fiction, that can compare well with any fiction of modern age. The people we meet in this fictional work are true to life, free from virtuosity and are, realistic, practical and purposive. The caricatures of the various classes of people are so innocent and impersonal that even the targets would not feel wounded.

Though the subject-matter of this book consists of different stories, yet the author has woven the stories in such an artistic manner that the whole becomes a single unit. It has beautiful descriptions such as those of the goddess Vindhyavasini and princess Kandukavati performing ball-play in a dance style. The different stories are so interlocked that the flow of one story into another is smooth. The language and the style of the romance is simple and elegant, free from long and cumbersome compounds and words of double meaning. But at the same time it is not a bare narration. There are various kinds of similies and other forms of figures of speech which add to the charm of the language and the narration. In one of the stories, the narrator is bitten by his beloved passionately, so he is unable to bring the lips together. Dandin has taken trouble to write this particular story without labials; there are also other interesting sidelights.

D.D.S.

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DASHAM GRANTH (Hindi/Punjabi). Out of the hundreds of Hindi (Brajabhasha) books transcribed in Gurumukhi script, two are very important. They are *Guru Granth Sahib* and *Dasham Granth*. The first one is the collection of the verses composed by the earlier saints whereas the latter is written by the tenth and the last Guru, Gobind Singh.

Dasham Granth is the collection of all the 16 works of the Guru–13 in Hindi, 1 in Punjabi, and 2 in Persian. Out of the total of 1428 pages, only 50 are covered by the three Non-Hindi works. The rest are all in Brajbhasha Hindi.

The Hindi works of the Guru can be classified into– (a) religious, (b) autobiographical, (c) acts of Chandi, (d) avataras, (e) and others. The religious books are *Japu*, *Akalstuti* and *Jnan Prabodh*. *Vichitra Natak* is the autobiography of Guru Gobind Singh. There are three books about the deeds and life of Chandi, two in Hindi. The Hindi works are *Chandi Charit Ukti Vilas* and *Chandi Charit* (the second). The Guru has described the different Avataras and their deeds. The books of the general class are *Shasra Nam Mala* (names of the weapons) and *Upakhyan Charitra* (tales about women–their love, valour, recreation and cunningness). Although the Nirguna teachers like Kabir, Nanak, etc. had rejected the Avataras. Guru Gobind Singh accepted and re-established them. His *Ramavatar* (also known as *Gobind Ramayana)* and *Krishnavatar* are important and famous works. He praises other holy persons also and gives them the status of Avatar. By and large, the depiction of the Avataras is in accordance with the Puranas.

Vichitra Natak is an autobiography of the Guru. Gobind Singh.He was a devotee of Kali. He is said to have performed his penance before Naina Devi in the Himalayas. He has written about Chandi or Kali in 3 of his books. *Chandi Charita* is based totally on *Durgasaptashati*, and is undoubtedly the best work of the poet. It has 233 verses (one-third of the *Saptashati)*. The metres are mostly 'Dohas' and 'Savayyas'. It is a good combination of 'Bhaktirasa' and 'Virrasa'.

Shastra Mala is a unique book. It describes only weapons. The description of the weapons is quite interesting and at the same time instructive.

Different explanations are given about the *Upakhyan* Charita. Some critics even doubt its authenticity. Why should a person of Gobind Singh's stature write a book about the vices of women? The Guru perhaps wanted to warn his disciples against this perpetual evil.

As a work of art *the Dasham Granth* is very important. Its constituents have different values. From the literary point of view, *Chandi Charit* is the best. It presents a good semblance of devotion and valour. It is rich in imagery and impressive in presentation. The *Dasham Granth* is a pleasant surprise in the age of decadence. It has proved its utility by arousing the feeling of national honour and also by keeping it alive during these three centuries.

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S.D.M.

DASHAM GRANTH (Punjabi) is the second religious book of the Sikhs which is considered to be written and compiled by the Tenth Guru, Guru Gobind Singh, the saint–soldier who invoked martial spirit in the nation, slumbering for centuries, by his heroic poetry and the militant movement in Northern India. This Granth consists of 1428 pages containing the following:

1. Japp 2. Akal Ustat 3. Bachittar Natak (Autobiography) 4. Chandi Charitar I 5. Chandi Charitar II 6. Var Sri Bhagauti Ji Ki (Chandi di Var), 7. Gyan Prabodh 8. Chaubis Avtar 9. Braham Avtar 10. Rudra Avtar II. Shabad Hazare (Bishan Pade) 12. Swaya 33, 13. Khalsa Mahima 14. Shaster Naam Mala 15. Charitropakhyan 16. Zafar Nama and Hakaitan. The authentic compilation named *Damdama di Bir* is placed in the Gurdwara Damdama Sahib, Distt. Bhatinda (Punjab). This was copied by Bhai Mani Singh, the great Martyr of eighteenth century. Damdama Sahib is a seat of learning for the Sikh scripture.

The authorship of this granth is still undecided. Guru Gobind Singh had employed 52 poets in his religious court who had devoted their lives to translating the classical and mythical literature into Braj Bhasha and whatever they versified they attributed it to the name of the Tenth Guru. This fact has created confusion among the research scholars since its compilation. Most of the writing compiled in Anandpur Sahib was swayed away by river Sirsa, while the Guru and his militant companions were crossing to Chamkaur Sahib during their fight against Mughal armies but later on Bhai Mani Singh copied and compiled all the available works under the title *Dasham Granth*. The controversy over the authenticity of authorship arose because some of the works are considered to be out of tune with those of the warrior and saint-poet like Guru Gobind Singh such as *Charitropakhyan*, *Chaubis Avtar* etc. The traditional scholars claim that all the works, compiled in *Dasham Granth* have been composed by Guru himself on the basis of Bhai Mani Singh's letter, but some scholars refute their claim with the plea that Guru Gobind Singh had no time and inclination to write *Charitropakhyan* and *Chaubis Avtar* which contain obscenity and worship of idols. This is contrary to the concept and belief of Sikhism. Most of the writers and research scholars have contributed to this controversy, but they have not come to any final decision and agreed solution.

Joseph Davey Cunningham writes: At Dam-Dama,

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Sahila, Guru Gobind Singh remained for some time and he occupied himself in composing the supplementary Granth, 'the book of Tenth King' to rouse the energies and sustain the hopes of the faithful. This comprises the *Bachittar Natak* or 'Wonderous Tale' the only historical portion of either Granth, and which he concluded by a hymn in praise of God, who had ever assisted him.

The Tenth Guru had a definite mission before him. His authentic works in this Granth are true to the spirit of his mission.

Apart from his autobiographical portion - (*Bachittar Natak*) - in all other works he is against idolism and believes only in Almighty God who always stands by the side of Truth. Guru Gobind Singh combined Bhakti and Shakti in one, as these are the combined forces which can shatter the reign of the devil. His verses are rhymed in martial prosody and militant tunes. The following prayer is famous all over the world:

O God give me blessings
To stand by good deeds.
I shall fight fearlessly with the enemies
And with God's blessing
Victory certainly will be mine.

He had the mastery of many languages. His rich command over Hindi and Braj is fully borne out in Japp, Swayey and other literary works. *Zafar Nama* (letter of victory) is considered a land-mark in Persian poetry. *Chandi di Var* and only a Shabad are available in Punjabi. In his Var he was applauded the role of power (sword). Truth alone is not enough, it must be supplemented by sword. He has given a masterly Usta touch to his Vani, particularly in Jaap, Swayey and Akal Usta. He fully believed in the doctrine that pen and sword should be hand in glove with each other, and he lived to its spirit. He was an expert in both these crafts. His poetry infuses a martial spirit and will always inspire posterity.

The Charitaropakhyan comprising 404 tales is a major portion of the *Dasham Granth*. According to J.C. Oman, the dramatic encounter of Guru Gobind Singh with Anup Kaur - a charming widow - led him to plan some such tales of wiles of women, as could fore-warn his Sikhs. He knew that 'purity of character and strength of character are the two important pillars on which noble character can rest secure. The presence of both of them is essential in the personality of a virtuous man, as they are supplementary to each other'. These stories can be broadly divided into four categories (a) Stories connected with sex (b) dealing with love (c) depicting heroic deeds (d) general tales. Most of these stories are borrowed from the *Mahabharata* and the *Puranas*, retold with certain modifications. "The most important factor, which enhances its artistic significance is the craft or technique with which the stories have been written. They have a particular and a new pattern of story-telling".

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K.S.K.

DASHAPADI (Marathi) is an anthology of poems by Anil (Atmaram Raoji Deshpande) published in 1976. It contains thirtynine poems, each of ten lines, written during 1959 to 1974. Of these, thirteen were already published in the poet's earlier anthology entitled *Sangati*. In the introductory discussion entitled 'Dashapadi-Darshan' the poet comments upon the form of Dashapadi, which is a continuous stanza of ten lines constituting no break-up in the structure of the poem as a whole. The poet is neither very rigid regarding the use of the specific metre, nor is he particular about the number of syllables in a line. Except for the sign of exclamation at the end of every poem, he scrupulously avoids using all other punctuation marks. Different sorts of 'Yamakas', alliteration, the repetition of words, cycles of resonance and the abundant use of 'Manavata' and 'Premjeevan' metres are worth studying from the stylistic point of view.

The diction and the subject matter of the poems constitute an inseparable whole and lend aesthetic value to the poems. Vijaya Rajadhyaksh's interview with the poet entitled 'Padacharya' helps in understanding the poet's approach.

Both these articles are followed by the poems, appendix, giving details about the place, time of creation of each poem and the name of the metre.

These poems reveal the varied and the subtle moods of the poet. The two major sources of inspiration of this poetry are love and nature. Some poems express his moods of melancholy and emptiness created by the death of his wife. In some poems his passion for love emerges from the past love experience, while in some other love-poems love transcends the limits of affection for one particular individual and becomes the poet's love for life in general. Feeling of loneliness pervades the poem 'Ekaki', 'Tuzyavina Lahari' and 'Priti'. His poetic expressions are replete with beautiful images.

The poems like 'Anibani', 'Ekaranga' present a different pageant of happy feelings and as such are in tune with his usual attitude towards love and life.

In poems like 'Ushiracha Paus', 'Lavanya', 'Tadatmata', the poet looks at love from the objective angle. In them we have a charm of another variety. Nature is a part of his aesthetic experience. Poems like 'Talyakathi', are very rich in non-sensuous beauty. In poems like 'Sath', 'Gatarth', 'Punha' the poet comments on the creation of poetry.

In poems like 'Halant', 'Natak', 'Jeevan' the poet dwells on the significance of life.

The survey of these poems convinces us of the unique

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quality of their expression. *Dashapadi* received Sahitya Akademi award in the year 1977.

M.J.

DASHARATHI (Telugu; b. 1927) has been in the forefront of Telugu literature for over three decades. Born in Gudur in Warangal distt., Dashararthi Krishnamacharya had his early initiation into Sanskrit studies at home and developed into an ardent lover of poetry in Urdu, which he studied at school. At an early age, Dasharathi plunged into the struggle against Nizam's rule and was arrested several times. His poetry from the early stage is marked by a spirit of protest against political and social injustice and the imagery of fire dominates a large part of his poetry. The title of his first collection of poems, *Agni Dhara* (Torrent of fire, 1949) symbolises the fire of anger in him. But all through his poetry flow the two streams of romanticism and revolutionism: his poetry abounds in images of shimmering sensuous beauty as also of the scorching heat of anger. His early poetry is written mostly in classical metres, but the themes chosen by him are revolutionary in content and progressive in outlook. Expressing himself powerfully on the side of the tiller, he declared that the land really belonged to the tiller and not to the 'Old Jackal', the Nizam. The intense love of the poet for the land of his birth, Telangana ('My Telangana is a million-jewelled Veena') has always been strong in his poetry. But the love eventually outgrew the narrow regionalism and included the whole Telugu-speaking land, the whole of India and even the whole of the world where man was able to hold his head high, irrespective of the colour of his skin.

The poet's patriotism first found its expression in *Mahandhrodayam* (Birth of Larger Andhra, 1955), in which he welcomed the ushering in of Andhra Pradesh knitting together the three crore Telugus in one state. At the termination of the rule of the Nizam and the fulfilment of his dream of creation of a large Telugu state, the poet turned his attention to social inequality. Simultaneously, the poet composed some of his sweet love songs and romantic lyrics in *Punarnavam*, (1956), and *Amritabhishekam*, (1960). A lyric, like Achumbitam (The Unkissed), was the most popular with the youth in the fifties. Highly evocative descriptions of Urvasi, the downpour of nectar, appear in these volumes, along with exploration of the interplay of light and darkness. In *Maha Bodhi* (1959) the poet retold the Jataka tales about the Buddha. The title of a collection of his poems, *Kavitapushpakam*, 1966 is symbolic of catholicity of his poetic taste, which welcomed all that is new and worthwhile in poetic utterance and human experience. He admired the peerless similes of Kalidasa and the poetic images of Lorca; he expressed his unbounded sympathy for the soldier, Abdul Hamid, who laid down his life, and admiration for James Meredith, the first coloured person to graduate from the Mississipi University.

The poet's determination to fight the forces of darkness appears again in *Tamiram to Samaram* (Duel with Darkness 1973), which won the Sahitya Akademi award in 1974. He is still a revolutionary at this stage and wishes to fold up his pen and take up the gun instead, declaring that 'the life which carries on the duel with darkness is immortal indeed'. But by the time he wrote his latest collection of verses, *Alochana Lochanalu* (Thoughtful Eyes, 1975) a certain maturity of attitude towards revolution can be noticed. Now, he does not advocate wholesale import of ideas of revolt from an alien soil and realises that 'true revolution blossoms inside the meadows of the minds'. To him, the true revolutionary is not a Lenin or a Stalin but Gandhiji.

At this stage, the poet also enters into a mood of intense introspection in poems like Kotham (who am I?) in which, after resolving the dichotomy of the practical and idealist pulls, announces, 'I seek to wield the pen/but dream instead with the pen'. Moving from political generalities to personal poignancies, from the topical to the timeless, the poet seeks to celebrate 'the shout of awakening' in the human soul.

Apart from his voluminous poetic output, Dasharathi earned lasting reputation as a competent translator of the ghazals of Mirza Ghalib and several poems in Persian by poets like Bahadur Shah Jafar and Mir Taqui Mir. He introduced into Telugu poetry the ghazal and rubai traditions. Dasharathi is also a successful lyrist for the movies with over two thousand lyrics to his credit. Among the honours received may be mentioned *Tamra Patra* award in 1972, the honorary doctoral degrees from the Andhra University (1975), Agra University, (1976), S.V. University, (1981), awards from the State and Central Sahitya Akademis (1967 & 1974). He was installed as the Poet Laureate of Andhra Pradesh in 1977 and also invited as a visiting Professor at S.V. University, Tirupati. A graduate in English Literature, Dasharathi has mastery over Hindi, Urdu, Persian, Sanskrit and Telugu.

S.S.P.R.

DASHARUPAKA (Sanskrit) is a treatise on dramaturgy by Dhananjaya, son of Vishnu, produced in the last quarter of the 10th century A.D. during the reign of Vakpatiraja II 974-995 A.D. also called Munja, Utpaladeva, Amoghavarsha, Prithvivallabha, or Shrivallabha of Paramara dynasty and ruler of Dhar in central India. Poet Dhanika, who wrote a gloss, avaloka, on this work was also patronised by Vakpatiraja.

Based on Bharata's *Natyashastra*, *Dasharupaka* is a good compendium in concise form covering the various aspects of drama. The treatment of theatrical art and architecture as well as performing arts like music and dance is kept out of the purview of this work. Dhananjaya

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strictly adheres to Bharata for terminology and definitions with some minor innovations.

Of the four sections comprising the text, the first lays down the fundamental definitions of natya, nritya and nritta; sub-divisions of the subject-matter and its treatment in a play; the elements of the plot; the five stages of action and the five junctures. Section II defines the characteristics of the hero, the heroine and other dramatis personae. Section III defines and illustrates ten types of rupakas; and section IV has discussions on rasa, noteworthy among which is Dhananjaya's refutation of suggestion (Vyanjana) and his leaning towards the theory of Bhattanayaka and Tatparya vritti. In this respect, Sharadatanaya is guided by Dhananjaya in his *Bhavaprakashana* (or-*prakasha*), another important work in the field of dramaturgy.

R.T.

DASOPANT (Marathi; b. 1551, d. 1615). The most voluminous writer in the history of Marathi literature, Dasopant appeared on the scene when Marathi literature was limping and groping in search of its lost identity after a lapse of nearly two centuries coinciding with the conquest of Maharashtra by Muslim rulers. He was a contemporary of another illustrious literary figure, saint Eknath, who revived the Bhakti cult of Maharashtra founded by Saint Jnaneshvar.

Born at Narayanpeth in Andhra Pradesh, Dasopant was married in an early age. His father Digambarpant being a Deshpande was responsible for collection of land revenue of his allotted area. Because of severe famine he once could not remit 2 lakhs of rupees in the state treasury. The rulers of Bider took Dasopant as ransom and asked his father to make good the land revenue within a month, failing which his only married son would have to embrace Islam.

This solitary confinement at Bidar for one month proved a turning point in the life of Dasopant who after his release quietly left his home in search of the greater authority, controlling the destiny of mankind.

His search was rewarded after a period of two decades or so and Dasopant finally settled at Ambajogai (Mominabad, Dist. Bid, Maharashtra) now a taluq place associated with antiquated legends pertaining to the Nath Siddhas.

Dasopant, an ardent devotee of Lord Dattatreya, had a varied and rich literary career. All his writings put together would amount to at least 5 lakhs of couplets and songs. Unfortunately very insignificant part of his entire writings has been published. A few chapters of *Gitarnava*– a commentary on *Bhagavatgita* running upto one lakh and a quarter of couplets of Ovi metre, some Adhyayas (Chapters) of *Gitarth Chandrika*, another commentary on the *Gita*, running upto nine thousand couplets, only a thousand of his one lakh and odd pada compositions, *Granthraj*, *Prabodhadaya* and *Panchikaran Pasodi* (this work of 1600 couplets is written by the author on a piece of cloth, The origin and expanse of the universe has been illustrated through various figures in this work.) are so far published and efforts are being made by researchers to publish the rest of his writings. His Sanskrit commentary of *Ish*, *Kena* and *Kath Upanishadas*, has also been published by the Anandashram series of Pune.

His writings unmistakably reveal that he was a profound scholar of music. His many compositions in a variety of musical modes (Ragas) testify to this. He composed Hindi, Telugu and Kannda songs with equal felicity. Being socially conscious, he wrote many 'Bharudas', pieces which can be enacted and staged in the folk dance, drama style.

Dasopant had a great love for the Marathi language. In spite of his profound scholarship in Sanskrit, Dasopant preferred to write in Marathi. He was an independent thinker and a critical observer of the society. Although he followed the line of Advaita philosophy as preached by Shankaracharya, he denounced the theory of Karma Sanyas, renunciation of action. A man renouncing Karma, according to him, was a burden for the Universe.

Dasopant has developed his own style. He believes more in his own experiences and independent thinking. Says he, 'whatever I write is the result of my own contemplation. I do not write either to suit a particular school or to please the audience. Those who do not find this palatable, can as well ignore my writing.'

Dasopant, with his profound scholarship, rich and chaste vocabulary, social consciousness and literary style of his own, has made a mark in the Marathi literature.

S.R.K

DASTAN (Kashmiri) is one of the oldest and the most popular forms of Kashmiri Folk literature. Though a form of great potential it has remained un-noticed as an independent literary form. Only some ground work has been done in this connection so far.

Dastan is basically a combination of prose and verse. Super-natural element constitutes its very backbone. It is this element which separates Dastan from other common stories but at the same time super-natural element opens new vistas for the free play of imagination in a Dastan .

Normally a Dastan is not a single story but a series of short and long stories revolving round a particular theme or the main characters of a Dastan but we come across Dastans of a single plot also. In this connection 'Akanandun' deserves particular attention.

In its temper, treatment and plot Dastan is very close to romance. Dastan has some thing peculiar about its presentation. Its prose portion is narrated by the

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'Dastango' himself, who is helped by one of his colleagues. The versified portion is sung in the form of a chorus. Musical instruments used during the course of presentation include Sarangi, Noot (earthen pot) Rabab and Thal (Cymbals); Thaleg is now replaced by harmonium.

Hee-Mal, Akanandun, Lal Majnoon, Lal Mal Pari, Sherin Farhad, Zuhrakhatoon and *Gulbakavali* are the well known 'Dastans' in Kashmiri folk literature.

Hee-Mal and *Akanandun* have their origin in the remote past of Kashmir, while other Dastans have been adopted through the Persian source.

Hee-Mal and *Akanandun* both attract a large number of listeners or viewers throuth Radio and T.V. even today. *Hee-Mal* reflects the cultural synthesis between Aryans and the Nagas, which was taking place in the happy valley in the pre-historic era.

It is a story of an Aryan Princess and a Naga Prince. This Dastan can help anthropologists in determining the racial character of Kashmir. This Dastan has its parallels in the Folk stories of Kamrupa and Baltic Republic of the U.S.S.R.

Akanandun is, as a matter of fact, an allegory of high order, in which 'Yogi' stands for over-soul and Akanandun, the main character, for the individual soul.

'Dastans' adopted from external sources have undergone a severe change. In characterisation these Dastans have little in common with the original. In certain cases some new characters have been added and some have been dropped.

If utilised as an independent form of creative literature, Dastan has a great potential and wide appeal. It has survived through oral tradition so far but now its survival is in danger as professional Dastangos are relinquishing the trade by and by. Some of the well known Dastangos of recent past include Subhan Shah (Darigan) Wali Agur (Kulgam), Satrjanda (Watta Kullo), Mukhta-Mir (Chivdara) and Jia Lal (Mahanoor). Ismail Mir of Muja Gund is the most popular Dastango of the present day.

Moti Lal 'Saqi' (born 1936, Srinagar) is the first creative writer who used Dastan for the first time as his medium of expression. His Dastan namely *Posha Madun* is a combination of opera and traditional Dastan'. It was presented before an invited audience by A.I.R., Srinagar, in April 1982 and was later broadcast from Radio. This Dastan won for its author laurel from discerning critics.

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Mo.S

DASTAN (Urdu) has been an important form of Urdu prose. It is one of the three most important varieties of Urdu fiction, the other two being novel and short story. In popular concept dastan is regarded as a long work of fiction of the old type. This presumption should be examined in depth. Length in itself cannot determine the basic character of any form. Most of the tales of *Baital Pachchisi* and *Singhasan Battisi* are dastans. The *Arabian Nights* has numerous dastans like stories of medium length. Thus length is not an inseparable, inbred characteristic of dastan.

An overwhelming proportion of dastans abounds in supernatural elements, so much so that supernaturalism is considered a natural essential of dastan. But even this is not so. The biography of the first dervish in *Bagh-o-Bahar* or the tale of 'Sleeping awaking Abul Hasan' in *Arabian Nights* are good dastans by any standard but they are devoid of any supernatural element. Thus this too, gets ruled out as a basic ingredient of dastan.

Dastan may be called 'romance' in English. This denotes the main character of dastan. It is unreal and romantic. Its human characters are not of the type we meet in daily life. Its episodes are not such that can happen in our society. While modern fiction tries to depict life as it is, dastan tends to be far removed from reality. In spite of its supernatural and romantic character, it abounds in the depiction of human and humane feelings. Dastans are very rich in the portrayal of natural scenery also but the chief importance and relevance of dastans rests on two factors:

They are very rich in presenting various aspects of the contemporary culture of the upper classes. The garments, the ornaments, the embellishments of the buildings, the interior decorations, the variegated cuisine, the trappings of the palace and the court, the components of the royal procession etc., all are listed. Side by side, the non-material culture also finds the pride of place. Music, dance, arts, superstitions and religious beliefs are amply presented.

They are a stylist's paradise. The author of the dastan craves for recognition as a master prose-writer. He does not take pride in being a good story-teller, as most of the Urdu dastans have been translated from Persian and sometimes from Hindi. The masterpieces of Urdu prose style can be found only in dastans.

The dastan form of literature has evolved from the oral tale-telling of the professional narrators. In Arab countries and in Iran there have been popular narrators. An Iranian narrator was employed by the emperor Jahangir. Story telling was an art, something resembling mono-acting. It reached its zenith in the 19th century in Lucknow and Rampur. While it was popular in Delhi and Lucknow bazars, the post-mutiny rulers of Rampur were great patrons of oral dastan narrators. The last and the best known dastan narrator has been Mir Bagar Ali Dastango of Delhi. These courtly dastangos were scholarly people with encyclopaedic knowledge who used to

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compose the dastans according to the leaning of their patrons. If they recited in public places, they did so to collect money from the spectators.

The Deccani period of Urdu literature is not rich in prose. Most of the Deccani prose literature is religious, mystic or didactic. There are, however, a few dastans in Deccan also, the most outstanding of which is *Sabras* written by Mulla Wajhi in 1635-36. Asad-ul-Lah Wajhi was a towering literary figure of the Golconda court. He composed the famous masnavi *Qutb Mushtari* in 1018 and wrote another prose work *Taj-ul-Haqaiq*. *Sabras* was edited by Maulvi Abdul Haq in 1932. It is an allegorical mystical romance translated from the Persian masnavi *Dasture Ushshaq* and *Husn-O-Dil* of Muhammad Yahya Ibne Saibak', written about two centuries earlier.

Sabras is a master piece of ornate prose style. Wajhi is given to prolongation and elaboration. A sequence of rhymed phrases in a sentence is his favourite. Besides, he inserts long essays into the plot.

A few other manuscripts of Deccani dastans are found in the libraries of Hyderabad, Paris and London, a common feature of all being that neither the name of the author, nor their date is known. They seem to have been written in 18th or the early 19th century. Their names are *Qissa-e-Jange Amir Hamza, Qissa-e-Anar Rani, Qissa-e-Kamroop Kamlata, Qissa-e-Malka Zamano Kam Kundla, Qissa-e-Gulo Hurmuz, Qissa-e-Dallala Mukhtala* and *Singhasan Battisi.*

In Northern India, Urdu prose was not much in vogue in the 18th century. We come across just four dastans in this century which together with one other book, form the whole prose literature of this century. The first and foremost in importance is *Qissa-e-Mehr Afroz-o-Dilbar* by Isvi Khan written in the middle of 18th century. Nobody knew of this work until it was brought to light, edited and published by Masud Husain Khan in 1966, from a lone manuscript found in Gwalior. He could not establish the identity of the author. It was left to a new researcher Prakash Moonis of Bijnor to identify this mysterious author. Nawab Isvi Khan was a noble in the court of Raja Chhatr Singh of Narwar, a tiny princely state near Gwalior. Basically a Hindi writer, Isvi Khan is the author of *Brajras Chandrika*, a commentary on Bihari's *Sat-sai*. As *Brajras Chandrika* was written in 1752, the Urdu Qissa too might be of about the same period.

The importance of *Qissa-e-Mehr Afroz-o-Dilbar* lies in that it bears the imprint of Hindi, Braj to be more exact, language and literature to the extent that no other Urdu work does. It is unique in its own style, its diction resembling the Braj prose *Ras Chandrika*. It abounds in all the details expected of a good dastan. Its later half consists of didactic advices in the fashion of Persian works like *Anwar Suhaili*. The second notable dastan in *Nau Tarz-e-Murassa* written by Mir Muhammad Husain Ata Khan Tahsin of Itawa. The author wanted to present this dastan to Shuja-ud-Daula but the later died in 1775. Then the author presented it to his successor Asif-ud-Daula. Thus we can safely conclude that the dastan was completed in 1775 itself. It is the story of four dervishes derived from some Persian source. Its importance lies in the fact that it is the source of the great classic, *Bagh-o-Bahar* of Mir Amman. Its laboured ornate style is laden with Arabic and Persian. It abounds in metaphors to the extent of being terse and artificial. Its best edition, edited by Nur-ul-Hasan Hashimi was published in 1958.

An important but lesser known dastan is Mehr Chand Khatri Mehr's *Nau Ain-e-Hindi*, better known as *Qissa-e-Malik Muhammad Gaiti Afroz*. It was written in 1203 or 1208). This pleasant fairy tale is written in a lucid, simple, idiomatic style which is considered to be the gift of the Fort William College. Much before that Mehr wrote in a diction which holds good upto the present times. The plot has been borrowed from Persian. Later Rajab Ali Beg 'Suroor' also wrote this story through in a somewhat twisted form.

The last dastan of the 18th century was *Jazb-e-Ishq* by Shah Husain Haqiqat.

The Fort William College, Calcutta is a landmark in Urdu dastan writing. The British required simple easy texts to teach Urdu to the officials from Britain. As Urdu had not such works they got them specially prepared. The Persian dastans came in handy and they were translated into Urdu. There are many writers and many more dastans produced by the college but notable are only the following:

Dastan-e-Amir Hamza by Khalil Ali Khan 'Ashk'. The source of this dastan is some Persian work. The Urdu translation was completed in 1801, and published in 1803.

Bagh-o-Bahar by Mir Amman. It was written in 1801 and published in 1803. Mir Amman is the greatest maestro of Urdu prose and *Bagh-o-Bahar* is the top work. Its source is Tahsin's Urdu work *Nau Tarze Murassa* as well as some Persian versions of *Qissa-e-Chahar Darvesh*. Mir Amman wrote in the preface of his work that the story was the creation of Amir Khusrau. Mahmood Shirani in 1933 proved that the story was not older than 18th century. He maintained that Muhammad Ali Masum Ali Khan was its first author who wrote it in 1733. Gian Chand discovered an older version of 1712 in Maulana Azad Library, Aligarh and disproved Shirani's thesis. The prose style of *Bagh-o-Bahar* represents perfection of lucid and idiomatic prose. Nobody could imitate it. This work is also very rich in descriptions of the culture of Mughal aristocracy.

Another version of *Qissa-e-Chahar Darvesh* is by Muhammad Ghous Zarrin, completed in 1803. It is a slim work with little literary worth. Zarrin wrote it in Lucknow.

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DASTAN

No other author in Fort William College Calcutta, comes anywhere near Mir Amman. The second best known writer is Hyder Baksh Hyderi. His famous work is *Araish Mehfil* written in 1801 and published in 1805. Derived from Persian it narrates seven expeditions of Hatim Tai. Hyderi's other works are *Qissa-e-Mehr-o-Mah*, *Qissa-e-Laila Majnun* and *Tota Kahani*, a collection of short tales.Hyderi too writes in lucid style but is not idiomatic like Amman. Mir Bahadur Ali Husaini rendered 'Masnavi Mir Hasan' in prose. He named it *Nasr-e-Be Nazir*, completed in 1802 and published in 1803.

Like *Chahar Darvesh*, *Qissa-e-Gul Bakavali* is another famous tale in Urdu. Its Urdu prose version *Mazhab-e-Ishq* by Nihalchand Lahori was written in 1803, and published 1804. Its source is the Persian prose work of Izzat-ul-lah (Bengali, 1134). The most famous Urdu version of this tale is Masnavi Gulzar-e-Nasim by Dayashankar Nasim. Like other famous dastans, the original Persian author and the date of the first version of this tale are not known, but internal evidence points out that it was written in India. The prose of *Mazhab-e-Ishq* is not so lucid. The author tends to use similies and metaphors but does not write in a smooth style.

Beni Narayan Jahan was a late entrant in Fort William College Calcutta. He wrote many dastans none of which went into print. Found in manuscript form are *Chahar Gulshan* (1225.). *Nau Bahar*) i.e., *Gul Sanobar* (1824) and *Bagh-e-Ishq)* i.e. *Laila Majnu* in the same year. His brother Khem Narayan Rind wrote *Afsana-e-Jan-o-Dil*, also known as *Chahar Bagh*.

Mention may be made of three dastans at least two of which are claimed by Urdu as well as Hindi. They may be regarded as a bridge between the two languages.

Qissa-e-Madhavanal Kamkundla was translated by Mazhar Ali Wila and Lallu Lal in 1801. Strangely enough Wila thought that his source book was written in Braj by Moti Kavi. Prakash Moonis proved that it was a fallacy. There has been no Moti Kavi to author this legend. Alam's Avadhi poem has been the source of Wila. The Urdu version was published by Ibadat Brelvi in 1965. The other work is *Shakuntala* by Kazim Ali Javan and Lallu Lal written in 1801 and published in 1804. Its immediate source is the Braj work of Nawaj Kavi. The third and the most important work is Insha's *Rani Ketki Ki Kahani* written outside the Fort William College, Calcutta Its date is not known but it might have been composed before 1808. The striking feature of this work has been that the author took upon himself not to use any Persian, Arabic or difficult Hindi word. Thus this book can be termed to be a Hindustani work. Its plot is a supernatural romance.

Two other works *Singhasan Battisi* and *Baital Pachchisi* translated in the Fort William College, Calcutta are common properties of Urdu and Hindi. They are collections of short tales

Hakim Muhammad Baksh Mahjoor wrote *Insha-e-Gulshan-e-Naubahar* at Lucknow in 1220. It was published in 1845. Its importance lies in the fact that it inspired Suroor's *Fasana-e-Ajaib*. After Mir Amman, Mirza Rajab Ali Beg 'Suroor' at Lucknow is the most important dastan writer. He completed his Fasana-e-Ajaib in 1240 and revised it in 1243. As *Bagh-o-Bahar* is considered the best prose work of Delhi, *Fasana-e-Ajaib* is regarded as the true representative of the prose style of Lucknow School. Suroor has satirised Mir Amman in the preface of his work. As Suroor could not match the lucid idiomatic style of Amman, he had an ornate style with difficult Arabic and Persian diction, full of similies and metaphor. *Fasana-e-Ajaib* is also very rich in depiction of the royal culture of Avadh. The second work of Suroor is *Shagufa-e-Muhabbat*, written in 1856. Its direct source is Mehr Chand Khatri's Urdu dastan *Qissa-e-Malik Muhammad Gaiti Afroz*. The third dastan of Suroor is *Gulzar-e-Suroor* translated in 1276, from the Persian prose work *Hadaiqul Usshaq* by Mulla Razi Tabrezi. *Gulzar-e-Suroor is an* allegorical work on the lines of *Sabras*. Another work of Suroor is *Shabistan-e-Suroor*, precis of *Alif Laila* (One Thousand and one Nights), written in 1276.

As Suroor had satirised Mir Amman of Delhi in the preface of *Fasana*-e-Ajaib. Syed Fakhr-ud-Din Husain Sukhan of Delhi wrote *Sarosh-e-Sukhan* in 1276 in reply to Suroor. It was published in 1281. As a counter reply Jafar Ali Shewan of Kakauri wrote *Tilasm-e-Hairat* in 1872, (published next year). All the three works in this series are original dastans written in the same style though the later two are no match to *Fasana-e-Ajaib*. Another important dastan of this period is *Gul Sanobar* by Nem chand Khatri written and published in 1836. This popular tale from Persian has been worked upon by many Urdu writers and poets among whom Namchand's work is the best.

The Arabic fictional masterpiece *Alif Laila* (One Thousand and one Nights) has been translated by many Urdu writers in many versions. The more important are: *Alif Laila* by Abdul Karim translated in 1842 and published in 1847, *Shabistan-e-Suroor by Suroor, Hazar Dastan* by Hamid Ali Khan, Nawal Kishore Press (Lucknow), *Alif Laila* in 2 volumes by Ratan Nath 'Sarshar' published in 1901, unpublished version of Dwarkaprasad Ufuq Lucknawi completed in 1912, spread over 6331 pages and lying in Raja Ramkumar Depot, Lucknow, seven volumes translation by Abul Hasan Mansur Ahmad published by Anjumanu. Taraqq-e-Urdu from 1940 to 1946. The source of these translations is either Arabic or English.

In conclusion, the more important of these is *Dastan-e-Amir Hamza*. This is not the name of a particular work. This is a big dastan written and expanded by various writers as they chose. The hero of the adventures and expeditions is Amir Hamza, uncle of Prophet Muham-

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mad. The first Urdu version of this dastan is *Dastan-e-Amir* Hamza by Khalil Alikhan 'Asht' translated from Persian and published in 1803 by Fort William College. It has been given in the preface of this work that Faizi, the scholar of Emperor Akbar's time wrote it but Gian Chand Jain has proved that it existed before Faizi. Bahar, the 19th century poet laureate of Iran had written in his book *Sabk Shanasi* volume I, that the real hero of this dastan was another Hamza Khariji who fought against Haroon-ul-Rashid. His disciples wrote the account of his travels and expeditions in a book *Maghazi-e-Amir Hamza* and that is the original source of *Dastan-e-Hamza*.

More than 100 volumes lie in the state library of Rampur in manuscript form by different authors. The more important among them are Hakim S. Asghar Ali, Amba Prasad Rasa, Ghulam Raza, Hyder Mirza Tasauwur and Mirza Alim-ud-Din. In Nawal Kishore Press, Lucknow three Munshis were notable, Sheikh Tasadduq Husain, Muhammad Husain Jah and Ahmad Husain Qamar. First they wrote dastans in seven daftars, each daftar containing several tomes. Then they expanded them making 46 tomes, each with more than a thousand pages. The most important of these is *Tilism-e-Hoshruba* containing eight tomes and written by Jah and Qamar. This is the ultimate in sorcery and the supernatural. The magicians are like demigods but they fall before the knights of Isalm. This dastan is an encyclopaedia of the upper class culture of Lucknow. Jah was a master of prose second to none while Qamar concentrated on the plot. The Dastans were published by Nawal Kishore Press between 1893 and 1905. The other colossal dastan is *Bustan-e-Khayal*. It was written in Persian by Muhammad Taqikhayal in 1170. This too has been favourite with Urdu dastan writers. The two important Urdu translation series are: Delhi translation by Khwaja Badr-ud-Din 'Aman and others, in eight enormous tomes written and published by 1858. and 1881 *Bustan-e-Khayal* is a poor imitation of *Dastan-e-Hamza*.

Sabras, *Bagh-o-Bahar*, *Fasana-e-Ajaib* and *Tilism-e-Hoshruba* are the four outstanding dastans in Urdu.

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G.J.

DATTA, ACHYUTANANTHA (Maithili; b. 1898, d. 1944). Datta is remembered as one of the Datta brothers along with his brother Paramananda Datta who was also a Maithili poet. He was a prolific writer who worked under the patronage of Ramlochan Sharan of Pustak Bhandar at Laheriaserai where officially he spent some years editing a children's Hindi magazine called *Balaka* and generally looking after the literary commitments of the Bhandar.

As a Maithili writer he is chiefly known as a translator of Sanskrit classics like *the Mahabharata* (1931) and the *Raghuvamsha* (1938) in chaste verse. Many of his works are still in manuscript, such as, the translations of *Prasanna-Raghava*, *Bhaminivilasa* and *Ritusamhara* and long poems like 'Pativrta Mahima Batahi', 'Krishna Charitra', 'Karna' and 'Kamsabadha'. A few stray pieces out of these were published occasionally in the contemporary magazines.

J.M.

DATTA, AJIT (Bengali; b. 1907 d. 1979) was one of the 'Kallol' group of poets. His first poetic efforts between 1926-30 were published in *Prajati*, jointly by him and Buddhadev Basu from Dacca, and in *kallol*. His first book of poems *kusumer Mas* (Month of the Flowers) on being published in 1930, immediately came to the notice of the discerning reader. His subsequent collections of poems are: *Patal Kanya* (Damsel of the nether world, 1938), *Nasta Chand* (Unchaste Moon, 1945), *Punaraba* (Again New, 1946), *Chhandar Boi* (Book of Rhymes, 1950), *Chayar Alpana* (Chiarosuro, 1951), *Janala* (widow, 1959), and finally *Sada Megh Kalo Pahar* (White Clouds Black Hills, 1971). His collected poems were published in 1964, and the selected poems in 1970. His poems are too dreamy and full of romance to be fully modern in temper. He was, however, one of the most successful practitioners of sonnet form in Bengali.

He also published two collections of personal essays and edited *Diganta*, and annual anthology. His only book of criticism is *Bangla Sahitye Hasyaras* (Humour in Bengali Literature, 1960). He retired as Professor of Bengali, Jadavpur University in 1970.

As.S

DATTA, AKSHAY KUMAR (Bengali; b. 1820, d. 1886) was an eminent Bengali essayist and text-book writer. Akshay kumar started his literary career as a poet and published a book of verse at the age of fourteen. Soon, however, he gave up poetry and distinguished himself as a powerful prose writer and cloumnist in the journals *Sambad-Prabhakar* edited by Iswarchandra Gupta. He attracted the notice of Debendranath Tagore and became a member of the Tattvabodhini Sabha, an association for the propagation of the Brahmo religious ideas in 1939. He was appointed a teacher in the school managed by this association and wrote two text-books: *Bhugol* (Geography, 1941) and *Padartha-Vidya* (Physics, 1946) to meet the need of the sutdents.

In 1843 Akshaykumar was chosen as the editor of the *Tattvabodhini*, a literary journal published by the *Tattvabodhini Sabha* under the supervision of Debendranath Tagore. This journal published essays on religion and science and archeology, many of which were contributed

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by Akshaykumar himself. Haraprasad Sastri writes that this magazine "was at that time the missionary of European culture in the whole of Bengal. Akshaykumar Datta was the first writer to introduce western outlook and mentality among the Bengali youths." His essays were later included in *Charupath* published in three volumes between 1853 and 1859. In these essays Akshaykumar successfully created a flexible medium of expression of scientific thought and concepts and built up a body of terminology many of which were accepted by later writers on scientific subjects.

Akshaykumar was well versed in various branches of science and a man of rational temper. He rejected popular Hinduism and accepted Brahmoism as propunded by Rammohan Ray but his rational approach to religions soon created a bitterness among his colleagues, particularly between him and Debendranath. He persuaded Tagore to reject the doctrine of the infallibility of the Vedas and was actively associated with several reform movements in the nineteenth century. Later in his life he turned into an agnostic. His rational temper finds its strongest manifestation in his work *Bahya Bastur Sahit Manab Maner Sambandha Bihcar* (1851-52), which derived its inspiration from George Comb's *The Constitution of Man*. He tried to establish a relationship between the religious and moral laws and human nature on the one hand and the physical laws of the universe on the other.

His other works include *Dharma Niti* (1856) and *Dharmonnati Samsadhan Prastab*. His most famous work is *Bhartvarsiya Upasak Sampraday* (vol. I, 1870) (Vol. II. 1883). This is a detailed account of the various religious sects of India. Though much of its material was derived from H.H. Wilson's *Sects of the Hindus*, it contains valuable additional information. The greatest achievement of Akshaykumar is his creation of a language for scientific discourse in Bengali. His style is marked by clarity and precision. Though not always very pleasant to read, his prose is balanced and logical, forceful and vivid.

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S.D

DATTA, ARU (English; b. 1854, d. 1874) The gifted elder daughter of Govindachunder Datta, who was himself a linguist and poet, lived her brief span of life in Calcutta, France and England. Her creative period was all too brief. Eight of her renderings from French into English appeared along with her younger sister Toru's collection of poems, in *A Sheaf Gleaned from French Field* (1877). One of her poems, Morning Serenade, filled the noted English critic, Sir Edmund Gosse, with' surprise and almost repture'. In her verse we come across an unusual ease and grace, an effective command of diction and rhythm, and an unrivalled lyrical ecstasy, from one so young.

K.M.

DATTA, BHABANANDA (Assamese; b. 1918 d. 1959) was an eminent Assamese intellectual. Born in a lower middle class family of the Bajali area of north Kamrup, he graduated from the Cotton College, Gauhati, standing first class first in Philosophy Honours of Calcutta University. He secured first class in Philosophy in M.A. too of the same University in 1944. After teaching for two years in Nalbari College, he left for England for higher studies in 1947 on a government scholarship. After two years he went for an international seminar on the Child Mind in Prague. Bhabananda earned reputation for his role in the seminar and he had to play an active part in the preparation of a report for the UNESCO which had organised this seminar. Coming back in 1949, he joined first the Cotton College and then the University of Gauhati as a lecturer in Philosophy.

Bhabananda was an ardent lover and an advocate of liberty and reason. It is the spirit of liberty that made him a strong supporter of the freedom movement and a fighter for it. He gave one year of his brilliant student career for the freedom of his country after passing B.A. in 1941. The spirit of liberty and reason made him a Marxist too. He stood as an independent candidate for the Lok Sabha in the General Elections of 1951 and 1956, but was defeated both the times.

It is as a leftist thinker that Bhabananda made his mark. A very keen student of philosophy, he wanted reasoned thinking and a philosophical attitude to prevail in the life and activities of the people around him. A secure means of livelihood for all is of course the first condition for such a state. This is the recurring theme of his five essays in English published under the title, *Philosophy and India* (Gauhati, 1959). Though the manuscript of this book was sent to the press in his life-time, he did not live to see it in print. All his other books, *viz. Rabindra Pratibha* (Genius of Rabindranath, 1960), *Drishti aru Darshan* (Outlook and Philosophy, 1963) and *Asamiya Kavitar Kahini* (Story of the Assamese Poetry, 1969) were collections of his essays scattered in various Assamese periodicals of the forties and fifties of this century, made by his wife Nilima Dutta.

Though a follower of materialistic philosophy as a Marxist, he was not a blind lover of this philosophical system alone. In *Drishti aru Darshan*, he points out clearly the values of different kinds of philosophy. Nevertheless he laid emphasis on certain aspects of the Upanishadic outlook, the Vedanta, philosophy of Shamkaracharya and the Buddhist philosophy as well. He has analysed Indian philosophy with a scientific outlook against the sociologic-

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al background of the country pointing out their significance in the present and future. Such an approach to philosophy has made it a book of rare value in Assamese None has written on philosophy with such insight either before or after him.

As a Marxist intellectual, Bhabananda was one of the pioneers who launched a movement against the pre-War Assamese romantic poetry and became instrumental in the establishment of a new trend of Assamese literature. For this he came to be associated with the Assamese monthly *Jayanti*, with two others. In his zeal to make literature realistic, he advocated the need for a progressive social outlook. For the formation of an anti-romantic, and a progressive school of poetry, he even wrote a few poems. But it is his series of critical essays posthumously published under the title *Asamiya Kavitar Kahini* which bears real importance in this respect. Criticism in this book of the pre-War romantics and post-War modernists bears also the stamp of a sharp mind that penetrated deep into the social and political background of the Assamese poetry. Bhabananda is the first Assamese critic to analyse Assamese poetry consistently against the background of the Indian society, thus laying the foundation of the sociological approach to literary criticism in Assamese. His analysis of the nationalist poets of the Romantic Age and a few poets of the new age is quite brilliant and refreshing even though some of his observations like those in 'T.S. Eliot and his Assamese Counterparts' and the 'Assamese Romantic Poet Raghunath Chaudhary' may be debatable.

Bhabananda was a very perceptive reader of Rabindranath Tagore. The mark of this is left in the essays in the book, *Rabindra Pratibha*. The author tries here to understand Rabindranath in his poetry, songs and drama against the influences on him of the Western humanism on one side, and the Indian philosophy on the other. He is the first serious systematic critic of Rabindranath in Assamese.

Though he died at the premature age of 41, Bhabananda Datta remains till today one of the few Assamese intellectuals of the front rank.

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G.S.

DATTA, CHARUCHANDRA (Bengali; b. 1876, d. 1952) was an accomplished scholar and litterateur. He graduated from the Presidency College, Calcutta, and went to England to compete for the I.C.S. in 1895. There, he came in touch with S.N. Banerjee., Gokhale and Dada Bhai Nauraji. He returned home in 1899 and joined Government service and retire in 1925. During his stay in Bombay he came in contact with Arabinda. And because of his association with Arabinda he was arrested and had been kept under house arrest for two years. He happened to be a judge for the famous Kingsford case. Charuchandra had a great deal of linguistic interest. He, besides his natural aptitude for learning of several Indian dialects, knew at least several other languages. He, however, started his literary career in 1931 when *Parichaya*, a literary quaterly had been brought out under the editorship of Sudhindranath Datta. His autobiography *Puranokatha*, was published in *Parichaya*. A portion of this writing consisting of the events up to 1899, had been published in book form. His story book, *Krishna Rao* (1933) also had been published in *Parichaya*. His other literary contributions are *Duniyadari* (1934), *Debaru* (1934), *Maya* (It consists of a long story and a play). Charuchandra had the opportunity to come in close contact with Rabindranath Tagore. Rabindranath took him to Santiniketan to supervise the administration of Visva Bharti.

Na.S

DATTA, DINESHCHANDRA (English; b. 1892, d. 1972) was born in Sylhet (now in Bangladesh). After having passed his M.A. in English with a first class from Calcutta University he worked as a professor of English at Maharaja's College, Jaipur till his retirement. He was an outstanding scholar of various literatures. Besides Sanskrit, he knew intimately about a dozen of languages both Indian and European, classical and modern. He was also actively interested in Indian classical music. He wrote poetry in English and Sanskrit and translated into English poems from various European and Asian languages from the original. His publications in English include *Christmas*, (1935); *Other Verses*, (1941); *Exegi Monumentum and Lyrics*, (1941) and *Mango Blossoms and Ashok leaves*, (1944). His translated works are: *Chandidas*, (1941); *Vidyapati*, (1941) and *The Rubaiyat of Abu Said Abul Tahir*, (1943). His Sanskrit compositions are: *Bhararatagatha*, (1943); *Subhashgauravam*, etc..

Nirm. B.

DATTA, GIRINDRAMOHINI (Bengali; b. 1858, d. 1924) was an eminent poet. She was the daughter of Harendrachandra Mitra and wife of Nareshchandra Datta. She, however did not get much of formal education; but she had her early education in their family run school. She used to get regular encouragement for acquiring higher knowledge form her father and husband; they were the permanent sources of her literary activities also. Her inborn artistic aptitude brought her reputation and recognition. An exhibition of her paintings were held with great success. Her first literary appearance was in 1872 when

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her *Janaika Hindu Mahilar Patravali*, a book of correspondence written in poetic style, was published. The first four of the five letters of this book were addressed to her husband and the fifth one, most probably as the critics think, was written to Mahendralal Sarkar. This fifth letter was, perhaps, the same letter which had been published under the same heading as that of the book, in *Manasi O Marmabani* (1925), a literary monthly. The book, however, is not available in India and its only copy is still extant in India office Library, London. *Kavitahar* (1873) was written when she was only fourteen years old. This was her first book of poems. This book like the previous one did not bear the author's name, instead there was only 'janaika Hindu lady. Her poetic fame, however, came through her *Asrukana* (1887 an elegiac piece) written in the memory of her husband who died after prolonged illness in 1884. A gloomy memory intense with deep pathos was very much present in the writings of this book. She had also edited the literary journal *Janhavi* (1907-09). Following are the literary contributions of Girindramohini Dasi: *Bharat bhusan* (1882), *Abas* (1890) *Sannyasini Athaba Meerabai* (1892), *Sikha* (1896), *Arghya* (1902), *Swadesini* (1905) and *Sindhugatha* (1907). The last book is a historical drama based on the story from Rajasthan. Girindramohini had written mostly in poetry, except only one book of prose *Prabandha Pratibha* which was never published in a separate book form, but was included in her collected works, *Kabirani Girindramohini Granthavali* (1927) published by the Basumati Sahitya Mandir. It contained the following essays: *Bisam Sandhya, Chinta Padap, Bhog, Tripathi, Hridaya, Bhasa, Budar Album.*

Na.S

DATTA, HIRENDRANATH (Assamese; b. 1937) did his M.A. in English from the University of Calcutta. He has been teaching English literature at the University of Gauhati and is at present, a Reader in the Department. He started writing poetry rather late in life, but he made an immediate impact by the publication of his first poem in a Gauhati journal. He has subsequently published many of his poems and a collection of them in a slender volume. He is not a prolific writer, but whatever he has written so far bears the stamp of a sensitive and cultured mind. His poetry is marked by unusual and impressive imagery, density of form and his own characteristic poetic diction. Though a University man, he generally writes about Nature round the village hamlet and about the common men and his language has taken the idiom of common life, but in the poetic configuration of even common experiences, he has been able to project the tremor and confusions of our age without being cynical. All in all, among the poets of the 60s he occupies a place of distinction. He represented Assamese poetry in the All-India Radio Kavi Sammelan and also attended national poets' conference in Madras.

Nirm.B.

DATTA, HIRENDRANATH (Bengali; b. 1868, d. 1942 was a Public servant and eminent scholar. After passing the M.A. examination of the Calcutta University securing top position in the first class in English in 1889, Hirendranath earned the much coveted Premchand Roychand scholarship of the University in 1893. As a student, he had also attained mastery over Sanskrit and Indian philosophy. Passing the B.L. and attroneyship examinations of the University, Hirendranath joined the Calcutta High Court as a solicitor. Early in life, Hirendranath came in contact with Annie Besant (1847-1933) and joined the Indian National Congress in 1894. He took a leading part in the anti-partition and Swadeshi movement in Bengal in the first decade of the present century. He also figured prominently in the 'Home-rule' Movement sponsored by Annie Besant during 1916-18. During the Swadeshi days, Hirendranath helped building up national banks, insurance companies and textile mills. He was also one of the founder members of the National Council of Education started in Calcutta which has since been developed as Jadavpur University. As a disciple of Annie Besant, Hirendranath was drawn to the movement of theosophy and became the Vice-President of the International Theosophical Society and President of the Bengal Theosophical society. Hirendranath was one of the founder members of the Bangiya Sahitya Parishad (Bengal Academy of Literature) founded in 1893. He served the institution till the last day of his life in various capacities. For three terms he was elected president of the Parishad (1926, 1930 and 1937-39). Hirendranath contributed a large number of articles to various journals both in English and Bengali. He also published about 15 books in Bengali and 2 in English. Most of these are based on various aspects of Indian Philosophy, Indian culture and literature. Hirendranath was awarded the 'Jagattarini Gold Medal' for his most distinguished contributions to the Bengali literature by the University of Calcutta in 1939. He was also invited to deliver the much prized Kamala Lectures by the Calcutta University in 1940. Poet Sudhindranath Dutta (1901-1960) one of the founders of the new school of Bengali poetry was Hirendranath's eldest son. Hirendranath was a patron of the *Parichaya*, a literary journal of distinction which was edited and run by Suddindranath from 1931-1942.

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G.S.

DATTA, MADHUSUDAN MICHAEL (Bengali; b. 1824, d. 1873) is considered to be the greatest Bengali poet of the nineteenth century. He was born in the village

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Sagardari which stands on the river Kapotaksi in Jessore now in Bangladesh. He learnt some Persian in the village school and was introduced by his mother to the Bengali *Ramayana* and the *Mahabharata* and the medieaval Bengali poems which made a deep impression on him. Around 1833 he came to Calcutta and was admitted to the Hindu College which was then a centre of western learning. Though a spoilt child of a rich father he was a gifted student and showed remarkable proficiency in English. He developed a passionate love for English literature and culture and for a considerable period of his life England was his spiritual homeland. He started writing poems in English some of which were published in contemporary journals in Calcutta. In one such poem he wrote. "I sigh for Albion's distant shore, Its valleys green, its mountains high." This intense desire to "cross the Vast Atlantic wave/For glory or nameless grave" prompted him to embrace Christianity which caused great sensation in Calcutta and eventually changed the course of his life.

In 1844 Madhusudan joined the Bishop's College where he studied Greek and Latin. The intimate knowledge of these two classical literatures regulated his literary taste and partly determined the themes and forms he later introduced in Bengali poetry. Three years later his father stopped helping him and he left for Madras desperately in search of a new life. His Madras days were turbulent, full of misery and suffering, though interspersed with moments of excitement and romance. In 1848 he married Rebecca Mactavis, daughter of a British Indigo-planter, and next year he published *Captive ladie*, a long narrative poem in English. He earned praise for his metrical skill and felicity of expression. His essay *the Anglo-Saxon and the Hindu* (1854) is also a fine example of his refined taste and critical acumen. But he finally realised the futility of writing in English and decided to prepare himself for writing in Bengali which he had not only neglected over the years but had almost forgotten by that time; In his private life he was also equally frustrated. His marriage failed. He eloped with Emilia Henerietta, a French woman, and in 1856 returned to Calcutta, helpless and poor, where began the glorious phase of his literary career.

In 1858 when he was commissioned to translate a Bengali play into English, the idea of writing an original play in Bengali occured to him. His friends laughed at him with disbelief, but he accepted the challenge and wrote *Sarmistha* (1858). Though not a great play it was a stage success and with it began the modern Bengali drama. It was the first attempt to depart from the existing literary traditions and to introduce the European dramatic conventions in Bengali literature. Success of *Sarmistha* encouraged him to write two delightful farces–*Ekei Ki Bale Sabhyata* and *Buro Saliker ghare Ron* and a play entitled *Padmavati*, an adaptation of the Greek myth of the golden apple, all published in 1860. These two farces are evidence of his remarkable command over the racy and vivid language, his power of observation and his incisive satire. The former is intended chiefly to expose the hollowness of the anglicised Bengali babus, and the latter the hypocrisy and villany of the landlords. Next year he wrote *Krishnakumari* (1861), a bold experiment with the form of tragedy. His fame as a dramatist rests primarily on the two farces which are among the best in Bengali literature. He wanted to introduce a new content and purpose in Bengali drama. He criticised the Sanskrit drama as all softness and romance and took the Shakespearen drama as his model in which he found the representation of the stern realities and lofty passions of life. He made the Bengali writer conscious of the possibility of using drama as an instrument of social education and criticism as well.

Like his first play, his first epic poem *Tilottama Sambhab Kavya* (1860) was also written as a challenge. Once he was arguing about the necessity of using blank verse in drama. His friends felt that Bengali was ill suited for that stately measure. He with his usual flippancy challenged them and produced the first canto of the *Tilottama Sambhab* within a few days. He did not write any of his plays in blank verse but this poem, though not a very fine work, inaugurated a new phase in the history of Bengali poetry in respect of metre and form. This epic narrates the story of two demon brothers, Sunda and Upasunda, involved in a mortal duel to win the love of Tilottama the most enchanting of all women. Though the story is form Hindu mythology the influence of Homer on *Tilottama Sambhab* is very strong indeed. In 1861 he reached the heights of his poetic achievement with the publication of his epic *Meghanadbadh kavya* which was immediately recognized as the greatest work in the language both by his admirers and critics. The kernel story of this epic is borrowed from the *Ramayana* but it was constructed on the Homeric model. It is distinguished by the novelty of its construction and by its grand design, by a deft handling of the blank verse and a new hoetic idiom. Though unmistakably influenced by many western poets–Homer, Dante, Tasso and Milton in particular–*Meghanadbadh Kavya* is strikingly original as an epic of art.

Madhusudan's next book of poems, *Brajangana* (1861) and *Birangana* (1862) present refreshing contrast, the former written in rimed verse its theme being the love of Radha and Krishna, and the latter written on the model of Ovid's heroic Epistle in sonorous blank verse. In *Brajangana* he experimented with the conventional poetic diction and created several new stanzaic patterns. His blank verse reached its consummate stage in *Birangana*.

In 1862 Madhusudan proceeded to England, the land of his dreams, but his poetic career virtually came to an end. During his stay in Versailles he composed several sonnets later collected in his *Chaturdaspadi Kabitabali* in

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1866. His poetic power was on the decline but some of these sonnets are technically impecceable and marked by an intense lyricism. In the last few years of his life he was haunted by poverty and suffering and during those dark days he translated a few fables of La Fontaine from French and the first few books of the *Iliad* from the original Greek and that was his last signifacant work. This incomplete translation of the *Iliad*, entitled *Hector-Badh* (1871) is the first attempt at the rendering of a Greek work into Bengali prose.

Madhusudan's life was eventful and dramatic. His failure to adjust between the tension of the Indian and the European culture resulted in a tragedy in his personal life. But what he failed to achieve in his personal life, he achieved in his writings. He modernised Bengali literature and succeeded in making the European literary heritage a part of the total heritage of Bengali literature.

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S.D.

DATTA, RAMESHCHANDRA (Bengali; English; b. 1848, d. 1909) was a renowned Bengali novelist and historian. He went to England for higher studies at an early age of twenty, when he was a student of Presidency College in Calcutta. He passed the I.C.S. examination in 1871. His career as a civilian was one of uniterrupted success. After his voluntary retirement from service in 1897, he again went to U.K., where he had been invited as a Professor of History in London university. He also did extensive research work there on Indian History and Economics. He joined Indian Political movement in 1878 and became the President of the Indian National Congress next year.

As an author, Rameshchandra expressed himself both in English and in Bengali. He had written a lot of books in both the languages. Rameshchandra appeared on the Bengali literary scene as a translator. His first Bengali publication, *Europe Tin Vatsar* (1873) was the translated form of his own book in English, *Three years in Europe* (1872). His remarkable achievements as a complier and translator were *RigvedaSamhita* (1885-87) and *Hindu Sastra* (in two volumes, 1893-97).

It was Bankimchandra Chatterjee, who encouraged Rameshchandra to write novels in Bengali. His first Bengali novel, *Banga Bijeta* (The conquerer of Bengali) was published in 1874. It was a historical romance whose theme emerges from a phase of the history of Bengal during the region of *Akbar*, the great Moghul. His second novel was *Madhavi Kankan* (1877). Its English version, *the Slave Girl of Agra* (1909) was made by the author himself. The romantic story of the novel is woven against the background of the later years of the reign of Shah Jehan. The art of fiction writing in this novel has the mark of improvement in all respects over his first novel. In his other two novels, *Maharashtra Jivan-Prabhat* (1876) and *Rajput Jivan-Sandhya* 1879 (their English versons being *Shivaji* and *Pratap Singh*–the last of the Rajputs respectively, the author's power of harmonious blending of the fact of history and fiction of human life has reached a very high watermark. In fact, in *Maharashtra Jivan–Prabhat* history is not merely a background, it forms the main body of the story itself. Here Shivaji and Aurangzeb are the two chief well-delineated characters of the novel, in which their political conflicts constitute the essential part of the story. The novel *Rajput Jivan-Sandhya* presents an episode of the post-Pratap Singh era during the reign of Jahangir. The distinctive feature in Rameshchandra's novels is his fidelity to history, and in this regard he is almost flawless. One of the determinant factors behind his writing historical novels was his deep sense of patriotism. This profound emotion inspired him also to look into the evils of his contemporary society and to write about them. This attitude is reflected in his social novels *Samsar* (Domestic life, 1886) and *Samaj* (Society) 1894, which provides a graphic description of both the rural and urban lives of the nineteenth century Bengal. His progressive outlook towards widow and intercaste marriage is a prominent aspect of these social novels. The English version of *Samsar* (1902) was made by the author himself. Rameshchandra's scholarly and literary merits can never be properly assessed if they are not placed in the perspective of Renaissance in Bengal. He was one of the best products of that great movement in Bengal of the nineteenth century.

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Gop.R.

DATTA, RAMESHCHANDRA (English:) was born in Rambagan, Calcutta in a family famed for its academic and literary distinctions. Toru Datta, whose name is familiar to readers of English and French poetry was cousin of Ramesnchandra. He had his early education in Bengali schools. In 1861 Rameshchandra joined Hare School in Calcutta. In 1864 he passed the Entrance examination of the University of Calcutta with a scholarship. In the same year, at the age of sixteen, he married Matagini by whom he had two daughters and a son. In 1866, standing second in order of merit, he passed the First Arts examination from Presidency College, Calcutta. Soon after, he left for England where he qualified for the Indian Civil Service in 1869 and was also called to the bar before returning to India. Starting an outstanding career

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as administrator in the post of probationary assistant magistrate in 1871, he was the first Indian to rise to the post of Divisional Commissioner within ten years of service. He took voluntary retirement in 1897 while he was the commissioner of Orissa. Soon after, he went back to England where he was appointed lecturer in Indian History in the University of London.

By 1898 Romeshchandra had given up his University post in favour of active politics in the company of stalwarts like Dadabhai Nauroji and Umeshchandra Bandopadhyaya. In the same year the title of C.I.E. was conferred on him and the following year one saw his election as president of the Indian National Congress. In 1904 he became the Revenue Minister or Dewan of Baroda. In 1907 he was President of the Indian National Exhibition and the following year a member of the Decentralisation Commission. On the 30th of November 1909 he died in Baroda

Romesh Chunder Dutt was a prolific writer. His books on economic history and ancient Indian civilization are valuable documents to the students of the subject. Apart from these he published many papers, articles, pamphlets, presidential addresses, novels in English and Bengali and translations of Indian classics into both English and Bengali. He also contributed to the Encyclopaedia Brittanica, 1902.

His first book on the economic problems of the cultivators was his *Peasantry of Bengal* written in 1875. The ideas developed in this book were expanded further in his *Famines of India* (1900) which contains a strongly argued thesis about the over assessment of land revenue and a plea for the extension of the permanent settlement to the Ryotwari areas along with a permanent fixation of rents payable by the ryots to the intermediaries. His greatest works in this field are the publication of *India under Early British Rule: 1775-1837* and *Economic History of India in the Victorian Age* in 1902. Based on extensive research into parliamentary papers and other documents, they stand out even today as valuable studies of the economic problems of India in the nineteenth century. Having travelled widely both in India and abroad and being a great lover of history and ancient culture, Romeshchandra wrote extensively on these subjects. His first book *Three Years in Europe* written in 1872 ran into four editions. While still in service, he had written textbooks in Indian History but his really great work in the field was the four volumed *A History of Civilization in Ancient India* (1899). Published in the same year, his *England and India: A Record of Progress* contains an excellent analysis of the problems of Indian administration. It is a bold projection of British exploitation of India.

Side by side with his research dissertations Romeshchandra Datta tried his hand at creative writing. Inspired by models like Rammohan Roy Michael Madhusudan Datta and Bankimchandra Chatopadhyaya, he wrote six novels in Bengali and translated the *Rig Veda* into Bengali in 1886.

Romeshchandra's made considerable contribution to the art of translation, for the benefit of Bengali and English readers. Even more creditable than his Bengali translation of *Rig-Vada* are his English verse renderings of the *Ramayana* and the *Mahabharata* in his *Great Epics of Ancient India* (1890). His *Lays of Ancient India* (1894) which contains selections translated into English from the *Rig-Veda*, the *Upanishads* Buddhist literature, Kalidasa's *Kumarasambhava* and Bharavi's *Kirtarjuniya* was so popular that it inspired Macaulay to write the *Lays of Ancient Rome*. His Great Epics was first issued in the Temple Classics in 1898-1899 and added to the Everyman's Library in 1910. In condensing the epics into twelve books each (like *Paradise Lost*) and using the galloping metre of Tennyson in Locksley Hall, he may have lost the easy sweep of the orginial 'anushtup' but he certainly gained in clarity and immediate effectiveness. The speeches are eloquent; the descriptions evocative and the old similes come along in their original majestic gait. Thus the adorit versifier's selections gives us a taste of the original, and remain to date one of the best introductions in English verse of the anicent classics.

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A.C.

DATTA SAMPRADAYA (Marathi). Even though there are temples of Dattatreya all over India the cult of Datta seems to have flourished only in the Maharashtra. The credit of popularising it goes to Narasinhasaraswati (1378-1458), though the worship of Datta was not unknown to Maharashtra prior to his period.

We find references to Datta in the *Mahabharata*, in some Puranas and in some later Upanishads and Magha's *Sishupalavadham* whose date is 650. There are plenty of variations in the accounts of Datta's personality. Commonly he is known to be the son of Atri and Anasuya, incarnation of Vishnu, and a disciple of Shiva. He is always represented as Avadhuta Yogi, wandering from place to place, blessing the devotees and preaching to them. Later Bhakti cults have held him to be a symbol of an ideal guru. In some Puranas and Tantra works, he is described as a yogi indulging in wine and sex. Regarding his form also there is no single opinion. Sometimes he is likened to Vishnu sometimes to Shiva, sometimes with one head and sometimes with three heads etc. Considering all these variations R.C. Dhere has tried to explain the evolution of Datta mythology. According to him Datta was originally an Avadhuta yogi practising tantrika form of worship. He must have set up an ideal for all tantrikas.

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He was therefore deified in tantrika works. Later on when tantrika school deteriorated, Gorakshanath established Natha Sampradaya to oppose the tantrikas. He insisted on purity and rigorous austerity. But while wiping out the tantrikas he retained some good elements in their cult and admitted them in his Sampradaya. Thus Datta assumed a very esteemed position in Natha sect. Later on the Puranas accepted him in their pantheon and he was completely deified and came to be associated with famous Hindu trinity viz. Brahma, Vishnu and Shiva. R.M. Bhusari has opposed this view. He says that Datta was originally a deity as described in Puranas. Later on because of his popularity various schools wanted to establish their association with him, the tantrikas being one of them. But this explanation does not throw light on Datta's evolution to Godhead.

Datta has been associated with many religious sects. The Puranic tradition holds him to be an incarnation of Vishnu, Natha Sampradaya holds him as an ideal guru, the tantrikas hold him as the promoter of Tripura worship, the Pancharatras consider him as one of the 39 incarnations of Vasudeva, the Mahanubhavas have included him among their five Krishnas. All the Bhakti schools in Maharashtra have given him a very exalted position. They hold him to be the symbol of the guru institution.

But in spite of all this popularity there was no special cult associated with the name of Datta prior to the rise of Narasinhasaraswati. The work *Gurucharitra* written by Saraswatigangadhar (1558) narrates the life of Narasinhasaraswati in a very lucid style. In this work Saraswatigangadhar describes the lives of two great men, viz. Shripad Shrivallabha and Narasinhasaraswati who were responsible for the propagation of Datta cult in Maharashtra. Shripad Shrivallabha (1320-1355) was born at Pithapura in Andhra Pradesh. He left the house in early childhood, lived the life of an itinerent Avadhuta and in the end came to Kuravpura to die. The *Gurucharitra* narrates his miracles. Narasinhasaraswati is believed to be his incarnation. He was born at Karanja in Vidarbha area. He also left his house in his early youth to become a sanyasin and spent all his life in showering his benevolence and his love upon the needy ones. During his wanderings he stayed at Audumbara, Narasobachiwadi and Gangapur and then went to Shri Shaila Mallikarjuna where he took leave of this world. The *Gurucharitra* does not give his detailed biography. It simply narrates a few of his miracles and his occasional preachings. In his preachings Narasinhasaraswati dwells on the duties of four varnas, married ladies, widows, etc., the nature of vedic literature, the importance of various holy places and the importance of the worship of guru i.e., the preceptor. Today his teaching appears to be very conservative and orthodox but it had played an important historical role in the religious history of Maharashtra. During his days Maharashtra was facing double invasion from the Muslims. Politically they had established their rule in the South, and their Sufi saints had set out to convert the Hindus to their faith. Narasinhasaraswati wanted to fortify and strengthen the religious front of Hindus by prescribing purity of conduct, faith in god and observation of the social duties. He tried to win over the Muslim rulers by his miracles which blunted the edge of their antagonism towards the Hindu population.

Neither Shripad Shrivallabha nor Narasinhasaraswati prescribed Datta worship sepcifically. But since they themselves were believed to be the incarnations of Dattatreya they inspired many people to accept Datta-worship. For Datta worshippers *Gurucharitra* has become an important holy scripture wielding supernatural power besides its contents.

After Narasinhasaraswati many worshippers of Datta flourished on the soil of Maharashtra, Janardanaswami, Dasopant, Ekanath, Mukteshwar, etc. in the medieval period and Niranjana Raghunatha, Narayana Maharaja Jalwankar, Manik Prabhu, Swami Samartha of Akkalkot, Vasudevananda Saraswati, Pantamaharaj Belekundrikar in recent times. Among these Manik Prabhu and Swami Samartha of Akkalkot are regarded as the incarnations of Datta in modern times. Vasudevananda Saraswati Tembe tried to organise the cult in recent times.

Next to *Gurucharitra* there are a few other works which have inspired the Datta worshippers in Maharashtra. They are *Dattaprabodh* of Anantasuta Vitthalabova (1860), *Gurulilamrita*, a biography of Swami Samartha of Akkalkot written by Vamanabova (1863) and *Dattamahatmya* of Vasudevananda Saraswati (1901).

All this history of the cult and its literature gives us the impression that it is a very orthodox cult based on rigid austerities. The practices of Datta worshippers also corroborate this. This cult seems to be individualistic in character and there is no organisation as such. Each Datta worshipper seems to be following the dictates of his mind. Datta himself is believed to be appearing in person and guiding the devotees. So the direct vision of Datta is considered to be one of the goals in Datta worship. There is no specific philosophy of this cult. Narasinhasaraswati belonged to the order of Shankaracharya. Therefore, the advaita philosophy of Shankaracharya could be said to be the philosophy of this cult. But really speaking this cult is an upasana cult and hence the minor emphasis on philosophy. Yoga is considered more important than philosophy. Almost all the great saints of this cult were yogis par excellence. Next to Yoga, importance is given to Bhakti. But again this bhakti is mostly inspired by some desires. So we find people who want their wish to be fulfilled are mostly attracted to Datta worship. Visit to Datta's places like Mahur, Kolhapur, etc. or the places associated with the great saints like Narasinhasaraswati, insistence on the strict observance of the duties laid down for four Varnas, reading of the Datta texts, etc. could be said to be the

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normal code of conduct for a Datta worshipper. Because of its emphasis on the rigorous austerities and orthodox practices the common masses were not very much attracted towards it as they were towards Varakari Sampradaya. But as there is a common belief that these holy places associated with Datta have got a mysterious capacity to free the devotees from calamities like ghost haunting, etc. the common masses resort to Datta worship with awe. Therefore, even today all these Datta places are crowded with worshippers suffering from worldly difficulties and therefore approaching the feet of Datta with awe and devotion.

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K.K.

DATTA, SATYENDRANATH (Bengali; b. 1882, d. 1922) had his formal education upto B.A. After a brief period of occupation in business, he devoted his entire life to literary pursuits. He had inherited from his grandfather Akshaykumar Datta, the quest for scientific knowledge, interest in national heritage and patriotic feeling. These traits left a long-lasting impression on his poetry. He was a younger contemporary of Tagore, whom he came to know personally and naturally came under his all-pervading influence. But at the same time he was able to develop a poetic idiom of his own which is characterized by a skilful and varied use of the metre and colloquial diction. His literary achievement within the short span of his life gave him a front place among the followers of Tagore.

Benu O Bina (The Flute and the Lyre, 1906) was his third published work and the first to show traces of his individual style. It was dedicated anonymously to Tagore who saw in this work a lot of future possibilities. His next collection was *Homashikha* (The sacrificial Flame, 1907), in which the poet revoked the ancient vedic poets' cosmic view of nature, and finally settled on the earth to proclaim the equality of all human beings. 'Samya-sama' (Hymn of Equality) as the last poem is entitled, shows his ability to create powerful rhythm which can bring artistic effect to an otherwise prosaic statement.

Satyendranath's effortless versification is best evidenced in his translations of poems from languages all over the world. These renderings collected in three volumes, *Tirthasalil* (Holy Waters, 1908), *Tirtharenu* (Holy Dust, 1910) and *Manimanjusa* (A Jewel Casket, 1915) include Chinese and Japanese poems from the east, Greek, English, French, German, Italian, Spanish, Polish and Swedish poems from the West and Sanskrit, Marathi, Punjabi, Tamil and Munda poems from his own homeland. Besides, there are poems in Persian, a language which he knew. His working knowledge of French had also helped him to read French poets in the original. In these translations of nearly three hundred and fifty poems he was able to bring treasures from different languages to his Bengali readers. His renderings may not be very close to the original but they have the facility of original compositions.

Phuler Phasal (The Crops of Flowers, 1911) marked the beginning of a period of maturity in the poet, which continued through *Kuhu O Keka* (The Cuckoo and the Peacoock 1912), *Tulir Likhan* (Writings of the Brush, 1914), *Abhra Abir*, (Mica and Vermilion Dust, 1916) and *Hasantika* (1917). His reactions to nature became more sensuous and reflective, as can be seen from some of the lyrics in *Phuler Phasal* and *Kuhu O Keka*. He also continued with the compositions which are essentially the product of his various readings and not the expression of any deeper emotion. Some of his well-known verses on patriotism belong to this period. His diction had moved more towards colloquialism and, borrowed words from Persian and Arabic were on the increase. His two books *Belasheser Gan* (The Song of the Day's End, 1922) and *Biday Arati* (the Parting Greeting, 1922) were posthumous publications and continuation of this period which ended with them. But the lingering effect remained in some of his memorable lyrics like Palkir Gan (The Song of the Palanquin) and Durer Palla (A distant Journey) which combine picturesqueness with musical rhythm and throb with vibrations of life in them.

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T.W.

DATTA, TORU (English; b. 1856, d. 1877). Raised in the cultured Dutt family of Bengal, Toru (as well as her elder sister, Aru) engaged themselves in literary exercise at an early age. A stay of four years in France, England and Italy, (during which period she accepted a high degree of proficiency both in French and English) completed her education, and virgorously quickened her creative impulse. Returning to Calcutta in 1873, she plunged, in Sir Edmund Gosse's words, 'into a feverish dream of intellectual effort and imaginative production'. This told heavily on her health, and she died prematurely of consumption.

Toru Datta's first published poetical volume, *A Sheaf Gleaned in French Fields*, came out in 1876. Her orginality lies in the selection and treatment of native themes with an entirely local background. Her verse is finely knit, vigorous and of a pleasing variety.

The reception to her book was such that, within a few months of its publication, she could look forward to a second edition of it. We read in a letter, dated 12 February 1877, 'I have very little time to give to reading just now, as I am so busy with adding pieces and notes to, and correcting my *Sheaf*.' But she did not live to see the

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revised and much enlarged second edition of the book which came out in 1878; it contained over 30 new pieces with notes, a 'Prefatory Memoir' by her father, Govindachandra, and a frontispiece portrait of the two sisters.

Among others of Toru Datta's characteristics is her rare gift of story telling. Her ballads are dramatic, having the force of action and the charm of natural and chaste dialogue. There is curiosity and suspense in them, and there are well drawn characters such as live in our imagination. Their beginnings which have a peculiar directness, unfold the most interesting and critical points of a story in a manner which grips our attention. Lakshman, Jogadhya Uma, Buttu and Sindhi are as effective and artistic in design and conception as 'Haystack in the Floods', 'Sister Helen' or 'Madhyama's Quest', the only difference being the difference of background. The power and interest of her narrative is heightened by the simplicity and chastity of her style, the spontaniety of emotion and her imaginative sympathy with the background of the stories. The ballads in *The Ancient Ballads and Legends of Hindusthan*, with an introduction by Edmund Gosse (1882), were not exotic to her; their atmosphere was not alien. The stories of the past stirred her and tounched a responsive chord within her.

Her other published works are *Bianca or the Young Spanish Maiden* (1878); *Le Journal de Mademoiselle d'Arvers* (1879); (English Translation by Prithwindra Mukherjee in the *Illustrated Weekly*, 1963.)

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G.S.A.

DATU (Kannada) the eleventh novel of S.K. Bhairappa won the Sahitya Akademi award in 1975.

Saytambhama, an educated Brahmin girl, may be regarded as the central character of the novel. Her father, Venakataramanaiah, is the officiating priest in a temple in Thirumalapura. Sathyabhama is an M.A. in History, and is a lecturer in a private college in Bangalore. Srinivasa, a Vokkaliga and the son of a deputy minister, wishes to marry her, and she is willing to brush aside considerations of caste and marry him. Her family objects, and she also loses her job. Later in the novel, a Harijan youth, Mohanadasa, wishes to marry her. He hates the upper castes, and believes that only violence will put an end to the humiliations of the lower castes. Satyabhama is mature and poised. A student of history, she believes that the decadence of Hinduism began with idol worship. She accepts the worship of Agni (the Fire-god) because the fire burns and purifies all things and is the symbol of man's spiritual aspirations. In the company of Mohanadasa she experiences the violent hatred of the oppressed for the upper classes, and in her relations with Srinivasa she realizes how complex the problem of caste was (Srinivasa's grandfather objects to his marriage with a Brahmin girl, and the Harijans are violently resentful when Venkataramanath sets foot in their colony). The novel concludes with the successful attempt of Mohanadasa to blow up the embankment of the tank; he himself goes down in the swirling waters.

The novel proved highly controversial. It was even called reactionary on the ground that Mohanadasa swoons when at last he and the Harijans are permitted to enter the temple and he stands in the presence of the idol and that Venkataramanaiah who thinks that Srinivasa has wronged his daughter curses his family and Srinivasa's wife dies, thus suggesting that a Brahmin's curse is potent. It may, however be pointed out that Mohanadasa's collapse is susceptible to a psychological explanation (violent hatred is inverted attraction) and that Srinvvasa's wife dies, not because the old man's curse operates but because the anaemic pregnant young wife learns from his outburst the truth about her husband's escapades.

The novel is packed with action. But at the same time it is an analysis of the ramifications of caste feelings and practices. The analysis of caste does not remain academic but light up through its manifestation in the lives of characters who are alive and are caught up in situations which determine the course of their lives and are, therefore, of vital importance to them. So the analysis comes to life in human contexts. Sathyabhama and Mohanadasa, who determine the perimeter of the action, are both intensely alive; Mohanadasa is live coal, burning with rage at the very thought of the indignities heaped on his community. He is not romantisized. Sathyabhama, a student of history, is able to place herself outside the immediate present and view the institution of caste in its historical perspective; but it impinges sharply on her life again and again so that she experiences it as a human being. She holds that 'Veda' means knowledge; she reverences the sacred thread as a symbol of knowledge. She regards the construction of temples as a manifestation of the corruption of the Hindu religion; the final deluge overwhelms the temple also. At that moment she throws away the scared thread and climbs higher to the top of the mound - symbolic of her ascent to a new height. The word 'datu' means 'to cross', to transcend and every character in the novel is struggling to cross some barrier.

The novel has its imperfections. The swooning of Mohanadasa, for example, despite the psychological explanation, is unconvincing. The historical study seems to get too much importance. After all, caste as a challenge to to-day's life is of paramount importance. The implied

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suggestion for a return to pristine Brahminism is unrealistic. But the novel is significant for its bold and comprehensive presentation of the problem and the institution of caste in human terms.

L.S.S.R

DAUDPOTO UMAR BIN MUHAMMAD (Sindhi; b. 1897, d. 1958), was a writer and research scholar of the first rank. He obtained his M.A. degree with Arabic in First Class (1923) from Bombay University and doctorate in 1927 from Cambridge for his research work, *The Influence of Arabic Poetry on Persian Poetry* (published in 1934).

Before his departure for Cambridge, he had served as Lecturer in Arabic and then as Assistant Professor in Arabic and Sindhi (1923-24) at D.J. Sind College, Karachi. In 1927, he joined as Principal, Sind Madrasatul Islam, Karachi for three years and from 1930 to 1939 he served with distinction as Professor of Arabic, at Ismail Yusuf College, Bombay. He was transferred in 1939 as Director of Public Instruction, Sindh and was appointed a member of the Sindh Public Service Commission and later, the West Pakistan P.S.C. (1950-1956).

During his stay in Bombay, he was an active member of the Board of Studies in Arabic and Persian and the Board of Studies in Sindhi. He was also University's nominated ordinary fellow and became corresponding member of Faved Institute, Cairo in 1955. The title of Shamsul-Ulema was conferred upon him by the British Govt. in 1940.

He was considered to be an authority on Islamic Studies and an eminent scholar of both Persian and Arabic. His critical editions of *Tarikh-i-Masumi* (1938) and Chachama or *Fatehnama-i-Sind* (1939) with introduction, indices and historical and geographical notes speak volumes of his research ability, erudition and deep knowledge of Persian. Compared to his dedicated works in the field of Persian and Arabic, his contribution to Sindhi, though small is yet abiding. In 1931 he compiled *Suraha Gula* (Fragrant Flowers) a selection from Sindhi classical poetry. In 1934 he had translated into Sindhi *Minhajul Ashquin*, a Persian work giving explanation of allegories, in the folk tales of Sind specially of those in *Shah-jo-Rasalo*. *Bayan-ul-Arfin*, comprising Sindhi poems of Shah Abdul Karon of Bulri with their Persian translation rendered into Sindhi was edited critically by him in 1937. He followed it up with yet another work *Abyat-i-Sindhi*, poems of Khwaja Ahmad Zaman with their elaborate explanations and interpretation given by Abdul Rahim Girhori in Arabic done by him in Sindhi (1939). *Kalam-i-Girhori* (Girhori's poems) was published by him with footnotes, glossary and introduction to the poet in 1957. His incomplete autobiography under the title of *Munhinti Mukhtaser Atam Kahani* (A short Autobiograpy) was brought out posthumously in 1959. Apart from these, he has to his credit many critical and literary essays and articles published in various magazines. They are mainly concerning early poets like Qazi Qadan, Shah Abdul Latif, Muhammad Muhin Bekas and several others, and some topics of research value.

It is no exaggeration to say that he was the torch-bearer of research scholars who followed his footsteps and that he inspired a band of young scholars to enter the virgin field of research in Sindhi language and literature.

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D.K.M.

DAULAT KAZI (Bengali) was a poet who lived in the 17th century, and wrote under the patronage of the rulers of Arrakan. His romantic exuberance was derived from the Perso-Arabic literary sources. The court of the Arrakan rulers provided the base for this new upsurge.

Arrakan wrested the whole of Chittagong territory from the Pathan rulers of Bengal in 1459 and the resultant contacts had an abiding impact. Moreover, the area was physically exposed to the influence of outsiders, particularly from the seaside. All these provided a unique prospect for the mingling of various ethnic groups belonging to diverse faiths, languages and traditions leading to an ultimate predilection for adjustment and amity. And Daulat Kazi flourished in this atmosphere.

The Arrakan kings, Buddhists by faith, used to assume a Perso-Arabic title while ascending the throne and that was in deference to the sentiments of the subject races, mostly muslim. Each king used to have a muslim confidant also as a chief figure of the court. Daulat Kazi composed his only kavya, that also incomplete, under the patronage of Ashraf Khan, the court confidant of the king Srisudharma (Thiri Thu Dhamma) some time betwen 1622 and 1635. Nothing else is known about the poet.

However, he wrote his kavya with a double title *Sati Mayana* and *Lor Chandrani* following *Maina Sati*, a saga composed earlier by Sadhan (15th century A.D.) in an imperfect Hindi style (Theta Chaupai; Gohari Bhasha) prevalent amongst the folk at large; Daulat's initiator Ashraf Khan wanted him to render that poetic tale into Deshi Bhasha for the consumption of the Bengali listeners and readers.

At many places Daulat followed the theme and style of the original almost verbatim. Yet he took full liberty while composing the whole Kavya. Even thematic additions are not little. But the poet's originality was mainly in the spirit of tolerance, love and amity inculcated throughout the work. Daulat Kazi was a Sufi by faith, a faith imbibed with the mystic spirit of cohesion, love and

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self-submission. In fact, this, and such other faiths could emerge in India out of the spontaneous social interaction emanating from an intimate co-mingling of the folk minds of varied origin and tradition–particularly pertaining to the Hindu and Islamic values.

Hence the folk lores of Bengal emanating from the core of absorbing mystic involvement, had been a cementing force in an atmosphere charged with a feeling of heterogeneity and competition let loose by the theologicians of the upper class. Daulat Kazi carved the outline of his own poetic contemplation based on a synthesis of such popular Hindu-Muslim values as could be a base for their emergence. He refers to the Vedic and Puranic concepts about the origin and growth of life, imitates and tries to imbibe the spirit of Vidyapati or even of Kalidas at places, while as a devout Muslim he would invoke the graciousness of 'Bismillah' and his 'Rasul', and prescribe the way of Shariat and Iman for an ultimate emancipation. Indeed, the poetic soul of Daulat was initiated into the creed of integration and amity–'unity in diversity'.

The theme of the story also provided a scope for this unity. In fact the Kavya runs through two subplots finally integrating into one. The first is that of Maianamati, a Sati of sophisticated Hindu ideals. A young lady of exquisite grace and artistic propensities, Maina sacrificed almost her whole life at the altar of womanly chastity, for a truant and failing husband, King Lor of Gohari.

He went out on a hunting spree with all the able-bodied youth of the country leaving the kingdom to Mainamati's care. There he came across a picture of Chandrani, the graceful princess of Mohara who had been dissatisfied with her brave but dwarf husband. Lor got excited, went to Mohara, entered the princess's chamber stealthily while Vaman (the dwarf) was away. Both had been struck by first love and Lor eloped with Chandrani. Vamana, on his return from a war, chased the two, but was ultimately killed by Lor in the encounter. The father of Chandrani remarried his daughter to Lor and ultimately they became king and queen of the state. Their son also attained maturity in course of time.

And Lor could remain without remembering even once Sati Mainamati for all these years. After having finally refused the allurements of Chatan, a rich young fellow, and having dispensed with the conniving maid servant, Mainamati at last sent an old Brahmin to Mohara to communicate her message to Lor. When Lor met him, he at once remembered his forgotten wife and was all remorse; he handed over the throne of Mohara to his son, and finally returned home to Maina with Chandrani. They lived a happy life thereafter, and after the death of Lor, both the wives consumed themselves in the funeral pyre of their husband.

The two stories obviously emanated from two different sources. The first out of the Hindu Smarta ideology and the latter imbibed from the spirit of a free folk society. Yet the final cohesion of the two leaves no room for any divergence.

Death seized the poet midway in his absorbing work, which was later completed by Alaol, another stalwart poet of the court. Yet Daulat Kazi is held in the highest esteem as the initiator of a sublime human grace in medieval Bengali poetry.

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B.C.

DAVAVAITA (Rajasthani) also called 'Duabaita' is made up of two separate words-'Dua' and 'Baita'. Both of them are Arabic words. 'Dua' means a prayer or eulogy or praise. 'Baita' is a sort of metre, a 'Sera' or a composition of two lines. 'Baitabaji' is a sort of verse-reciting composition in which a contestant recites a couplet recited by the foregoing contestant. It is more or less the same as 'Antyakshari'. Thus, it may be described as a metrical composition eulogising or praising somebody. The prosodists (Manchakavi and Adha Kishana have spelled it as 'Davavaita'), but have not tried to explain the meaning of the term. It is strange that scholars have kept silent as to the derivation of this word. It seems both these words are one and the same, and the slight difference in spelling is due to the meaning not being clear. But the latter spelling may possibly claim derivation from the word Dwivritta which literally means 'of two final rhyme'. 'Vrittagandhi' was a form of rhymed prose used by the Sanskritists. The style has been handed over to us by literary traditions.

On a close examination of the form it can easily be noticed that there is a rhyming of the terminal portions of the ultimate words, whether they appear in a couplet or stanza or in the prose form. The second peculiarity is of the grammatical construction of sentences and the diction, both of which belong prominently to the so-called Urdu language.

While defining 'Davavaita' in his *Raghunatha Rupaka Gitan Ro,* the poet Manchakavi (19th century) mentions its two types 'Suddhabandha' or 'Padabandha' and 'Gaddabandha'. The 'Padabandha' contains prose pieces of 24 vowel marks with corresponding rhyming terminations. The 'Gaddabandha', however, does not observe any such rule of vowel marks, though it also has rhymed terminations. The poet Adha Kishana (19th century) has mentioned it as a kind of metre in prose and has given a specimen thereof.

The 'Davavaita' is similar in many respects to another prose form called 'Vachanika' which also has rhyming forms of eight and twenty vowel marks. Both these prose metres so resemble each other that it becomes practically impossible to distinguish the one from the other. The composers are also to be blamed for this chaos, as they

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have neither followed the definition laid down nor cared to stick to the prevalent norms and standards, with the result that both these writings have got intermixed. There are very few independent writings known as 'Davavaita' though there are many pieces finding a place in other works where they have been used as a kind of metre or prose piece. One of the prominent 'Davavaita' reported in catalogues is *Narsinhadas gauda ri–Davavaita* by Bhat Malidas. (17th-18th century). It abounds in Persian or Arabic words and is written in the Urdu or Khari Boli style. Some more works of this period are *Jinasukhasuri ri Davavaita* by Upadhaya Ramvijaya (1715), *Jinalabhasuri ri* Davavaita by Vachaka Vinayabhakti; *Raja Jaysinha ri Davavaita* by Dungarsi Bagadi; *Akhai Raja ri Davavaita* and *Raysinha ri Davavaita* by Bihari Dan; *Davavaita Maharaja Ajitsinha ri* by Dvarkadas Dadhavadiya (1658). One more such work entitled *Granth Davavaita Rayji Sri Bhagavandasjiro* by Khuman has been reported. *Davavaita Maharana Sangramsinha* and *Davavaita Maharana Udaisinha* were written by unknown poets. Kariya Karanidan has used it in his *Suraj Prakas* (17th century) and Dayaldas Sindhayacha in his *Rathodan ri Khiyat* (19th century). Such instances are numerous. The substance of all the 'Davavaitas' reveals that it contains descriptions of persons, places and things generally eulogising or praising the subject. It, therefore, conforms to the original derivational meaning of 'Duabaita'. An exception to this style is a *Davavaita Isarada ki* also mentioned as 'Bedawavaita' composed by Baratha Durgadatta (19th century), which contains all sorts of abuses for the town Isarada and its residents. This is in sharp contrast to all the rest and has set a new example. Notice should also be taken of the fact that the word 'Dava' is often written as 'Dua' and 'Vaita' as 'Baita'. Thus it seems that the writers and scribes have never been particular about the exact spelling and were perhaps ignorant of the supposed difference. The most important things regarding the 'Duabaita' are the grammatical forms, diction and rhyme. The rhyme whether of prescribed vowel-marks or not is also there.

All the ingredients combined with the eulogistic pattern go to make a perfect 'Davavaita'or 'Duabaita'.

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Raw.S.

DAVE, BALMUKUND (Gujarati; b. 1916) is a lyricist. He began his career as a poet by writing *Dhruvakhyan* (1948), a modern version of the episode of Dhruva, a mythological character, who after penance realised God. He had adopted mediaeval poetic form of Akhyana, a long narrative poem. He received Kumar Gold Medal for poetry in 1948. *Parikrama* (1955) is his second collection of poems. In it the poet excels in portraying the freshness and intensity of passion of youthful love, in tunes and rhythms of folk songs, and spiritual sentiments in the form of devotional songs. His *Harino Hansalo* written in Bhajan style on the death of Gandhiji is one of the best poems in Gujarati on the subject. His poems on nature express his unlimited joy on seeing the beauty of nature. He is at his best in musical poems. Sobriety in depiction of romantic sentiments is his speciality. We also find mystical elements in his religious poetry. His children's poems indicate that he dives deep into the children's mind. The collections of his children's poems are *Sone Champo* (1959), *Allak Dallak* (1965) and *Zarmariyan* (1973). He has received Union Government's as well as Gujarat Government's awards for his children's poems.

Gharman Ganga (Ganga at Home), is a collection of his pen pictures, which indicate his keen power of observation, and his power of portraying characters.

C.S.

DAVE, HARINDRA J. (Gujarati; b. 1930) is a poet, novelist, critic, and journalist. He was born in Khambhra and educated in Bhavnagar, After coming to Bombay he served for sometimes in U.S.I.S. and at present he is the chief editor of *Janmabhumi-Pravasi* group of newspapers. His contribution in the sphere of modern Gujarati poetry and novel is significant. The introductions and critical comments of his annotated books reveal his love for literature. He is a romantic poet and his poetry is marked with aesthetic beauty. Four collections of his poems are published and they show a growth of his poetic vision which culminates in *Suryopanishada. Asava* (1961) is the poet's first book of ghazals. *Samaya* (1972) is another book of ghazals. *Asava* contains some ghazals but it is in *Samaya* that one finds the technical excellence of ghazal form and the intense emotional exuberence. *Mauna* is an important book of lyrics. The restrained form of lyrical expression is exquisitely attempted here. These songs express the delicate sentiments of youthful love. There is a bunch of poems written in the tradition of folk-songs on the Radha-Krishna theme. *Suryopanishada* (1975) marks a beginning of a new poetic style. The majority of the prose poems indicate the departure from the old style. The first poem has five sections which probe the mystery that surrounds man. It is in the form of a monologue and the lonely character tries to hear the conversation between life and death. The agony of love is resounded in some sonnets and songs. *Aganpankhi*, *Palanam Pratibimba*, *Anagata*, *Madhava Kyamya Nathi* and *Sukha Namano Pradasa* are his novels known for their technique and content. The recurrent image of death in all these novels is beautifully blended with the image of life. The quest of love is another theme of these novels. Unlike

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the socio-psychological themes of earlier novels, the theme of *Madhava Kyamya Nathi* (1970) is mythological. The novel narrates major events of Lord Krishna's life ranging from his birth to death. The poetic prose rich in dramatic devices reveals the message of Krishna.

FURTHER WORKS: Arpana (verses of prayer), *Ugeuge* (play), *Musayarani Katha, Dayarama, Galib*, (critical studies). *Madianu Manorajya, Pinjaranu Pankhi, Dharatina Choru, Jyot Sadaya Jale, Parinirvana*, etc.

N.R.

DAVE, JUGATRAM (Gujarati; b. 1888) was closely associated with Gandhiji's constructive programme of child education. He has written children's songs, *Balvadi* (children's garden), *Chanibor* (a kind of fruit), *Rayan* (a kind of fruit). These songs depict the working of children's mind and their sentiments in a bewitching manner. *Kaushikakyan* is a poem based on the *Mahabharata* story, in which he has depicted Dharmavyadha not as a scholar of the *Vedas* but as a Harijan who is well acquainted with worldly affairs. The poem is written in the style of an epic, thus in the poem we find the tradition happily blended with revolutionary ideas. In the poem he has for the first time used Marathi Ovi metre. He has in his collection of devotional poems *Antarpat* (The inside veil; 1926) depicted the longing of the individual soul for the universal soul, as was done by the mediaeval poets.

In his play *Andhalanu Gadun* (Blindman's cart, 1927), he has propagated the concept of un-untouchability of Mahatma Gandhi in a dramatic manner. In another play *Prahalad* (1929) he has chosen the mythological character of Prahalad to depict the success of Satyagraha. These plays were written for staging in Gandhiji's Ashram Schools. They became very popular.

In *Gurudevnan Gito* (Songs of Gurudev, 1932), he has beautifully rendered into Gujarati the songs of Tagore. He in his short biographies of Gandhi, Gokhale and Chunibhai has portrayed beautiful pen pictures, which give us an insight into the working of human minds, and their internal conflicts.

Ma.S

DAVE, JYOTINDRA HARIHARSANKAR (Gujarati; b. 1901, d. 1980) was born and educated in Surat graduating with honours from M.T.B. College with Sanskrit and Gujarati as special subjects in 1923. After a year's fellowship there in 1925, he took his M.A. degree and joined *Gujarati* (monthly) of Bombay as a sub-editor in 1926. This was followed by a stint of teaching at Kabibai High school, Bombay and his alma mater M.T.B. College, Surat. In 1937, he joined government service as an Assistant Oriental Translator in Bombay, got promoted to the Oriental Translator's post later and held that post till retirement, in 1956. From 1956 to 1963 he was a Professor at Somaiya College, Bombay and Bhavan's College, Andheri, Bombay and the Principal of the Arts and Commerce College, Mandvi, Bhuj. In later years he co-edited the fortnightly *Samarpan*.

He is known as a great humourist in Gujarati literature. There was a sort of tradition of humour and satire in Gujarati literature from Premanand and Akho, through Navalram Pandya and Ramanbhai Neelkanth to Jayendra Doorkal, Mastfakir, Oliya Joshi and Dhansukh-lal Mehta. Jyotindra Dave not only carried on this tradition but added literary sophistication to it that earned humour an unprecedented place of honour in Gujarati literature. He wrote profusely and brilliantly at a time (1927 onwards) when humorous writing of this literary calibre was a scarce commodity.

Jyotindra Dave has expressed himself largely in the humorous essay form, in a style that is simple yet urbane. His humour is broad on the surface level, accounting for his great popularity with masses. His sharp wit, minute observation of middle class life, and the undercurrent of wisdom born of his scholastic pursuit of Indian Vedic philosophy brought him high literary acclaim.

Dave's first humorous sketches under the pen-name Gupta, published in literary journals from 1927 to 1932 had an electrifying effect on the readers. Nothing of this sort was seen before. The sketches were published later as *Mari Nonthpothi*, followed immediately by *Rangtarang I* in 1932. *Rangtarang I* contains longer humorous essays. Ostensibly these essays are the loose sally of the mind yet at the core they show a unity born out of the writer's consistent comic view of the world. In *Rangtarang II* to *Rangtarang VI*, published between 1941-1945, he remains faithful to this form. These collections contain a few short plays, verse-prosodies and writings in other miscellaneous forms, but by and large the author lost interest in forms other than the essays, after his earlier experiments in the *Mari Nonthpothi*.

A significant departure in form though not in style is the humorous novel (his only one) *Ame Bandhan* (We all together), co-authored with Dhansukhlal Mehta. It is a humorous account of life in his native city, Surat, and with its picturesque details it reaches almost the level of social history of early years of this century. The plot-line consists of events in the life of the hero Vipin from his birth to marriage. The novel till today remains an unparalleled classic in its field.

From 1946 to almost his last years Jyotindra Dave continued to write and publish essays, which were later collected in *Pananan Beedan* (1946), *Retini Rotali* (1952), *Najar Lambi Ane Toonki* (1956), *Trijunsukh* (1957) and *Rog, Yog and Prayog*. Here he continues with his favourite form, the humorous essay, but the sharpness of

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his wit and gusto of his humour seem now to be wanting, and he becomes more and more didactic, though of course, the sparks of his old writing still abound.

Dave had a stint at autobiography, but later the attempt was abandoned. *Alpatma-nun Atmapuran* (1947), the incomplete autobiography, is in fact a series of essays. Jyotindra Dave could most naturally maintain a characteristic distance from his material, that is human life. This has resulted in a peculiar objectivity making it possible for him to laugh at almost any human experience, though the immediate target is mostly his own self. This detachment, together with kind-hearted tolerance for life in all forms, makes him a great humorist.

His scholastic writings on Natyashastra, Hasyarasa etc. are compiled by Krishnaveer Dixit under the title *Vangmaya Chintan* (1984). Dave in his early days wrote a serious play, *Veeshpan*, and later adapted a Moliere play, *Vada-ane-Teta*. He also reveals himself as a critic in his *Granthstha Vangmaya Sameeksha* (1934).

Dave won literary honours in his time. He was elected President of Gujarati Sahitya Parishad in 1965.

B.T.

DAVE, MAKARAND (Gujarati; b. 1922) is a reputed poet of the post -Independence era. Dave has also been an exponent of other genres such as drama, novel, memoirs and essays. His poetic works are *Goraj* (Evening Time), *Taranan* (Grass), *Jaybheri* (Trumpet of Victory), *Sangna* (Symbol), *Surajmukhi* (Sunflower), *Sangati* (Accompaniment). *Jhabuk Vijli Jhabuk* (Flash of Lightning) is a collection of poems for children. In his poems we find a happy blending of the mysticism of Tagore, the spritualism of Aurobindo and the humanism of Mahatma Gandhi. Being unaffected by contemporary modernist trends he sings about the quest of the soul for the Infinite, using the tunes and images of folk poetry. He invokes the Eternal Being to bless him with the power to understand things. Like the medieval saint-poets he vividly depicts the various moods of a devotee pining for a union with the Almighty. Instead of preaching like them, he transports the reader from the region of individual life to the realm of universality. Thereby he earns a place of prominence not only amongst post-Independence poets of Gujarat, but also amongst Gujarati poets of all times.

In his prose works also, as in *Yogapath* and *Antarvedi*, he elevates us from the realm of senses to the realm which is beyond senses. He has lucidly written on Yoga and mysticism.

In his *Yogi Harnathnan Sanidvyaman*, Dave has depicted his own experiences of Yogi's miracles in an interesting manner. He has been writing columns in the *Janbhoumi* and the *Janshakti*, two Gujarati dailies on Yoga.

C.M.

DAVE, NARMADASHANKAR LALSHANKAR (Gujarati; b. 1833, d. 1886) better known to the people of Gujarat as Kavi Narmad, was born in Surat. In the short span of his life of about fifty three years, he became known as a poet, a patriot, a pioneer prose writer of great merit.

He studied at Surat and at Bombay in the college department of what was then called the Elphinstone Institution. During his studies under British teachers he developed a love for poetry and he himself began to write poems.

By the time he began to write the British had firmly established themselves in India, and they had brought with them their own literature, culture, and ways of living and looking at things. The young and impetuous Narmadashankar was very much influenced by all these trends and his life and literature bore the impress of all of them.

Looking at the success of the British in all spheres, his young mind began to feel that it was mostly due to their working through institutions that they are successful. So, at the age of seventeen, in 1850, he formed an institution of like-minded young men called 'The Institution of Young Men for Mutual Aid to Intelligence'. He presented before that institution in 1850 a paper entitled 'The Advantages of Forming Associations'. In 1851, he got that paper published. That became the first piece of respectable prose-writing in Gujarati, because, before that, most of the writing was done in verse.

He too began to write verse, but before that he had become a teacher in a small town, and also, had initiated some social reforms in his stratified society.

The poems that he wrote were in an entirely new vein. They dealt with nature, with subjective emotions, with the need for reforms in an orthodox society, with the plight of widows and many other subjects not touched by poets in Gujarati till then. All these poems were written in a new manner and with a new technique. Only one poet before him, Dalpatram, had written poems in a new vein, but his was a mixture of the new and the old, and his spirit was not of the then new and modern type. Narmadashankar's elan represented the new, not only in the choice of his subjects or the treatment and the technique of his writing, but also in the spirit of the whole thing.

Collections of his poems began to appear from 1858. By 1863, he had collected all his poems in two volumes entitled *Narma Kavita*. After 1863, he stopped writing poetry which he had started writing since 1855. His poetry writing lasted for a period of eight to nine years only, but the emotion he put into it (for him poetry was an outburst of emotion—Josso, as he called it), the subject matter he chose for it and the treatment he gave it, acquired for him the endearing title of Kavi (Poet). Since those days he is known as Kavi Narmad.

In spite of all his novelty and modernity, his poems had many faults. It was so because it was the work of a man who was breaking a new ground and treading a new

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path. Even his prosody was not what it should have been, because in his days there were no text books of prosody which could guide him.

Yet Narmadashankar was not a man who could be thwarted or defeated. He went to enormous lengths to find out books about Pingala Shastra (The Science of Prosody), and then wrote a small book about it called *Pingala Pravesh* (Elements of Prosody). This was in 1857. But prosody is not the only important thing in a poem. Alamkara (Ornamentation) is also an equally important part. He studied that also and in 1858 produced a book called *Alamkara Pravesh* (Elements of Alamkara). Moreover, in the Indian system of aesthetics Rasa plays a very great part. So he published a book called *Rasa Pravesh* in the year 1858.

Narmadashankar's hard work and great effort in gathering knowledge and books about all these scholarly subjects were so tremendous that one bows his head down in respect when one realizes that with his meagre means he could gather all the material that he needed.

Even when he was busy with all these things, his campaign for social reform and his study of history and of the epics continued unabated. He married a widow when none could think of doing such a thing. He wrote books about the stories of the *Ramayana* and the *Mahabharata* and singlehanded he composed a dictionary of the Gujarati language calling it *Narmakosha*. He wrote grammar and history, he wrote about politics and social reform, he delineated the causes underlying the downfall of the Hindus and gathered his prose writings in a big book called *Narmagadya*.

His study of history and of the epics, and his personal experience of reforms and reformists had convinced him that he was on a wrong course. Without fear, then, in the last years of his life, he took a somersault and began to write against what he was writing and propagating until then. Now he began to write in praise of orthodoxy against which he had campaigned all his life, In 1886, the year of his death, he collected all these newer writings of his and published them in a book which he called *Dharmavichar* (Thoughts about Religion).

This reversal on his part had created quite a furore against him but he did not care as he had not cared earlier when the older section of the society was criticising him.

By the time he had died he had written about ninety books which contained poems, plays, history, stories from the *Ramayana* and the *Mahabharata*. social reform, politics and social history. His autobiography *Marihakikat* (1866) is a unique contribution.

He has given to the people of Gujarat a great song about their land which they sing on all auspicious occasions.

Narmadashankar was not, perhaps, a great poet but he was a great pioneer.

Go.B

DAVE, T.N. (Gujarati; b. 1897) after receiving his M.A. degree in Sanskrit, joined Gujarat College as a Lecturer in Sanskrit and worked there for about 8 years, with small breaks. Thereafter he went to London for his Ph.D. studies. He worked under the guidance of linguist R.L. Turner and received his Ph.D. degree in 1931. Thereafter he worked at the School of Oriental Studies in London as a Lecturer in Gujarati from 1947 to 1956. After leaving London, he worked in several insititutions in Gujarat. He was Director of Research Institute at Dwarka for about five years.

Dave's pioneering contribution was in the field of Gujarati linguistics. His *A Study of the Gujarati Language of the 16th century V.S.* (1935) is based on an analysis of the language of the Nannasuri's *Upadeshmala Balavbodha*. It was the first old Gujarati text, grammatically analysed according to the modern historical method. Besides this, the etymological index given at the end of this work is an important contribution to the study of Gujarati lexicography. Another area in which Dave made a pioneering contibution was the study of Gujarati dialects. In some five esearch papers published from 1943 to 1948 in the journal of Gujarat Research Society he presented a linguistic survey of some border-land dialects of Gujarat based on his personal field-work. In this way, he gave a scientific and reliable account of three groups of dialects current in North Gujarat, some borderland dialects of South Gujarat and a few Bhili dialects. This was the first important study of Gujarati dialects after the work of Grierson.

In 1948 he published a short monograph on the language of Gujarat, a revised edition of which was published in 1964 *(The Language of Gujarat)*. It is a concise account of the historical development of Gujarati and it also gives for the first time a short but systematic description of modern standard Gujarati.

Dave had also helped Turner for collecting Gujarati lexical data in connection with the latter's monumental work, *A Comparative Dictionary of the Indo-Aryan Languages*. Besides these writings Dave has also written a Gujarati book and a few other research papers pertaining to historical or descriptive phonology, particularly of Gujarati. He was one of the brilliant students of Turner who advanced the study of new Indo-Aryan languages for which modern scientific principles and methods were used. His works in the linguistic study of Gujarati on modern lines can be described as a milestone in that area.

H.C.B.

DAWAR ARUNAI (Assamese, 1955) is a social novel by Jogesh Das. Set against the background of the second World War, this first novel by the author which has also been his best so far, reflects the evil effects of the War on the Assamese society which was directly affected by it.

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The setting of the story is an upper Assam tea-estate and its adjoining areas. Of all the areas of present day Assam, the upper Assam districts were more affected by the War, these being nearer to the Naga Hills and Manipur which experienced the direct onslaught of the Japanese. Sighting of the Japanese war-planes, people hiding in the trenches on hearing war-raid siren, the Allied Army vehicles and men moving hectically along village roads, new roads coming up overnight for facilitating movements of armed force,the local people getting contracts or small jobs under big contractors and military suppliers earning money fabulously - such incidents and events form the backdrop of the story through which the social theme is revealed.

The story concerns an idealistic young man Bakhar—a school master by choice. A talented young man, he could well have gone to other lucrative professions and become rich. But Bakhar chooses to remain a teacher and live from hand to mouth with his honestly earned salary. On the other hand, his friends, his kith and kin around, are seen by him indulging in the new profession of contract, supply and commerce. They become rich over-night, even though most of them are of little or no talent and are of dubious character. Though compelling forces are there in Bakhar's private life, excuse enough for swimming with the current and earning easy money, he with his strong moral character, remains firm. But the society around him, drunk with the dream of money and gone thoroughly corrupt, would not leave him in peace. Even his own wife deserts him. False charges are brought against him by the corrupt elements; and his house, too, is set on fire. When his life is thus beset with perils of all sorts, and he suffers an ordeal for his ideal, the clouds of peril disappear from his sky. His wife realises his worth at this juncture-how he is really a bakhar-a jewel-and not a worthless one as she thought him to be, blinded by the glitter of money around her in the society. She now comes back to him to be his real partner in life.

There is also a sub-plot in the novel which highlights the theme further. Here we find a tea-estate labourer devoted to Bakhar. Simple and honest to the core, this labourer Bhim is very near to Bakhar in his ideal. Bhim, too, has to suffer in this society and his beloved is separated from him by the agents of this corrupt society. But in the long run, he also regains peace and his beloved as his master Bakhar does.

The novel with such a criticism of the contemporary society and an emphasis on moral and idealistic values, had a great appeal to the reader when it came out first in the fifties; and the author who had already earned reputation as a young short story writer became at once established as a talented novelist, too.

The story of the novel is told in a very simple and yet appealing language. Indeed this lucidity in style is the characteristic of Jogesh Das as a fiction writer. The plot of the novel, too, is devoid of apparent artifices, and the story free from any unnecessarily striking incident or development.

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Go.S.

DAYANAND SARASWATI (Gujarati, Hindi b. 1824, d. 1883), the enlightened thinker and founder of the Arya Samaj, was born at Tankara, a town near Morvi in Saurashtra. His original name was Mulshankar Karsanji Trivedi. He was Audichya Sahasra Brahmin by caste. Ever since his childhood days, he cultivated a doubt about idolatry. His father was a worshipper of Shiva and on a 'Shivaratri' festival, Mulshankar, at the behest of his father, observed fast and offered prayers. Though barely thirteen, he did everything sincerely. But at the dead of night, he noticed that a rat, comfortably seated on the Shiva 'Pindi' was helping itself to the rice and the sweets. This episode seems to have jolted the faith of Mulshanker: if Shiva, the supposed killer of so many 'asuras', cannot chase even a rat away, then it must merely be a stone idol. Later, when he witnessed the sudden deaths of his sister and uncle, he developed indifference to the world. He set out on an extensive travel in various regions of India from 1846. He also visited Kumbh-Mela in 1855. All these travels, doubled his scepticism towards idolatry and religious rites and rituals.

From 1860 to 1863 Dayanand stayed at places like Mathura, Agra, and acquired proficiency in philosophy and Sanskrit grammar under the guidance of a Dandi Sadhu named Swami Vrajanand. It is said that at the time of Guru-dakshina, Swami Vrajanand. asked Dayanand to devote his life to the removal of darkness, born out of ignorance and to spread the vedic religion which had become extinct. He spent the period from 1864 to 1867 in deep and comprehensive study of the *Vedas* as well as their precise interpretation. He exposed a vast number of cases of heresy and hypocrisy in various religious sects as also the misdeeds of various personages attached to different sects and religious institutions. He visited many towns and cities in India, between 1867 and 1869, and finally came to Kashi (Benaras) in 1869, where he entered into debate and discussion about the meaning of scriptures with a great many scholars and religious leaders, and convincingly defeated them all. He went then to Calcutta in 1872. He continued his travels and launched a sort of systematic campaign to fight and remove what is known as blind sectarian or communal faith. During a span of fifty years, that is, upto 1874, he acquired intensive knowledge of the contemporary situation prevalent in India, and

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wrote a volume in Hindi, in order to explain his line of thinking, in a lucid and interesting style. This volume, titled *Satyarth Prakash* has also been translated into many other languages of India.

On 10 April, 1875, Dayanand established in Bombay the institution named 'Arya Samaj'. He enunciated ten basic tenets. The work of explaining the Vedic principles through books was also started. The books written by Dayanand in number is about thirty, the outstanding among which are: *Satyarth Prakash, Rigvedadi Bhashya Bhumika, Rigveda Bhashya, Yajurveda Bhashya, Samskara Vidhi, Gokarunanidhi, Nighantu, Astadhyayi Bhashya, Vyabnabhanu*,etc. He started writing books in Sanskrit, but later on switched over to Hindi. Dayanand also undertook many constructive activities for social awakening and prosperity. He established training centres for small industries, cottage industries, and the like. And, he wrote a great number of articles on various topics, such as rural economy, pastoral economy, cottage industry, etc. He helped in awakening the society, in general, for the achievement of independence. He used to arrange meetings and conferences at various places to spread his logical thoughts and ideas. He also received co-operation from many political and social thinkers of his time. He maintained contacts with the founder of Brahmo Samaj, Devendranath Tagore, Keshabchandra Sen, M.G. Ranade, etc. He also had discussions with Syed Ahmad Khan.

In July 1883, Dayanand visited Jodhpur. It is said that he liberated the ruler of the state from his infatuation for a prostitute, who in turn took her revenge by getting his milk poisoned. This poison is believed to have caused his death on 30 Oct, 1883 at Ajmer. However, the name of Dayanand Saraswati lives not only in India, but outside India as well, as an ideal religious teacher, a devoted social servant, a gifted writer and the founder of 'Arya Samaj'.

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B.J. & Vi.S.

DAYARAM (Gujarati ; b. 1777, d. 1853). The era of Bhakti poetry which started with Narsingh Mehta in 15th century, ended gloriously with Dayaram, in 19th century. He was born at Chandod in South Gujarat, a town on the banks of river Narmada. His parents were devotees of Krishna and he inherited that rich tradition. His parents died when he was a child. He was brought up by his maternal grand parents. From his early childhood he used to join prayer meetings and his voice being melodious, he became very popular. At an early age, he used to compose devotional songs. At Dakor—a place of pilgrimage in Gujarat - he met one Ichhasanakar Bhatta, a scholar of Pusti sect, who noticing Dayaram's melodious voice and his devotion to Krishna made him his pupil, and converted him into an ardent follower of Pusti sect. Ichharsankar further inspired him to dedicate himself to Krishna, which resulted in imagining himself to be a love-lorn gopi and describing her various moods and sentiments. As desired by his teacher, Dayaram travelled thrice all over the country and visited Shrinathji 'the citadel of Pusti sect' seven times. These travels widened the horizons of his knowledge, and he mastered the languages of the different regions that he visited to such an extent that he composed poems in those languages. He has written poems in Brajbhasha, Marathi, Punjabi, Marwari, Sindhi and Urdu. Besides he had written many books in Brajbhasha Almost the whole of his youth was spent in travelling and the later part of his life he spent at Dabhoi, where daily he sang his devotional lyrics and the whole town thronged to hear him. By the time he died in 1853, modern era had started dawning, but he remained unaffected by its influence and that is why he is considered as the last poet of the mediaeval era in whom one finds all the beauty, richness, and glory of the mediaeval poetic tradition.

Dayaram has written several treatises on Pusti sect both in Gujarati and Brajbhasha. His *Rasikavallabh* explains the levels of Pusti sect. He has tried to establish superiority of the devotional approach of Vallabhacharya to the philosophical approach of Sankaracharya. He says that philosophy is a weak medium; powerful medium is undistracted devotion based on love; only those devotees who are favoured by Krishna are able to have a taste of that love. Such a devotee enjoys the fruit of total surrender to the lord. The book contains 109 padas and it is in the form of dialogue between the teacher and the pupil. Attitude of self righteousness and tendency to deride monism and use of undignified language turns this only treatise in Gujarati on Pusti sect into a second rate work, though Govardhanram in his book *Classical Poet of Gujarati* adjudged it as his best work. His second book on the sect is *Bhakti Poshan*. The book contains one hundred and one padas written in Chandraval metre and it states the importance of Bhakti, its different forms and types giving abundant illustrations, but the work lacks coherence. He has written two treatises *Rasikranjan* and *Bhaktiranjan* in Brajbhasha.

Dayaram was a devotional poet. He has used various poetic forms to express his devotion. He has also written longer narrative poems based on the incidents of the *Mahabharata* such as 'Rukmani Vivah' (marriage of Rukmini); 'Satyabhama Vivah' (marriage of Satyabhama); 'Ajamilakhyana' (story of Ajamil), 'Okhaharan' (abduction of Aniruddha by Chitralekha, friend of Usha, who fell in love with Aniruddha, grandson of Krishna. In Ballila, Patralila, Kamalila, Rasalila, Ruplila, Murlilila and Danchaturi he has described different facets of the life

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of Krishna in Gokul. Though the source of the incidents depicted is the *Bhagavata* the poet's flight of imagination and romantic faculties have a full scope, making these poems even more interesting than their originals.

His *Premarasgita* and *Premparikshа* (song of love and the test of love) respectively deal with Krishna's message to his foster parents and the maids of gokul not to insist on having a glimpse of Krishna but to take life philosophically. The answer of Radha and the maids of Gokul reflects the poetic brillance of the poet. They say:

> Your Hari is omnipresnt, ours is only at one place,
> You are satisfied with moon light, but we rejoice only if we get the moon.

Thus Dayaram has been able to establish the superiority of love to philosophy.

Dayaram is at his best in 'Garbis' (poems which are sung while dancing). There is abundant variety of situations and feelings centering round the love affair of Krishna with Radha and the milk-maids.

There is a suggestion in one of his poems that Radha and Krishna would embrace twice and thereby exchange their complexions. In another Garbi, Radha takes a vow that she will never touch anything that is black. Then she prepares a list of black things which she wants to avoid. At the end of the poem the poet gives fine psychological touch when she says: "It is only in words that, I have taken a vow, but my mind says, that it won't keep the word even for a moment".

Indeed, the poet has recreated all the charm of Gokul in his Garbis. "His poems on Krishna and the maids of Gokul are a stream of burning lava of realistic passion and love" says Govardhanram Tripathi.

Dayaram has composed some diadactic poems and though there is a preaching tone, they are not devoid of poetic value. In one of such poems he denounces a mere logician, who wants to approach God logically, and he says:

> "How can a mere logician know the essence!
> Though a container is full of ghee, it does not know the taste of ghee."

He wants to convey that though God is within us we are not able to know Him, because we try to seek him outside us.

He thus desires complete merger of individual will to the universal will.

The number of Dayaram's published works is 86. Out of which 64 are in Gujarati, 20 in Brajbhasha, 1 in Marathi and 1 in Sanskrit. Thus he was a voluminous writer and quality of his works in also very high.

C.M.

DE, BISHNU (Bengali; b. 1909, d. 1982) was a noted Bengali poet. Born in a well-known family of North Calcutta, he was educated in Sanskrit Collegiate School and St. Paul's College and later obtained the M.A. degree in English from Calcutta University. He started his teaching career in 1935 as a Lecturer in English at Calcutta's Ripon College, from where he moved to Presidency College and finally to Islamia College before retirement. He is generally considered as the most complex personality that modern Bengali poetry has so far produced. Marxist in approach but primarily an individualist, he combines an urge for humanism in the strictly contemporary sense of the term and a genuine, inner compulsion to remain aloof from the tumultuous society of the people. He has an astonishingly profound interest in lands and artistic traditions other than his own, yet very few of his counterparts in today's Bengal have been so deeply rooted in their social and cultural milieu as he has been. The paradox, which often characterises his work, is also his most distinguished quality. Without suggesting in the least any borrowed affinities one might say that if an Aragon, the French Marxist and poet, and a Mallarmé, the celebrated French poet and theoretician of poetry universally acknowledged as one of the masters of modern European poetry, could be rolled into one, the result would somewhat look like Bishnu De. Each new book of poems by him is a distinct footprint on the journey to that at least seeming paradox, and it must be said in his favour that he has never sacrificed the one for the other in order to be more easily and totally accepted either by the so-called "progressives" or by the aggressive "individualists". Added to this, he has an almost excessive reverence for Tagore's literature and the Tagorean ideal which, to some critics, may appear perplexing. Few living writers in Bengal, if any, have been inspired in their creative endeavour by such a great attachment to Tagore. Yet, what further adds to the growing confusion, either in his diction or in the depiction of his world, is that Bishnu De has always sought to identify with a very different literary tradition from Tagore's. T.S. Eliot, whose poetry he has translated, has also been for him a long and important literary inspiration. On the other hand, knowledge of and involvement with traditions other than merely literary have shaped his personality and contributed to his literature. For example, the art forms of his country, particularly the painting of Jamini Roy, of which he has been a known exponent, have influenced his thought and work considerably. While still a student, he was also initiated into some forms of Western classical music and in subsequent years his interest in the subject grew considerably. His first published writing, a short story entitled *Puraner Punarjanma/Laksmana*, appeared in 1928 in *Pragati*, a journal which used to be published from Dacca. The other magazine to which he has contributed regularly and devotedly is *Parichay*, the very first issue of which, published in 1931, carried two poems by him and his translation from Marcel Proust. His first book of poems was *Urvasi o Artemis*, published in 1933 and containing,

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in the beginning, two quotations from T.S. Eliot's *The Sacred Wood*. The Successive collections of poems which soon followed were *Chorabali* (1937) *Purvalekh* (1941), *Sat Bhai Champa* (1945), *Sandviper Char* (1947), *Anvista* (1950), *Nam Rekhechi Komal Gandhar* (1953), *Alakhya* (1958), *(Tumi Sudhu Pachise Baisakh* (1958), *Smrti Satta Bhavisyat* (1963), *Ekus Bais* (1965), *Sei Andhakar Chai* (1966), *Rupati Panchasati* (1967), *Samvad Mulata Kavya* (1969), *(Itihas Traqik Ullase* (1970), *Ravi Karojjvala Nijadesh* (1973), *Isavasva Divanisa* (1974), *Chitrarup Matta Prithivi* (1976), *(Uttare Thako Mauna* (1977). Among his essay collections are *Ruchi O Pragati* (1946), *(Sahityer Bhavisyat* (1952), *Elomelo Jiban o Silpasahitya* (1958), *Sahityer Desh Bidesh* (1962), *Rabindranath-o-Silpasahitya Adhunikatar Samasya* (1966), *Michael o Rabindranath o Anyanya Jijnasa* (1967), *Jana-sadharaner Ruchi* (1975), and *Jamini Ray* (1977). His translations from foreign literatures have also been published in several volumes: *Samudrer Mauna* (1946), translations of the anti-Fascist story Le Silence de la Mer by the French Writer Varcors; *Elioter Kavita* (1953), translations with an introduction, of eighteen poems by T.S. Eliot; *He Bidesh Phul* (1956), translation of poems by Mao-Tse Tung, Baudelaire, Mallarmé, Rimbaud, Apollinaire, Eluard, Aragon, Shakespeare, Lorca, etc.; *Mao-Tse Tung: Atharoti Kavita* (1958). (translation of eighteen poems by Mao-Tse Tung;) and *Aphrikay Esiyay Murali Mridange Turye* (1970), translation of fifteen poems by a few African writers published on the occasion of the Afro-Asian Writer's Conference. In addition he is also the author of the following books in English: *The Paintings of Rabindranath Tagore* (1958), *India and Modern Art* (1959), *Satyendranath Bose/A Legend in His Life-time* (1964) *and In the Sun and the Rain/Essays on Aesthetics* (1972). Honoured earlier by the Sahitya Akademi, he was also the recipient of the Jnapith Award in 1971.

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Lo.B.

DE, PANCHKARI (Bengali; b. 1873, d. 1945) was a famous pioneering writer of Bengali detective novels. His early education was in Bhawanipur, Calcutta. The topological features of his novels are also centered around Calcutta. He was, as he himself claimed, the first to introduce 'sensational novel' in the history of Bengali fiction. But much of that was based on the pattern of Conan Doyle: his *Mayabini* (1928), for example, did, in fact, introduce Sherlock Holmes for the first time in Bengali novels. In the structural design of the novel, the skill of weaving the incidents, shaping of the situations with thrill and shock, Panchkari was largely influenced by Conan Doyle. His much popular novel, *Mayabini* was a trilogy of *Nar Nayani*, *Shathe Shathyam Samacharet* and *Pishachir Prem*. 'Chithi Churi' was a detective story which was included in his novel *Chhadmabesi* (1955, 5th edn.) and which was dedicated to Rabindranath Tagore; the story, of course, was more for the children than for the adults. Panchkari De, however, used to write regularly in the literary journal, *Galpa Lahari*. He wrote more than thirty three novels, all of which were detective in genre. His writings earned him tremendous popularity. Almost all the leading journals praised these writings. These journals included *Bangadarsan*, *Indian Empire*, *The Bengalee*, etc. Some of his publications are: *Parimal* (1943), *Selima Sundari* (1955, 10th edn.), *Sonit Tarpan*, *Bhishan Pratihimsa*, *Kalsarpi*, *Mrityu Bibhisika*, *Hatyakari Ke*, *Hatya Rahasya*, *Rahasya Biplab*, *Mrityu Rangini*, *Manorama*, *Naradham*, *Nilbasana Sundari*, *Hartaner Naula*, etc.

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Na.S.

DE, SUSHILKUMAR (Bengali; b. 1890, d. 1968) was a Sanskrit scholar and Bengali litterateur. Having passed the M.A. examination of the Calcutta University in English with a first class in 1911, Sushilkumar served the Presidency College, Calcutta and the Calcutta University upto 1923 as a lecturer in English. After obtaining Premchand Roychand scholarship of the University in 1919, Sushilkumar went to Europe for research and study. He got his D. Litt Degree from the University of London on his thesis on Sanskrit poetics. Thereafter, he studied Sanskrit at the University of Bonn under the celebrated Sanskrit scholar Herman Jacobi (1850-1937). On return to India, Sushilkumar joined the University of Dacca first as a Reader and then as a Professor of the Deptt. of Sanskrit and served in that capacity till his retirement in 1947. However, during his tenure of office at Dacca, Sushilkumar on request had to take leave for two years for editing the Drona and Udyaga Parvas of the critical edition of the *Mahabharata* under the aegis of Bhandarkar Oriental Research Institute, Pune. From 1956-60 Sushilkumar served as the Head of the Deptt. of Bengali of the University of Jadavpur (Calcutta). Sushilkumar, a versatile scholar, specially distinguished himself for his studies on Vaishnavism, 19th century Bengali literature and Sanskrit poetics. He was also known as a poet of classical style in Bengali. Sushilkumar was invited by the Chicago University (U.S.A.) to deliver the Tagore Memorial lectures of the University in 1966. He also served as a member of the Sanskrit Commission instituted by the Govt. of India (1957-59). From early youth, Sushilkumar was connected with the Bangiya Sahitya Parishad in various capacities. For two terms in 1950 and 1960 he was elected its President. Sushilkumar earned various other

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honours both at home and abroad as a scholar of great erudition.

His other works include: *The Early European Writers of Bengal,* (Calcutta, 1915); *History of Bengali Literature in the 19th Century,* (Calcutta, 1915); *Vakrokti Jivita* (ed.) (Calcutta, 1923); *Studies in the History of Sanskrit Poetics,* (2 Vols., London, 1923-25); *Ancient Indian Erotics and Erotic Literature,* (Calcutta, 1929); *Treatment of Love in Sanskrit Literature,* (Calcutta, 1929); *The Padyavali,* (an anthology of Vaishnava verses in Sanskrit by Rupa Gosvamin) (ed.) (Dacca University, Dacca, 1934); *Vaishnava Faith and Movement in Bengal,* (Calcutta, 1942); *Valma Pravada,* (Collection of Bengali proverbs) (Calcutta 1945); *A History of Sanskrit Literature* (with S.N. Dasgupta, to Classical period) (Calcutta, 1947); *Dinabandu Mitra,* (Sarat Chatterjee Memorial Lectures delivered at the Calcutta University, Calcutta, 1951); *Sayantani,* (Poem) (Calcutta, 1954); *Nana Nibandha,* (Essays) (Calcutta, 1954); *Krishna Dipika,* (Collection of Sonnets in Bengal) (Calcutta, 1958); *Sanskrit Poetics as a Study of Aesthetics* (Tagore Memorial lectures at the University of Chicago, 1966).

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G.S.

DEB,JALANDHAR (Oriya; b. 1873, d. 1952) was an essayist. He was related to the royal family of Bambara, a feudatory state of the then Orissa. Though he had to serve as a Diwan and a magistrate still he wrote a number of socio-religious essays. His discussion on pros and cons of marriage entitled *Bibaha Bichara* (The Choice in Marriage, 1928) had aroused interest in the minds of the readers. His essays like Veda-O-Hindudharma (The Vedas and Hinduism, 1952), Barna-O-Jatiyata (Caste and Creed) and Bhagava Gita bear testimony to his insight and wide range of study. *Diaryra Kiyadansa* (Some pages of Diary, 1952), a collection of essays on travel is also worthy of attention. Besides these, he also wrote a few short stories, some historical playlets *(Uday Singha*, 1934, *Ranasinghankara Mahaprayana*) and poems Meghabhabana (Thoughts on Cloud 1934), Asprisya (Untouchable woman, 1934). Jalandhar was noted for his liberal thinking and reflective essays.

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S.P.

DEB, NARENDRA (Bengali, b. 1888, d. 1971) was a versatile writer. He was intimately connected with the world of literature, theatre and cinema for half-a-century (1920-1970). He was a link between three generations of writers and popularly known as Naren-da.

He came of an aristocratic family, Dev-family of Thanthania in north Calcutta. His uncle Upendrachandra was a Derozian and father Nagendrachandra was a man with progressive views. In early youth Narendra Dev came in contact with the revolutionaries of Bengal through his cousin Rajendra Dev, but this connection was short-lived. He passed the Matriculation examination from Metropolitan School with credit, but ill health prevented him from joining college. He was a keen student of various subjects throughout his life.

Narendra Dev had a long career in the field of art and literature. He had connection with Rabindranath Tagore, Saratchandra Chattopadhyaya, Akshaykumar Baral, Rajanikanta Sen, Kazi Nazrul Islam, Satyendranath Dutta, Pramatha Chaudhuri, Mohitlal Mazumdar and Sishir kumar Bhaduri. He had close ties with *Bharati, Kallol* and *Krittibas* groups.

Narendra Dev was the president of P.E.N. West Bengal Branch, Sishu Sahitya Parishad, Sarat Samity and Sahitya Tirtha. He was elected twice vice-president of the Bangiya Sahitya Parisad.

Narendra Dev edited the weekly *Nachghar* (devoted to the cause of Bengali Theatre), weekly *Bioscope* (devoted to the cause of Bengali cinema) and *Pathsala* (Childrens monthly) for 15 years.

He visited western European States and attended the International P.E.N. Congress in Edinburgh in 1950. Again he visited eastern European States and attended the World Peace Congress at Helsinki in 1955. He had a close connection with Sherwood Anderson, Stephen Spender, Agatha Christie, Elia Ehrenburg and Mikhail Solokov. He received three literary prizes—Mauchak Puraskar (1964). Bhubaneswari, Gold Medal and Sisirkumar Puraskar (1971).

His first writing, a poem was published in the *Sandhya* edited by Brahmabandab Upadhyaya. His first novel was *Garmil,* first book of poems *Basudhara* and the first collection of stories *Chaturvedashram.* He wrote short stories, novels, poems, songs, plays, travelogues, essays and juvenile writings with equal grace and facility. Moreover he wrote satirical sketches under the pen-name 'Manabendra Sur'. Sisirkumar Bhaduri produced a play for children, *Phuler Aina* on the board of the Theatre. This was written by Narendra Dev.

He wrote a treatise on cinematic arts as early as 1934. This book, *Cinema*, is the pioneering work on lthe subject in Bengali. He coined a good number of Bengali technical terms for this book.

Narendra Dev published 36 titles of which four were translations in verse (among them are *Meghaduta* and *Omar Khyyam*), one scientific treatise on cinema, one book of belles-letters, one book of poems, three collec-

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tions of short stories *Chatur Vedashram*, *Bojhaparha*, and *Suhasini*, one biography (on Saratchandra), three travelogues, nine novels, one play, eight books for children, and four edited collecions of stories, poems and memories (*Katha Shilpa*, *Kavya Dipali*, *Sonar Kathi* and *Sarat Bandana*).

Narendra Dev married a young widow Radharani Datta in the early twenties, This created a stir in the then Bengali society of Calcutta. Rabindranath and Saratchandra came on their own to bless the newly wed couple. Their only issue is a daughter—Navanita. All of them have been devoted to literature and arts.

A.M.

DEB, RADHAKANTA (Bengali; b. 1783, d. 1867) was an orthodox Hindu socio-religious leader of the early 19th century. He belonged to the royal family of Sova Bazar, Calcutta; his father was Gopimohan Deb, son of famous Raja Nabakrishna Deb. He received early education from Calcutta Academy and in the process learnt Sanskrit, Arabic and Persian. Radhakanta was associated with the elite of the 19th century Bengal of his time. He was actively associated with many socio-cultural organisations and educational institutions. He succeeded his father as the director of Hindu College (1817). He was deeply connected with this socially important institution for long thirty-five years; and it was due to his continuous effort that the Bengali department started functioning in Hindu College from 1839. But since Kalidas Basu, a teacher and Gurucharan Sinha, a student were converted into Christianity by some missionary, Radhakanta, on protest resigned from the institution in 1850. Radhakanta Deb took keen interest in the educational system of our country. He founded Hindu Charitable Institution in 1846. Bhudeb Mukhopadhyay, and Debendranath Tagore, the two socio-literary giants of the 19th century, extended their generous support; and with all co-operation of Matilal Seal and Rajendraalal Dutta, he founded Metropolitan College, the first national college in Calcutta. Radhakanta was the president and Debendranth Tagore was the secretary of the college.

It was quite interesting to note that though a conservative, Radhakanta had shown a great deal of interest in female education and though he himself did not like to send the girls out for schooling, he had founded a girls' school at his house and helped financially in bringing out a book on female education, *Stri Shiksha Vidhayak* by Gaurmohun Vidyalankar.

It was again chiefly through strenuous effort of David Hare and Radhakanta Deb that Calcutta School Society was founded on 1st September, 1818. Radhakanta was the secretary of this organisation and he used to supervise many English teaching schools, specially from Central and North Calcutta. He was also an influential member of the School Book Society (1817) where he used to select Bengali school texts. He would often recommend generous financial help to the Hindu students for going to England for higher studies.

He wrote some important articles on agricultural science; one such article on horticulture written in Persian was translated into English and was sent to the Royal Horticultural Society of Britain for which Radhakanta earned a lot of reputation at home and abroad. He advocated education through mother-tongue even in the studies of sciences. He desired to establish some agricultural as well as industrial educational institutions.

He had also great interest in Sanskrit education. He was a member of the executive committee of the Calcutta Sanskriti college during 1836-37. He gave generous donation for the development of Sanskirt Primary schools of Bengal. In this direction his highest achievement was a compilation work of encyclopaedic nature, known as *Sabdakalpadrum*. It took him long thirty-three years to complete it in seven volumes. The first volume was published in 1818 and the last volume in 1858. An abridged edition was published in 1827, and the supplement was brought out in 1858. Radhakanta engaged all foremost Sanskirt scholars to get this voluminous work done comprehensively. He was praised and honoured by many societies and individuals including the Royal Asiatic Society. He was honoured by Lord Amherst with 'Khelet' and 'Sherpeth' on 7th February, 1824, and a special function was held in Agra where the governor of the then North Western province felicitated him. He was awarded the title of Rajbahadur in 1837, and K.C.I.S.I. on 30th April, 1866. Radhakanta took initiative to felicitate Rev.Long for his patriotic role in the indigo-movement. He also took part in the land law movement. He spent the last three years of his life in Vrindaban.

His literary contributions are: *Nitikatha* (1818) (This book was, however, jointly written with Tarinicharan Mitra, and Ramkamal Sen. It consisted of thirty-one stories translated from English and Arabic into Bengali); *Bangla Shiksha Grantha* (1821) (Its abridged form was published in 1827. This was a book of Bengali spelling after Lindley Musay's plan. It included alphabets, grammar, history, geography and elementary mathematics); *Padavali* (Vols. 1 & 2, 1864-67).

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Na.S.

DEB, SACCHIDANANDA TRIBHUBAN (Oriya; b. 1872) was the eldest son of Vasudev Sudhal Dev, the renowned ruling chief of Bamra, a Feudatory state of Orissa. He was particularly interested in art, literature and music from his

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adolescent period and through his effort two cultural associations named Bamra Chhatra Samity (Student's society of Bamra) and Sahitya Alochana Sabha (An association for literary discussion) were set up at Debgarh, the capital of Bamra. He earned proficiency in Sanskrit, Bengali, Hindi and English.

In 1903, after the death of his father, Sacchidananda became the ruler of the State. He was a patron of learning and culture. He used to invite the poets, scholars of Orissa, Bengal, Madhya Pradesh and Madras to his capital and honour them by offering titles and certificates of merit. Incidentally, Fakiramohan, the eminent novelist of Orissa and Lochanprasad Pandeya, the eminent Hindi writer were given the titles of 'Saraswati' and 'Kavya Vinod' in his court.

Most of his poetical works are romantic in nature written in imitation of the style of poet Radhanath. His language is refined, ornamental and dignified. His *Alankara Sora* is a work on prosody and poetics written on the basis of Sanskrit poetics and *Kadambari* is a poetical rendering of Sanskrit *Kadambari* of Banabhatta. His *Bristi Vigyana* is a treatise on Meteorology, the first of its kind in Oriya language. His travelogue *Bhramana Brittanta* and prose work *Rasa Rahasya* shows his refined and ornamental prose-style.

FURTHER WORKS: Maya Sabari, 1894., *Ananga*, 1894., *Vishma*, 1894., *Chandra Duta*, 1899., *Chitra*, 1910., *Sundari*, 1911., *Prakriti*, 1911., *Jouna Nirbachana*, 1912., *Abahana*, 1913.

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J.B.M.

DEDICATION (Telugu) It has become customary in Telugu literature for a poet to dedicate his work to a 'Kriti Pati' or patron. Such a custom was not in vogue in Sanskrit literature. Sri Paravastu Ramavuji Swamy mentions in his book *Andhras and Sanskrit Literature* that Vidyanad decicated his book on Rhetorics, *Pratapa Rudriyam* to Pratapa Rudra II (of 13th century). No doubt many shlokas in that work were in praise of Pratapa Rudra, but it does not suggest the dedication in any explicit matter. Rajanadha Dindima Bhattu, a poet in the court of Atchyuta Dava Raya wrote *Bhagavatnam* in Champu form (Sanskrit) and dedicated it to his king. This may clearly show the influence of Telugu poetic custom. The ancient Kannada poets had a tradition of dedicating their works to either kings or to their gurus. Even in Tamil, seeking the King's favour through dedication was not unknown.

The earliest work in Telugu, Nannaya's *Mahabharatam* does not contain any word of dedication. He did not make any special mention of Raja Raja as his patron nor can be found anywhere, either in the foreword or epilogue any verses of blessing, well-wishing or even a mere description of his family. But verses at the end of the cantos suggest that the king was his partron.

We can say Nannechoda was the poet who started this poetic tradition of dedication in Telugu. He dedicated his poetic work *Kumarasambhava* to his Guru, Jangama Mallikarjuna. The poet successfully established the non-duality between his teacher and the lord Shiva. Under the pretext of singing about Shiva, the poet sang the praises of the patron. The poet here was following the tradition of the Kannada poets bringing the non-duality beteen the patron and the subject of the poem. Nannechoda appears to be unique in Telugu literature in establishing such similarity between the hero and the patron. Similarly he is the first to dedicate the work to his teacher, though there was the tradition in Telugu of dedicating works to religious heads. Simhadri Venkatacharya dedicated his work *Chamatkara Manjari* and *Lakshmana Parinayam* to Varadacharya, renowned among the Vaishnava heads.

Phulkuriki Somana mentions the names of three auditors to three of his works—Godagi Thripurari for his *Anubhava Saram*, Gobburi Sanganamatya for his *Basava Purana* and Palkurki Suranamatya for his *Panditaradhya Charitra*. There is a speciality in the last work. It is dedicated to Lord Basaveshwara, but is recited to a mortal man. This clearly shows the deep devotion of the poet. In the beginning and the end of each canto of the last two works, there is a clear mention of the auditors.

Pothana wrote his *Virabhadra Vijayam* with his teacher Ivaturi Somana as auditor. Batchu Siddha Kavi of 17th century wrote his *Mari Basava Purana* with Sangaya as auditor. But this has not become established as a tradition in Telugu literature.

With *Ranganadha Ramayana* started the tradition of dedicating the work to the 'Kritipati' or patron. Kona Buddha Bhupati was asked by his father Vittalnadha to write a book and make his name immortal in this world. His own sons Kacha Vibhudu and Vitthalnadhudu together wrote *Dwipadothara Ramayana* and dedicated it to their father Buddha Bhupati. Gowrana wrote *Navanadha Charitra* in the name of his patron Mallikarjuna. Avachi Tippaya Setty asked his boyhood friend Srinadha to write a Shaiva work in his name and Srinadha wrote *Hara Vilasam* and dedicated it to him. Thus in Telugu literature was established the tradition of a poet (Kriti Karta) writing a work and dedicating it to the patron (Kriti pati).

This roused the ambition among kings, ministers, and commanders-in-chief to encourage one poet or the other to write a work and dedicate it to them. By the time of Thikkana this tradition was well-established and Vinnakota Peddana (1402) wrote in his *Kavyalankara Chudamani* that by now poets were very greatly honoured.

The tradition slowly took a new turn: the poet was the

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father, the poetic work the bride and the patron the bridegroom. The prolific writer Thikkana was addressed by king Manumasiddhi as 'mama' (father-in-law) and the poet made the relationship come true literally, by offering his *Nirvachanottara Ramayana* to him as bride. The poet says that Lord Hariharanadha appeared in his dream and begged him to offer his *Bharatam* in dedication to him. Even gods were attracted by these 'Kavita Kanyakas' (literary brides). Manchana wrote *Keyurabahu charitra* at the request of his dear friend Manduri Gundaya and dedicated it to him. Thikkana's disciple Marana dedicated his *Markandeya Puranam* to Gannaya, the commander-in-chief of Kakatiya Pratapa Rudra. Thus the practice spread wide among members of royal court receiving poetic works in dedication in the post-Tikkana period.

Reddy Kings were the greatest patrons of poetry. They honoured and maintained poets and scholars. Mukku Thimmana dedicated his *Parijatapaharanam* to Srikrishna Deva Raya without being requested. So did Saluva Narasimha Rayulu recive *Jaimini Bharatam* and *Saluvabhyudayam*. Raghunadha Nika was not only a poet, but he received other's poetic works in dedication.

A Pandya King Muddalghari (1670) accepted the dedication of *Satya Bhama Swantanam* and *Rukmini Parinayam* by Linganamakhi Kameswara Kavi. Under the patronage of the same king, Ganapavarapu Venkata Kavi wrote *Vidyavati Dandakam*.

Srinadha always used a new work of his as a lever to get him into any Samsthana. When he wanted to enter the court of Pedakomati Vema Reddy, he dedicated his *Sringara Naishadham* to his minister Mamidi Singana. He dedicated his *Bhimeshwara Puranam* to their minister Bandapudi Annamantri, so that he can enter into the court of Vema Virabhadra Reddy of Rajahumundry. Similarly he dedicated his *Hara Vilasam* to Avachi Thippaya Setty, Treasurer-in charge of spices and cosmetics in the court of the king of Komaragiri, and his *Kasi Khandam* to Virabhadra Reddy. He outlined the history of the Reddy kings only with the express wish of getting into their good books. He followed this pattern in the introuction, dedication and the prologue and epilogue of each canto of his works.

The notable among Reddy Kings who have honoured and patronised poets and received from them poetic works in dedication are Dodda Reddy, and Raghava Reddy. While the former received *Shiva Leela Vilasam* of Nissanka Kommana, the latter received *Vishnu Purana* of Vennalaganti Surana.

To name a few more dedications: Saluva Narasinga Rayulu (1485-93) received *Jaimini Bharatham* from Pillalamarri Pina Veerabhadrudu; Saluve Thirumala Raju received *Vipranarayana Charitra* from Chadaluvada Mallana; Vejerla Gopamanthri received *Hairavana Charitra* from Madayya Kavi. It is a noteworthy fact that even music and dance teachers were considered fit to receive 'krits' in dedication during the Vijayanagra days.

We come to know that even the queens in the Araviti dynasty patronised poets. Andugula Venkaiah wrote in his *Rama Rajiyam* dedicated to Kodanda Rama Raju, that the wife of Araviti Tirumala Raju, who wrote a *Dwipada Ramayana*, patronised poets and received works in dedication.

It is quite remarkable that even Muslim rulers patronised Telugu poets and received works in dedication. Addanki Gangadhar was the first among such poets. He dedicated his *Thapati Samvaranopakhyanam* to Malkibharam. He mentioned in his work that Malkibharam had received more than one work in dedication. Pannikanti Teleganna, urged by Marimganti Appanna, dedicated his *Yayathi Charitram* to Amir Khan, an officer in Malkibharam's court. Though Thelaganna dedicated his work to a Muslim, he did not lose the freedom of his faith by any false praises showered on his patron.

Though Thikkana and Rama Raja Bhushana dedicated the earlier works to mortals, later they resented the practice and offered their poetic brides to gods of their choice. But they did not talk ill of royalty. Some poets did this while offering their poetic works to gods, maybe because their approaches to those kings were spurned. Pothana, for instance offered his earliest work *Bhotini Dandakam* to Singa Bhupala, but in his later work *Bhagavatam* he denounced the kings as mean and deparaved.

Religious heads of Mathams and Pithams encouraged and patronised poets and received work in dedication In Shrishailam there was a 'math' of beggars and its head Santha Bhiksha Vritti instructed his servent Santayya to seek the dedication of a work from Srinadha. This can be seen in the introduction (avatarika) to *Sivaratri Mahathmyam*. Santa Bhiksha Vritti himself accepted Gowrana's *Navanadha Charitra*, dedicated to Lord Mallikarjuna.

There are sons who dedicated their works to their fathers on request. *Ranganatha Ramayana* is the first of its kind. Damerala Vengala Nayaka, inspired by Lord Sri Rama, seen in his dream, wrote *Bahulashwa Charitra* and dedicated it to his father Venkatadhisia. Pingali Surana dedicated his *Prabhavati Pradyumnam* to his father Amaranamathy. Bhosla Ekoji (1736) dedicated his *Dwipada* Ramayana to his father Thuluja Bhupala.

Savaram China Narayana wrote his witty work *Kuvalayaswa Charitra* and dedicated it to his foster father Pada Narayana. Araviti king Thirumala Raju asked Donuri Koneru Nadha Kavi to dedicate his *Bala Bhagavatam* to his father Rama Raju Thimmaraju

It can be seen in the forewords to many kavyas how poets dedicated their works to one god or the other inspired by their forefathers. Instances are there where the patron himself asked the poet dedicate a work to god.

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Even Lords of various Samsthanas in the pre-Independence India accepted dedications. In the more recent times poets, prose writers, propounders of philosophies, and writers of many other literary forms have dedicated their works to their parents, teachers, well wishers, friends or other artists and so on. Sri Viswanatha Satyanarayan dedicated his *Andhra Prasati* to his dear friend Mallampalli Somasekhara Sarma. To this same great historian of Andhra C. Narayana Reddy offered his *Karpoora Vasanta Rayulu* in dedication. In such offerings only deep respect and love but no ulterior monetary considerations are involved. In the post-Independence period, we see writers offering their works in dedication to ministers, officials and the moneyed people with an eye to some personal gains. In a way the history of dedication in Andhra literature is also in effect the history of patrons of letters in Andhra.

V.S.C.

DEEP, VED PAL (Dogri; b. 1929) is an eminent Dogri poet, also called the 'Ghalib' of Dogri poetry on the strength of his Ghazals. He started writing poetry in Hindi in the forties while still at college in Jammu and published four booklets of his poems which made him popular in college circles. He changed over to Dogri, his mother-tongue, when he was the editor of the Dogri section of the college magazine for about 2 years. His early compositions which were full of great promise first appeared in a collection of poems of 12 Dogri poets called *Jago Duggar* published by Dogri Sanstha Jammu in 1949. He did his M.A. (Hindi) from Lucknow University. He continued to write poetry in Dogri and participate in 'Kavi Sammelans' and literary get-togethers. His selected poems were published in *Madhukana*, the third volume of selections of Dogri poets, brought out by the J & K Academy of Art, Culture and Languages. In the meantime he was married to the first Dogri poetess Padma Sharma in 1957. Some years later they were separated. *As Te An Banjare Lok*, a collection of his ghazals came out in 1968. The book contains some of the choicest ghazals of Dogri covering the whole gamut of human emotions like love, suffering, frustration, patience and commitment to social upliftment. They reveal Vedpal 'Deep' as a man of deep and abiding love, sincere and committed, full of courage and dignity. His poems, though few and published in Dogri journals only, show him as a poet of fine sensibility, wide human sympathies and creative imagination. Some of these poems are 'Kala Mahnu' on the struggle of Negroes for emancipation, 'Nana Juga' on the simmering of a new age of hope, 'Geet Mera', 'Ikkaila Nayin' on Indo-Pak and Sino-Indian wars and 'Badalen Nain Sijji Ri Sanjha'

Ved Pal 'Deep' is a prominent leftist leader of Jammu but his poetry is largely free from political ideology and propaganda. He has been editor of an Urdu weekly, the organ of Communist Party, *Jaddo Jahad* and joint edito. of English daily *Kashmir Times*. He has translated poems from English and Kashmiri and edited a selection of Dogri poems. His *Lall's Bachanamrit*, translation of poems of Lall Ded was published in 1980. And *Azadi Bad Di Dogri Kavita*, selection of Dogri poems edited by him, was published by the J & K Academy in 1982. He has been presented with a robe of honour for his services rendered to Dogri by the Jammu and Kashmir Academy.

Sh.

DEKA, HALIRAM (Assamese b. 1901, d. 1962) was an Assamese short story writer and the first Assamese novelist in the epistolary form. Born in a lower middle class family living in a village, he was the first Assamese Chief Justice of a High Court. He passed his Matriculation Examination from Cotton Collegiate School, Gauhati in 1917 and graduated from Cotton College, Gauhati with Honours in Mathematics. He secured first class in M.A. in Bengali from Calcutta University and had his law degree from the same. He was an advocate in the Calcutta High Court for about fifteen years and then joined Assam state government service in 1946. In 1950 he was appointed a Justice of the Assam High Court from which position he was promoted to the post of the Chief Justice of the same High Court in 1961.

Alakalai Chithi (Letters to Alaka, 1948), a novel in the form of letters is his first work, and the first epistolary novel in Assamese. Deka has shown here his power of reflecting the action and reaction in the mind of his characters. The story element which is unfolded through letters is sparse, though the internal feelings and emotions get well reflected. The novel is important from the point of view of its internalised action against as the large number of novels in Assamese of external action. His second work of this kind is *Arunalai Chithi* (Letters to Aruna, published posthumously in 1967). This is more a collection of personal essays in the form of letters written to the writer's beloved of the past than an epistolary novel proper. A more or less common theme in these letters binds them together; and there is not a plot built up or a story told. The common theme highlights the importance of the natural feelings, a moral concern, and a sympathetic heart for all people. His writings are however rich in wit and humour interspersed with occasional satire.

Yatkinchit (A Little) is another work of Haliram Deka under the pseudonym Chitrasen Yakhariya. It is a collection of satirical essays through which the author criticises the weakness, selfishness and pride of man. His skilful use of wit and humour makes these essays readable. These essays were first published in the magazine, *Abahon*. *Haliram Dekar Chuti Galpa Samkalan* is (1974) his only collection of short stories published in book-form posthumously, though all these stories were published in

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various Assamese magazines during Deka's life-time. In his short stories a satirical tone and a despondent mood recur frequently. Though some of his short stories seem to be light-hearted, yet in some others Deka proves himself to be a serious writer with marked conflicts, both external and internal. His language is always lively and suitable to the occasion. *Calicuttai Mok Ki Sikale* (What did Calcutta teach me), an autobiographical essay about his early life in Calcutta was also published posthumously in a special issue of the magazine *Nilachal* in 1971.

Though not a voluminous writer, Deka displays intellectual brilliance and witticism in his writings that generally evince a social concern. From this point of view, Haliram Deka holds an important place in Assamese literature.

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An.S.

DEKA, HAREKRISHNA (Assamese; b.1945) is basically a poet. His collections of poems are: *Swarabor* and *Ratir Shobhayatra* (1981) Harekrishna Deka belongs to that group of neo-romantic poets in Assamese who appeared in the sixties of the present century. Unusual images, symbolic language and a restricted mode of expression mark his poetry. His technique is somewhat novel, language pregnant with thoughts and emotion. He has made dramatic use of the spoken words of the common man, his images express the awareness of the crisis of the modern man in the vortex of modern materialistic civilization.

An MA in English and a senior officer in Indian Police Service, his poetry expresses unusual experience of life in a language of unusual rhythmic beauty.

Some of the poems included in his latest collection, *Ratir Shubhajatra*, like 'Ata Sinaki Station', 'Bara Basar-ar Pasat', 'Guwahatit Ratipuwa' 'Sarai Ghatar Dalangar Para', 'Ratir Sahar Parikrma', 'Rail Station', are expressive of the pain of his realistic experience, a deep awareness of social milieu, a sort of lonelines which is more social than individual. In the recently published poems, Deka seems to have come out of the beaten track of his symbolic poetry.

Deka is also a successful short story writer. His stories published in various literary magazines of Assam express his varied experience of life, his deep conviction that life of the humblest of the humble is not a life wasted.

DEKA, HITESH (Assamese b. 1928) is a popular Assamese novelist. Born in a poor village family, he passed Matriculation from Sarthabari High School, and B.A. from Nalbari College. A freedom fighter, he had to go underground for three years during the freedom movement. He is a secondary school teacher by profession and is at present the Assistant Headmaster of Jalukbari High School. He started his literary career as a short story writer but soon concentrated on the novel. He has to his credit two collections of short stories viz. *Prayashchitta* 1949) *Gadakhahaniya* (Erosion, 1954) and nine novels *Ajir Manuh* (A Man of to-day, 1952), *Natun Path* (New Path, 1954), *Mati Kar* (Who owns the Land, 1956), *Bhara Ghar* (Rented House, 1958), *Eyeto Jivan* (This is Life, 1960), *Simar Kajiya* (Quarrels for a Boundary, 1962), *Asal Manuh* (The real Man, 1964) *Bairi Manuh* (The Enemy, 1965), and *Jivan Samghat* (Conflict of Life, 1969). Besides these novels, Deka also attempted plays and his two plays are: *Mantrir Hukum* (The Order of the Minister, 1970) and *Asamir Pranar Katha* (Intimate feelings of Asami, the motherland, 1971).

Though in the main a popular novelist, Deka's novels have generally a social overtone. Though he attained artistic success even with such an overtone in his first novel viz. *Ajir Manuh* which has been his best, , in others he seldom shows this kind of success in blending art and social ideal.

In *Ajir Manuh*, the young idealist hero Pratap feels frustrated in his emotional life as well as in living according to his ideal. He fails to marry his beloved who is in sympathy with his ideal and then suffers from the mental torture of marrying and living with one who cannot understand his Gandhian socialist ideal. The construction and development of the plot of his second novel, *Natun Path*, resemble those of the first; and the theme, too, bears the same social overtone. But it remains an inferior work of art. *Mati Kar* asserts the need for identification with the permanent inhabitants of the state and the problems of those who migrate to Assam and settle here.

Eyeto Jivan is another important novel by Deka that needs special mention. A large novel in three volumes, this shows the sweetness and harmony that lie in a traditional joint family in an Assam village. Technically, however, it is not flawless. It has quite a few sub-plots; and all of them do not adequately contribute to the development of the main plot.

As a social novelist, Deka brings into his novels the common maladies of the society like corruption of offices, ignorance of the ordinary village people that makes them superstitious and the like. At the same time he shows the innocence, simplicity and religiosity of these village folk. Though Deka shows thus a concern for the poor and ignorant villagers, he does not always attain artistic success here. His language, too, is rather simple and straightforward which is more suitable for non-fictional

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prose. This comment is not applicable, however, in the case of his first novel.

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An.S.

DEOKOTA, LAXMI PRASAD (Nepali; b. 1909, d. 1959) is one of the great three of Nepali literature, the other two being Lekhnath Paudyal (1884–1965) and Balkrishna Sama (1902–1981). He graduated in 1928 and passed law in 1934 from Patna. He loved writing and led a life of hardship and penury lightened, however, by the high regard of the literary community.

The corpus of his literary writings include five mahakavyas (epics), fifteen khanda-kavyas (partial epics), two plays, one novel, two collections of essays, one of short stories and several volumes of poems. All of his writings have not been collected or published yet. His greatness is not measured by counting the number of books he wrote. He could, when challenged, produce a full-fledged epic *Sulochana* in ten days, dictate at a single sitting a khanda-kavya *Aasu*, or dictate a collection of short stories in about four hours. It is in the flight of his imagination soaring on wings of his ever fresh and innovative language that we feel Deokota in his essence. Rahul Sankrityayan, rightly described him as an aggregation of Pant-Prasad-Nirala and more.

Muna-Madan (1936) composed in the Nepali 'Ghyawre' folk metre, narrates the story of Madan who leaves for Lhasa to trade and secure happiness for his family only to return after years filled with vicissitudes of suffering to find himself a bereaved husband. By its quality of poetic imagination, evocation of mythic folk theme and making a literary use of the commonly sung 'ghyawre' folk tune *Muna-Madan* has endeared itself to a very wide segment of the reading public.

Of his five voluminous epics, *Shakuntala* and *Pramithas* exhibit the *tour de force* of his epic power.

If his plays, short stories and novel do not come up to the first order, his essays undoubtedly do. He had pondered deeply and long over the art of essay writing as his preface to the *Laxmi Nibanda Sangraha* (1945) evidences. As a master essayist he is of the order of the most renowned of the English romantic essayists.

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M.D.R.

DERASARI, DAHYABHAI (Gujarati; b. 1857, d. 1938) has written several books on science. He was a scholar of Gujarati literature. His work *Haridharma Satak* (1878) is a satire on the religious rituals but it is without any sting. His second book *Bulbul* (1882) is a longer poem of four hundred lines, in which there is a happy blending of metres of Urdu and mediaeval Gujarati poetry. His third book *Chameli* is written in Harigeet metre which was in vogue in mediaeval period. The speciality of his poetry is that poems are musical and melodious. But the book that established him as a great scholar is *Sathinan Sahityanun Digdarshan* (a survey of the literature of sixty years–1840 to 1900) in which he has analysed the literature of the time giving its background and merits and demerits. In 1913 he edited mediaeval Gujarati historical poem *Kahanade Prabandh*, which throws light on qualities of his research. He has compiled a dictionary of mythological stories in his *Pauranik Kathakosh* (1927-31). He has also made a research on the contribution of Gujaratis to Hindi literature and his findings saw the light of the day in his book *Gujaratioe Hindi Sahityaman Apelo Ralo* (1937). He has also written a satirical novel *Ek Ghodani Atmakatha* (autobiography of a horse).

P.V.

DEROZIO, HENRY LOUIS VIVIAN (English; b. 1809, d. 1831) was the first Indian poet in English, and was a leading spirit during the early Bengali renaissance in letters. The earliest biography of Derozio appeared in the *Calcutta Review* in 1881, and was published under the title *Henry Derozio: The Eurasian Poet, Teacher and Journalist* in 1884. There are other pamphlets which throw light on Henry's life: Madge's *Derozio's Life* gives more details of his life; F.B. Bardley Birt's *A Forgotten Anglo-Indian Poet*, published by Oxford University Press in 1923 is another source book. Henry was the second of the five children of Francis Derozio and his British wife Sophia, sister of Arthur Johnson, an indigo planter in Bhagalpur. He was born in 1809 and died of cholera in 1831 at the age of twenty-two.

Henry studied under a Scotsman, David Drummond, but he left school very early, at the age of fourteen. He took up a clerical job which he gave up soon and landed in the indigo plantation at Bhagalpur owned by his uncle Arthur Johnson. The early influence of his mother and teacher seems to have helped to establish the dimensions of his thinking and writing and he wrote *The Fakir of Jungheera, a Metrical Tale* (1828) inspired by the gigantic rock rising out of a river and woven around Nalini, a young Brahmin widow. This poem launched him on his rewarding poetic career; he came into contact with John Gant, Editor of *The Examiner* who helped him to get an important position in *The Indian Gazette* in 1826; and in November of the same year he was appointed Professor of History and English Literature in Hindu College (now known as Presidency College), where he

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formed a sort of discussion centre called the Academic Association, which attracted, among others, Raja Ram mohan Roy. The weekly meetings did much to stir the intellectual life of Calcutta. But his progressive ways and his aggressive views on orthodoxy and superstition were not tolerated. Hence his days as professor were soon to end.

The Calcutta of Derozio's days was intellectually alive; there were a number of literary magazines which fostered aspiring writers. Derozio himself was the editor of the *Kaleidoscope* for a year and, on his resignation from the Hindu College, he became a journalist and launched a paper called *The East-Indian*. This gave him freedom to propagate free thought and condemn superstitions like the 'Sati', which he had attacked in his early poetry.

His most famous poem still is the *Fakir of Jungheera* in two cantos, each of about a thousand lines. The poem deals with the fierce conflict between a Hind widow's sense of religious duty and her desire to live. Nalini is a widow soon to be burnt dutifully as her religion decreed. But she is soon carried away by a robber chief to be his wife. A battle ensues, and he is killed. Nalini is a widow once again and unable to bear her sorrow, she dies on the battlefield. This is a poem of great metrical virtuosity. The chorus of women persuades her to climb the funeral pyre:

> Happy! thrice happy! thus early to leave
> Earth and its sorrows, for heaven and its bliss!

It is a narrative poem of suspense, excitement, love, war and death. The heroine Nalini and the Fakir are important characters, and the poem is a criticism of 'Sati' and religious bigotry. The epigraph of the first canto is very significant:

> Affections are not made for merchandize.
> What will ye give in barter for the heart?
> Has the world's wealth enough to buy the store
> Of hopes, and feelings, which are linked for ever
> With Woman's soul?

Like most educated Indian of the period, he was also under the influence of the Romantics. Wordsworth's ideas of nature appealed to him. Sonnet writing seems to have been popular with most of our early poets: his sonnets are both Petrarchan and Shakespearean. "Poetic Haunts" and "A Poetic Habitation" deal with the nature of poetry. To Henry, a poet is a minstrel and a poem stems from his imagination of the universe:

> Sweet madness! When the youthful brain is seized
> With that delicious frenzy which it loves
> It raving reels, to very rapture pleased.

His sonnet, 'To the Pupils of the Hindu college', suggests that he might have read Geoffrey Chaucer's 'Prologue to the *Canterbury Tales*' as he speaks of 'freshening April showers', and the young mind expanding 'like the petals of young flowers'. His themes are nature, love, death and freedom, and show signs of an early Romantic. Of his early poems, 'The Harp of India' with romantic nuances is well known. 'To India-My Native Land' demonstrates his patriotism; the image of an eagle being chained down and 'gravelling in the lowly dust' describes the condition of India's dependence. He is aware of the consequences of the French Revolution and Byron's part in the freedom of Greece. Like most progressive thinkers, he hated war as is seen in his 'Address to the Greeks'. 'Song of the Hindustanee Minstrel' is the culmination of his unhappily brief poetic career. Derozio's sonnets, lyrics and songs are not derivative, although there are echoes of the Romantics. He seems independent of the poets he has read; he has grown from his dependence on English romantic poetry to be an independent thinker of India's social problems. It is a pity that he was cut off so early in life. There is a film on Derozio's life by Utpal Dutta, called "Jhor" (storm).

H.A.G.

DESAI, AMBALAL SAKARLAL (Gujarati; b. 1844, d. 1914) was a translator, lexicographer, economist, sociologist and writer on political and literary topics. He was born in Alina, a village near Nadiad in Kheda District. After doing his M.A. in 1870 he obtained his LL.B.degree securing first position. He worked as an Assistant Teacher from 1861, and later on was appointed a Head-Master. From 1876 he worked as Editor of the journal titled *Bal-Lagna Nishedh Patrika* in Ahmedabad. From 1876 onwards he was a Judge at Kadi and Baroda, and was then promoted to the rank of Chief Judge. In 1889, he was made a Judge in the Supreme Court. After his retirement in 1899, he participated in social activities. In 1900, he was awarded the title of Diwan Bahadur. He got the agency of Ahmedabad Merchants' Mill, in 1901, acted as the Vice-President of Ahmedabad Municipality in 1904, and as the President at Industrial Conference in 1907. He also presided over the Third Gujarati Sahitya Parishad held at Rajkot in 1909.

His bunch of articles on economics, sociology, politics and literature were compiled and published posthumously in 1928 by Vaikunthrai Shripatrai Thakore under the title '*Diwan Bahadur Ambalal Sakarlal Desaina Bhashano Ane Lekho* (Speeches and Articles of Late Diwan Bahadur Ambalal Sakarlal Desai). The second edition of this book was published in 1932. The most significant aspect of his articles is an impartial description of human development and contemporary situation. He always craved for social development on a wide scale.

There was a great force in his style which was characterised by simplicity, lucidity and logical outlook. His biography titled *Ambalalbhai* (1928) was prepared and published by the well known poet and critic, B.K. Thakore, who has furnished an elaborate description of the multifarious aspects of his personality. His translations

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of Sanskrit books were, too, held in high esteem as standard works, and won great popularity. Likewise, the *English-Gujarati Dictionary* compiled by him was looked upon as an outstanding book.

Through his English and Gujarati articles published in a journal titled *Hitechchu* he had attracted the attention of many thinkers. From his speeches which he delivered at Gujarati Sahitya Parishad, and at the Diamond Jubilee Festival of Gujarat Vidyasabha, we are able to visualise his love for literature. He was the first to mention the idea of teaching through mother-tongue, Gujarati.

B.J.

DESAI, ANITA (English: b. 1937), the well known novelist in English, is a Bengali on her father's side and a German on her mother's. She holds a Master's degree from Delhi University in English Literature, and lives in Bombay. She has so far published five novels and a children's book, *The Peacock Garden* (1974). She also writes short stories. Mrs. Desai's major theme is the frustration, loneliness and defeat of woman in comtemporary India, and she brings to it a genuinely modern and poetic sensibility. *Cry, the Peacock* (1963) her first novel which, in many ways, still remains her most represenative work, is an exploration of young Maya's married loneliness in terms of her complex psychic experience. Monisha of *Voices in the City* (1965), Sita of *Where Shall We go This Summer*? (1975) and Nanda Kaul of *Fire on the Mountain*(1977) are related images of the lonely woman. Monisha's suicide, Sita's flight and reabsorption into quotidian life, and the tragic end of Nanda Kaul's deliberate isolation are but different aspects of an organic and central vision. Only *Bye-Bye Blackbird*, her third novel, attempts a new theme, that of India's ambiguous relationship with England. *Voices in the City*, which projects the failure of Nirode, Monisha and Amla, a brother and two sisters, to preserve their authentic selves in a hostile and meaningless world, against the background of the 'devil city' of Calcutta, is her most ambitious, though not her most successful novel. Anita's sense of place—Calcutta, London, an island off Bombay or Kasauli—is strong, and she is always able to recreate it in evocative language. The strength of her work is in the rich quality of her imaginative world and her artistic ability to realise intensely felt experiences through authentic image and symbol. Her work shows strong affinity with that of Albert Camus and J.D. Salinger.

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R.Pa.

DESAI, DINKAR (Kannada; b. 1909) is a poet, journalist and Trade Union leader. An M.A. of 1934 (Bombay Univ.), he joined the Servants of India Society and had his first lessons in Trade Union activities under the savant, N.M. Joshi. He founded the Seamen's Union and was its first General Secretary and later its Chairman continuously till his retirement in 1962. He attended the International Trade Union Congress at Copenhagan in 1945 and at Seattle in 1946. He was General Secretary of Bombay Provincial Trade Union Congress for 10 years and also of All India Hind Mazdoor Sabha. He was a member of the Bombay Municipal Corporation from 1948 to 1961. He fathered the Ryot Movement in North Kanara district and led the 'Land for the Tiller' Movement. In 1953, he founded the Kanara Welfare Trust, which runs 18 work centres for the rural backward classes besides important colleges and schools in North Kanara district. He is the moving spirit behind major educational thrust in the district. In 1967, he was elected M.P. He ran a Kannada weekly for the district for nearly 18 years. Besides education, literature is his major love. He is respected for his lively children's poetry. He has been contributing piquant, barbed, rhymed witticisms in a form he has perfected, known as Chutuku (Limericks). It is a single unit of two rhymed couplets. Collected under the title, *Dinkarana Chaupadi* (1978), nearly 15,000 of such verses sparkle in brilliant, sometimes irritating array. He received the State Sahitya Akademi award in 1972. In 1975, Karnataka University conferred D.Litt. on him. He has written 10 books ranging from serious historical research to travelogues and on education: *Prapanchada Kelasagararu* (1948), *The Mahamandaleshwaras Under the Chalukyas of Kalyan* (1951, English), *Makkala Gitegalu* (1951), *Kavana Sangraha* (1951), *Makkala Padyagalu* (1956), *Hugonchalu* (1958), *Na Kanda Paduvana* (1961), *Primary Education in India* (1961, English), *Makkala Padya* (1976) and *Dinakarana Chaupadi* (1978). His best loved works are children's poetry.

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S.M.P.

DESAI, ICHHARAM SURYARAM (Gujarati; b. 1853, d. 1912) did not receive formal education beyond high school, but in his youth he had cultivated a deep interest in and taste for manuscripts. After initially working in a printing press, Deshimitra, he worked as a proof reader for a daily- *Mumbai Samachar* and as a journalist for a monthly-*Swatantrata* and for a weekly *Gujarati* which was founded in 1800 and to which Narmada gave its name He was all his life a devoted and dauntless journalist.

He was most outstanding as a Research Scholar and Editor. The *Brihat Kavya-dohan*, Volumes I-VIII (1886-1913), which is an anthology of medieval Gujarati

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poetry, is his gareatest achievement. He collected many manuscripts and wrote many brief critical biographies of some of the outstanding medieval poets such as Narsimha, Akho, Preetam and Vasto which he included in these anthologies. He also edited *Dashamskandha* of Premanand as well as of Sunder, *Bhagavata Kavya* of Vyas-Vallabh of Gandevi and collected poems of Narsimha Mehta, *Narsimha Mehtakrit Kavya Sangrah* (1913).

In *Chandrakant*, a serial of philosophical writings (Vol. I, 1891; Vol. II, 1901; Vol. III, 1970), he has presented Vedanta in simple prose and anecdotal style. He planned seven volumes in the series but could not complete it since he died while working on the fourth volume.

He also wrote fictions and serialised them in periodicals. His noteworthy work of fiction is *Hind Ane Britannia* (1886), a popular and realistic portrayal of the Indian society and its politics against the background of Indian and English history. The book was dedicated to Lord Ripon, the then Viceroy of India. In 1888, he published two stories in one volume *Ganga-Ek Gurjar Varta*, a social novelette and *Suratni Shivaji-ni Loont*, a historical novelette. Among his other creative writings are *Savita Sundari* (1890), a social satire on an old man marrying a young girl; *Tipu Sultan* (1889), an incomplete historical fiction, and *Raj Bhakti Vidamban* (1889), a prose work in the Sanskrit tradition.

Among his translations from Sanskrit are *Kala Vilasa and Charucharya* (1889) of Kshemendra, *Katha-Sarit Sagar* in two parts, *Vidurniti* (1890), *Kamkandakiya-Nitisar* (1890), *Saral Kadambari* (1890), *Shreedhari Gita* (1890), *Shuk-niti* (1893), *Valmiki Ramayana* (1893), *Raj Tarangini Athva Kashmirno Itihas* I (1898), *Panchadashi* (1900).

B.A.

DESAI, JHINABHAI RATANJI (Gujarati; b. 1903) was born in Chikhli in Valsad district. As a man of letters he is known by his pen-name 'Snehrashmi'. He received his schooling at Bombay, Broach and his native town Chikhli. He left his studies in 1920 when he was in the last year in school to join the movement known as 'Asahakar' (non-co-operation) led by Gandhiji. He, then, joined Gujarat Vidyapith in Ahmedabad in 1921 and stood second in 'Vinit' examination.

He graduated from Vidyapith in 1926 with politics as his main subject. Though he was a student of politics, literature always remained his first love.

He started his career as a professor of History and Politics at Gujarati Vidyapith in 1926 and served there till 1929. In 1930, during the movement of civil disobedience he edited the *Satyagrah Patrika*, and was sent behind the bars for nine months. Now he was active in Indian politics. He was elected president of the Surat City Congress in 1931. He was arrested and sent to jail again for two years and was released in 1933. Then he shunned active political life and took up an academic career. He joined the National School of Vile Parle at Bombay in 1934. He left Bombay for Ahmedabad in 1938 and joined C.N. Vidyavihar as principal and director. He received the President's Award in 1961 as a teacher, and received the Chandrakant memorial prize for his best contribution to the field of education. He was a member of the senate and the syndicate of the Gujarat Univeristy from 1950 to 1973. He worked as an acting Vice Chancellor of the Gujarat University on three occasions.

As a man of letters his contribution can he seen in various forms of literature. His best contributions are his lyrics, haikus and autobiography. There are nine collections of poetry to his credit. *Arghya, Panghat, Soneri Chand Ruperi Suraj* and *Nijlila* are noteworthy amongst them. He was awarded the Ranjitram Suvrna Chandrat in 1963 for his best contribution to Gujarati poetry. He has been recently awarded the Narmad Chandrat for his autobiography, *Safalyatanu*. He was elected the president of the Gujarati Sahitya Parishad in 1972. He is actively associated with more than one literary institution.

As a poet he is acclaimed for his lyricism. His poetry is marked by delicate sentiment and beauty of rhythm. He is the first matured haiku-poet and started haiku movement in Gujarati literature in the late 70's of this century. He has also contributed a new form of poetry named 'Nijlila' much nearer to nonsense rhyme. He has given four collections of short stories named *Tutela Tar, Gata Asopalav, Swarg ane Prithvi* and *Hiranan Latakania*. His stories are mostly romantic except a few realistic ones. *Antarpat* is his only novel based on an idealistic theme *Matodun ne Tulsi Ane Bijan Natako* is the only collection of his traditional one-act plays. In *Paratisad* he has given the best of his literary criticism. *Mari Dunia* and *Safalyatanu* are two volumes of his autobiography. His poems till date are collected in the omnibus volume named *Sakal Kavita*.

D.P.

DESAI, MAGANBHAI (Gujarati; b. 1899, d. 1969) was awarded Parangat (M.A.) degree by Gujarat Vidyapith for writing the thesis 'Analysis of Satyagraha'. After that he joined Borsad National School. In 1933 he was appointed a fellow in Mathematics in the Gujarat Vidyapith. For a year he was in charge of Mahilashram in Wardha. In 1930 and 1932, he was jailed for joining Satyagraha Movement. In 1937 he was appointed Registrar in Gujarat Vidyapith and remained in that position till 1961. He was again jailed in 1942 for taking part in Quit India movement. After Independence he took active part in reorienting education system. He started Mahadev

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Desai School of Social Sciences and activised the institution. He played an active role in completing the Gujarati Dictionary. From 1938 he edited a monthly called *Sikshan Ane Sahitya* (Education and Literature). For four years he was the editor of the *Harijan* -a weekly started by Gandhiji. He was also the editor of the *Satyagraha* till his death. His contribution to the development of Navjivan Publishing House is noteworthy. In 1957 he was the Chairman of Journalism section of Gujarati Sahitya Parishad; from 1946 to 1953 he was the Chairman of the Ahmedabad Municipality School Board; from 1957 to 1960 he was the Vice Chancellor of Gujarat University. He put into practice his decision to switch over to Gujarati medium in all the branches of learning during his tenure. Government nominated him as a member of the upper house of Bombay State legislature. He was also a representative of a commission appointed by the Union Government to probe into the question of the Union language and also a member of 35 different committees.

Maganbhai was a great educationist. His contribution to the fields of religion, culture, history, language, adult education, literature, dictionary, etc. is noteworthy. He prepared the authorised editions of *Kunverbajnun Manmerun* (1940), *Sudama Charit* (1942) and *Nalakhyan* (1951), well known texts of mediaeval Gujarati literature. His contribution to the development of Gujarati prose is praiseworthy. He was logical and clear in his arguments. In his prose one can see the beauty of different dialects. He had good command over English and wrote on subjects like *Our Language Problem, Planning for Basic Natural Recovery, Language Study in Indian Constitution* and *Population Control*. He also translated in Gujarati Tolstoy's book *What is Art* in 1945 and edited *Sukhmani* (1933), Sikh devotional poetry and *Japaji* (1938), Sikh religious scripture. His main works are: *Gujarati Kosh* (dictionary) (1941), *Khisakosh* (pocket dictionary, 1941), *Rastrabhasano Gujaratikosh* (Gujarati dictionary of national language), *Vinit Jodani Kosh* (Students' dictionary, 1954), *Hindustani Gujarati Kosh* (Hindustani Gujarati dictionary). His translations include *Kala Etle Shun* (Tolstoy's *What is Art?*), *Jekyll Ane Hyde* (1938), *Apangni Pratibha* (translation of the autobiography of Hellen Keller), *Kenopanishad* (1956), *Mandukopanishad*, *Jagatno Avatikalno Purush* (translation of *Kalki* by Radhakrishnan, 1939), *Satyagrahani-Mimansa* (Analysis of Satyagraha, 1934), *Angreji Ane Sanskritik Swarajya* (English Men and Cultural Independence, 1957), *Swaraj Etle Shun* (What is Independence, 1956, and *Yog Etle Shun* (What is yoga, 1952).

P.V.

DESAI, MAHADEV HARIBHAI (Gujarati; b. 1892, d. 1942), translator, biographer, writer of diary, was born at Saras in Surat district. He obtained primary education in various towns, secondary education at Surat and college education at Elphinstone College, Bombay. After passing his B.A. and LL.B. Examinations, he commenced legal practice at Ahmedabad, but did not succeed in the legal profession, and later on joined Government service. Thereafter, in 1917, he came under the influence of Gandhiji and remained with him throughout as a loyal pupil and a devoted disciple. He died in 1942 while he was in jail.

He translated the autobiography of Gandhiji into English. Moreover, he produced two books in English independently. His fluent and lucid English is quite remarkable. His popular translations, in collaboration with Narhari Parikh, are: *Chitrangada* (1914) and *Viday Abhishap* (1920). His important productions include *Gokhalena Vyakhyano* (1916), and *Ek Dharmayuddha* (1917). His other works include *Arjunvani* (1923), edited by him, and the translation of Saratchandra's novel, *Viraj Vahu* (1923), whereas his widely read volumes are: the translation of Tagore's *Prachin Sahitya*, *Tran Vartao* (1923), the translation of Morley's book *On Compromise*, *Satyagrahani Maryada* (1924), *Bardolina Satyagrahano Itihas*, and the like. On the other hand, *Veer Vallabhbhai* (1929), *Be khudai Khidmatgaro* and *Sant Francis* are his famous biographies. More particularly, his diary happens to be a singular event in Gujarati literature, which furnishes the most minute details in respect of his close association with Gandhiji and the various activities carried out with him. All portions of his diary are published in several volumes under the title *Mahadevbhaini Diary*.

In his books, neatness of style and short, meaningful sentences at once draw our attention. Even in his translations, he has made a sincere and elaborate effort to reproduce the mood and meaning of the original and he has succeeded completely. Likewise, in his biographical sketches, he delineates the characters quite impartially. The prose-writings of his diary are penetrating. He seems never to have missed the minutest details and failed to record anything that is important and relevant. These diaries bear ample testimony to his sense of dedicaion towards Gandhiji and his concern for the great leader of the nation.

Mahadevbhai has carved a position for himself among the creative writers of Gandhian era. The emergence of diary as a form of literature in Gujarati dates back to *Scrap-Book* by Govardhanaram and *Rojnishi* by Narsinhrao. The diary of Mahadevbhai, of course, is not about himself. It is all about Gandhiji. It acquaints us, nevertheless, with his wide reading, his world of ideas, his sincerity, and his likes and dislikes. Mahadevbhai's contribution in this direction is a sort of landmark in the Gujarati diary literature.

B.J.

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DESAI, MINU BARJORJI Gujarati), a Parsi poet from Navsari, has occupied a remarkable place in the Gujarati literature. He was an Assitant Editor in the daily *Mumbai Vartaman*.

He describes patriotism, social conditions and undulations of city life, in his poetry. These compositions exhibit his command over metrical patterns. He employs diction which is in perfect harmony with emotions. His anthology of poems titled *Padthar* is worth mentioning. His poetic compositions, though meagre in number, are rich in poetic qualities.

He used to write a column titled 'Saf-Saf' under the psuedonym 'Ghanghanghori'. He had carried out the job of column-writing in a couple of newspapers regularly for quite a long time. He used to expose the hypocrisy prevalent in society through his sharp, pungent satire. At the same time, these columns also reflected his humorous nature. At times, he projects either satire or humour even in a tiny sentence or a word. The elements of satire and humour are the chief characteristics of his columns. These writings also reflect his fearlessness. On the basis of these columns, he had started the work of acquainting the society at large with true and realistic conditions of life. Nevertheless, he had never intended to run down anyone or to hurt the feelings of anyone, and yet he was able to challenge the vices and evils of society through his columns, and he achieved complete success in it. Among the Parsi creative writers in the field of Gujarati literature, Minu Desai deserves special mention.

B.J.

DESAI, MOHANLAL DALICHAND (Gujarati) showed keen interest in research work in Jain Literature while following the legal profession at Bombay. Scholar of ancient scripts, he visited a vast number of store-houses of manuscripts, accumulated a good amount of material pertaining to Jain Literature, and prepared *Jain Sahityano Samkshipt Itihas* (A short history of Jain Literature). This great volume of 1080 pages depicting the history of Jain Literature contains almost all necessary details relevant to the topic. Published in November, 1932, this volume provides a detailed and elaborate study of the medieval Jain Literature.

Jain Gurjar Kavio (Vols. 1,2,3) is yet another book produced by him which is one of the finest works of research. Vol.1 of *Jain Gurjar Kavio* was published in 1926, Vol.2, in 1931, and Vol. 3 having two Sections, in 1944. This book runs into 4061 pages and it contains introduction to 987 Jain creative writers and their 2055 literary compositions, 141 Jain prose writers and their 850 prose-writings, as well as 90 creative writers other than Jain and their compositions. Desai has also written several useful and elaborate articles in some of the volumes of *Anand Kavya Mahodadhi*.

B.J.

DESAI, RAMANALAL VASANTALAL (Gujarati; b. 1892, d. 1954) was a Gujarati litterateur, chiefly novelist. After obtaining his M.A. in 1916 for some months he worked as a school teacher but soon switched over to civil service in the former princely state of Baroda. Till he retired from the service in 1948, he served in various capacities the ruler of Baroda and it was because of his close association with the literary and cultural activities of the state that he first took upon himself the task of writing biographies like *Maharana Pratap* (1919) and *Nana Phadnavis* (1922). He was very much attracted and influenced by the Gandhian ideals, ideas and programmes and it was a faithful reflection of these in his novels that made him popular and earned for him the distinction of being eulogized as 'Yugamurti Vartakara'. His extremely happy married life prompted him to draw pictures of happy, contended and successful love and marriage in his novels. This too, contributed much to the popularity of his novels. In 1952 he visited Soviet Union as a member of an official delegation. In 1932 he was awarded the 'Ranajitarama Suvarnachandraka' for his contribution to the Gujarati literature.

During a life span of 62 years he wrote 68 books which include 27 novels, 9 collections of short stories, 11 plays, 2 collections of poems, 10 books of essays, articles and literary criticism, 5 books of biographies and history and 4 autobiographical books.

Gai Kala (1950) and *Madhyahnanam Mrigajala* (1956) give autobiographical account of the author's life from his childhood to the year 1931. *Rasiya ane Manavashanti* (1953) is an account of the author's visit to the Soviet Union. *Pavagadha* (1920) is a small travelogue. *Tejacitro* (1942) and *Manavasaurabha* (1960) are two major collections of biographical sketches of some leading individuals of Gujarat. *Bharatiya Samskriti* (1954), *Gujaratanum Ghadatava* (1945), *Gramonnati* (1940) and *Apsara,* Vols. 1–5 (1943–1949) display the author's keen interest in history, culture and social and economic problems. The last one is a remarkable effort at tracing the history and development of the age-old institution of prostitution not only in this country but in many major countries of the world. The author has steered away from the temptation of earning popularity by succumbing to cheap sensationalism. *Jivana Ane Sahitya*, Vols. 1, 2 (1936, 1938), *Urmi Ane Vichara* (1946), *Sahitya Ane Chintana* (1952) and *Kalabharana* (1962) contain his essays, articles and attempts at literary criticism. *Niharika* (1935) and *Samanam* (1959) are two collections of his poems.

Desai entered the literary scene with his play

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Samyukta (1923). This was followed by *Sankita Hridaya* (1925), *Anjani* (1938), *Pari Ane Rajakumara* (1938), *Gramaseva* (1941), *Tapa Ane Rupa* (1950), *Pushponi Shrishtimam* (1952), *Uskerayelo Atma* (1954), *Kavidarsana* (1957), *Baiju Bavaro* (1959) and *Videhi* (1960). The first three and *Gramaseva* are full length plays while the rest are collections of shorter plays and one-act plays. These plays have played an important role in the development of the Gujarati theatre. They prepared the Gujarati stage for a transition from the traditional plays put up by the professional theatrical companies to the more refined and sophisticated plays performed by the amateur groups.

Desai has written about 140 short storeis but he has not been able to contribute substantially to the development of the Gujarati short story. Most of these were written to satisfy the constant demand of some of the literary and popular periodicals of the day. Such stories have been collected in *Jhakala* (1932), *Pankaja* (1935), *Rasabindu* (1942), *Kanchana Ane Geru* (1949), *Divadi* (1951), *Bhagyachakra* (1952), *Sati Ane Svaraga* (1953), *Dhabakatam Haiyam* (1954), and *Hirani Chamaka* (1957).

But novel was the forte of Desai. *Jayanta* (1925) was his first novel to be published in book-form. His last novel *Arikha Ane Anjana* was published posthumously in 1960. In between he wrote 25 other novels. These novels fall into three broad categories. The first group, based on historical and mythological themes and characters, consists of 8 works. The second group of 12 novels deals with the social life of Gujarat in the thirties and the ideas, ideals and activities of Mahatma Gandhi. The novels published after 1941 show increasing influence of the Marxist ideology on the author. Seven novels of this kind constitute the third group. His well known historical novels are *Bharelo Agni* (1935), *Kalbhoj* (1939) and *Balajogana* (1952) of which the first is considered to be his best work of the genre.

But Desai was at his best in his social novels. These novels combine eternal human emotions like love, hate, compassion, revenge, tolerance, and impatience with the social, economic and political problems of the day and suggest that these can best he solved by following the Gandhian ideals. The freedom struggle forms the backdrop of many of these novels. *Divyachakshu* (1932) is a typical example of his social novels. It presents almost a documentary picture of the days of the freedom struggle against the backdrop of a triangular love story. *Purnima* (1932) takes up the issue of an honourable place in the society for a young girl who was driven to prostitution by her elders and the circumstances. *Gramalakshmi*, vols. 1-4, (1933-1937) is the author's most expansive as well as the most idealistic novel. It runs into 1233 pages and deals with almost every conceivable ill of the rural society. His other social novels are: *Sirisha* (1927), *Hridayanatha* (1930), *Bamsari* (1933), *Patralalasa* (1934), *Snehayajna* (1931), *Sobhana* (1939) and *Hridayavibhuti* (1940).

The last group of novels show that the author had got disillusioned not with Mahatma Gandhi but at least with his self-admiring, self-aggrandizing and self-glorifying followers. His deep and genuine concern for the social transformation led him to the Marxist ideology. *Chayanata* and *Jhanjhavata* are the best of these novels.

His most valuable contribution to the Gujarati novel was that for first time the common man was on the pedestal of the hero.

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D.B.M.

DESAI, RANJIT (Marathi, b. 1928) started his literary career in 1947. In 1947, his short-story 'Bhairav' was awarded a prize in a short-story competition organised by the *Prasad* magazine. Most of his short-stories were published by the *Satyakatha* magazine. *Rupmahal* (1952), *Morpankhi Sawlya, Alekh, Katal* and *Kumodini* are his notable short-story collections. Though Desai is famous as a writer of historical novels, he has also written short-stories and novels on social themes. Even in his pastoral stories, Desai blows up the better side of the villages and villagers. His short-story collections, *Kanav*, and *Jan* contain some of his remarkable short-stories. 'Pera Ugawla' and 'Pandhri Uthli' from the book *Katal* show his attitude of exaggerating and overcolouring.

Though his novel *Samidha* (1979) portrayed injustice suffered by the Dalits, the downtrodden people, his historical short-stories and novels have proved that he is at his best in depicting historical personalities. His historical novels *Swami* and *Shriman Yogi* have set new records of popularity. These biographical novels are Desai's priceless contribution to Marathi literature. In *Swami*, which is based on the life of Thorle Madhavrao Peshwe, Desai has succeeded not only in the characterisation of Thorle Madhavrao Peshwe but also in the portrayal of the socio-political circumstances of that time. *Swami* has given a new dimension to Marathi historical novel. *Shriman Yogi* can be compared to the Kailasa temple in Ellora in its expanse, craftsmanship, composition and details. This novel, based on the life of Maharaja Shivaji, articulately portrays Shivaji's prophetic foresight, the metaphysical base of his thinking and his tactfulness as a diplomat. *Swami* has a captivating chapter, 'Rama-Madhav' and *Shriman Yogi* has a fascinating chapter on the relationship between Saint Ramdas and Maharaja Shivaji as the Guru and the disciple. The fact that eight editions of *Shriman Yogi* had to be brought out proves the popularity of this novel.

Other historical novels like *Lakshyavedh* (1980) and *Pawankhind* (1980) are also to Desai's credit. Many

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situations from these novels and the bibliographies given at the end of each of these novels show how Desai carefully studied his subject before writing a novel on it. Still, in the preface of the novel *Lakshyavedh*, he writes, 'Mere study and research do not help in the understanding of history and historical truth. The writer has to resort to his imagination'. In the preface of *Radheya*, a novel on the life of Karna, he writes, 'This is not the biography of Karna. This is a story of the Karna hidden in my mind; there is no need to leaf through the *Mahabharata* for this'.

Though Desai's play *Tansen* failed, he has attained fame as a playwright. His plays include *He Bandh Reshamache*, *Ramshastri*, *Pangulgada*, *Kanchanmrig*, *Garudzep*, *Dhan Apure*, *Warsa*, etc. Some of these plays enjoyed the honour of winning awards, but the play that made Desai most popular was the one based on his novel of the same name, *Swami*.

L.G.

DESAI, SHANTINATH K. (Kannada; b. 1929-) was born at Havagi in Haliyal Taluk, North Kanara District. He had his education in Haliyal, Dharwar, Bombay and Leeds (U.K.). He did his M.A. (1953) & Ph.D. (1963) from Bombay University and P.G. Diploma (1959) from Leeds. He is now Professor and Head of the Department of English at Shivaji University, Kolhapur (Maharashtra). His first publication was a collection of short stories entitled *Manjugadde* (Iceberg, 1959). In 1961 his first novel *Mukti* (Redemption) was published. It was acclaimed as a remarkable novel depicting modern sensibility. The modern movement in Kannada immediately recognised Desai as a writer of great promise. This novel depicts the restless spirit of a youngman. It has been one of the National Book Trust selections for translation into various Indian Languages. *Kshitija* (Horizon, 1966) and *Dande* (The Shore, 1971) are collections of short stories. Then came his second novel *Vikshepa* (1977). Since then he has published *Kelavu Ayda Kathegalu* (Some Selected Stories, 1978), *Srishti* (Creation, a novel, 1979) and *Sahitya Mattu Bhashe* (Literature and Language, criticism, 1980).

He has edited in English the following works: *Critical Essays on Indian writing*, 1969, *The Image of India in western Creative writing*, 1970, *Indian Essays on American Fiction*, 1972, *Experimentation with Language in Indian Writing in English (fiction)* 1974., *Indian Poetry Today* (ICCR), 1976.

His *Santa Rama Rau* is a study in English which was published by Arnold Heinemann in 1975.

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Su.N.

DESAI, VALJI GOVINDJI (Gujarati; b. 1882) was a creative writer, translator and propagandist of Gandhian ideology. Born in Rajkot District, Saurashtra, he had his primary and secondary education at Jetpur, Rajkot and Wankaner; and his college education at Gujarat College, Ahmedabad, and at Elphinstone College, Bombay. He passed his B.A. Examination in 1913.

Once a close companion of Gandhiji, he adopted the Gandhian ideology in his life and tried to propagate it in an ideal manner. His literary output echoes his deep sense of patriotism and his passion for culture. In his books, titled *Goraksha Kalpatarukatha*, *Tantrakatha*, *Kusumanjali* and *Vishwasamhita*, he has described the elements of religion. *Draupadina Cheer*, *Khadi*, *Rajkatha*, *Isu-Charit*, *Shri Ramkatha*, *Bharati*, etc. are his narrative volumes. Moreover, his work titled *Prem-Panth* had won great popularity. *Buddha Charitamrit* is a book running on similar lines. Each volume ideally displays his tendency to explain the topic in a lucid style by giving many examples. His skill as a translator is reflected in his Gujarati version of a volume named *Tribute*.

His contribution to Gandhian Gujarati literature is not without a literary merit. The Gandhian ideology is clearly manifest in his writings. It was for this reason that his books were widely read and discussed in his own time.

B.J.

DESANI, GOVINDAS VISHNUDAS (English, b. 1909) an Indo-English novelist and dramatist, was born in Nairobi of Sindhi parents, and after spending his first 18 years in Kenya, proceeded to England and remained there till 1952, earning his livelihood variously as newspaper correspondent, popular lecturer and BBC broadcaster during the second World War. During his long stay in London, Desani came into contact with some of the leading English writers notably T.S, Eliot, and his own singular antecedents (Sindhi ancestry, African childhood and boyhood growing up to maturity in Britain) helped him to explore the tensions, tremors and teasing frustrations of the colonial experience, and also, under the stress of war-time conditions, to transcend that experience and hopefully look forward to new times. Colonialism, like casteism and feudalism, thrived on hierarchy: everyone was a snob towards his inferiors and a slave to those above. Much of Desani's imaginative understanding of this colonial experience went into his novel, *All About H.Hatterr* 1948, which at once attracted amused interest, as much because of its idiosyncratic and garrulous protagonist, the son of a European seaman and a non-

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Christian Malaysian mother, as of the rather audaciously unconventional and experimental prose style. It was, however, only after the publication of the revised edition in 1970, with Anthony Burgess's Introduction, that the novel received more extensive and responsible critical attention. Desani's only other creative work, *Hali*, described as a 'poem-play' had been first planned and written as an epic of 300 pages, but later condensed into a short play in rhythmic and evocative prose. This was produced at the Watergate Theatre, London in 1950, and the next year in India. Subsequently, it was published in *The Illustrated Weekly of India* as *Hali: A Play*, and in book form by Writers Workshop, Calcutta. Returning to India in 1952, Desani experimented with Truth, as it were, studying Buddhism, practising Yoga, and living in seclusion for considerable periods. For a time, he contributed causeries to the columns of *The Illustrated Weekly*, and seemed to dabble in astrology and esoterism, till at last like Raja Rao, the novelist of *The Serpent and the Rope*, Desani also left India to teach philosophy in an American university.

While *All About H.Hatterr* is something akin to Joyce's *Ulysses* in Indian English fiction, a strange compost of prose, poetry, parody, symbolism and satire, and the protagonist is half hero and half clown, *Hali* is a very different kind of writing, with an altogether different kind of hero, and projects the inner drama of a 'passion'. The characters—Hali, Mira, Maya, Rahu, Isha—are symbolic projections, almost apocalyptic figures. Hali's life—like everybody's—is a daily dialogure with Death; while Maya is an illusory comfort part of the way, Rooh or Love is the real answer to the Nay, but she is transient, and passes. In the 'passion' that follows, all the issues of life and death, love and hate, reality and illusion, are fought in the realm of Hali's soul. Rahu is the Nay, the Death, that is not to be evaded, except in terms of mystical transcendence. The play ends with Hali's summit of self-knowledge that can exhort Rahu himself to achieve self-change and transformation: "O, be of my form, Rahu!".

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P.N.

DESHI (Kannada) The term is evidently derived from the Sanskrit word 'deshi' which indicates a region and thereby the specific characteristics of a particular region—whether of language, literature or race. Hence the word 'deshi' means the racy elements found in the language and literature of a region. It is of interest to know that the word, in addition to the lexical meanings of intonation and the specific characteristics of a particular region, has got itself mixed up with the word 'deshi' which has the connotation of 'charm' or 'beauty'. In a way, it could be stated that the original connotation of the idosyncrasies of a certain region has slowly been thrust into the background, and the later connotation of 'charm' or 'beauty' has come to stay rather predominantly.

The statement of the author of *Kavirajamarga*, the earliest extant work on rhetorics in Kannada, runs thus: "Even Vasuki (the lord of serpents) feels exhausted in view of the diversities of the 'deshi'. This indicates that the earliest references to the 'deshi' are suggestive of the racy elements. In the works of Pampa, the first and foremost poet of Kannada,we find the word used in the other contexts as well. However, D.L. Narsimhachar has unequivocally stated that the word 'deshi' means purely Kannada style. Muliya Thimmappayya has further subdivided this raciness (particularly of Pampa) into the raciness of Words, Phrases, Proverbs, Prosody and Descriptions. While the author of the *Kavirajamarga* speaks of the venerable predecessors who have established in Kannada the 'deshi' by virtue of their love towards the racy characteristics of the language, Mallikarjuna, the author of *Suktisudharnava*, an anthology of descriptions, humourously indicates the high-handedness of the 'Great Poets' who have devoted their energy to deshi. The stanza runs as follows:

"When queried about the metre, they would stab; When asked to justify the usage of a word in the phraseology, they would hurl abuses". This naturally indicated that a digression from the established practices in relation to the matter, manner and style of the compositions was considered 'deshi'. As such, the justification for 'deshi' lies in the fact that it must invest the expression with a newness, a charm peculiar to itself, and the new dimensions it actually gave to the language and literature. This was the criterion by which the propriety and meaningfulness of the usage and the overall success of the poet in handling the racy elements stand justified or questioned.

The finest examples of 'deshi' are those in the writings of Pampa. Apart from those, the beauty of the racy elements could very well be witnessed in the compositions of the Vaohanakaras (the Shaiva saints of the 12th century and onwards), the Haridasas (the Vaishnava saints of the 15th century and onwards) and Kumaravyasa, another great poet of the 15th century. In fact, it is this characteristic feature which lends their works a unique charm.

P.G.

DESHI (Sanskrit). Deshi and Margi are terms indicating trends in drama, music and dance.

From an examination of Sanskrit literature in its

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different branches and the history of the development of certain fields it is seen that Indian culture absorbed different local practices and made a systematic pattern out of the diverse forms functioning at different levels. This is well illustrated in the field of music, dance and drama, where the Deshi or regional styles have been incorporated in their classical or the Margi forms. The main difference between the two lies in the mode of rendering, sophisticated in Margi and somewhat plain and simple in the Deshi. The well known definition of Deshi in the text books draws the line demarcating the classical and the popular in the rules to which the former is subject and the freedom which the latter enjoys.

Music in which the popular qualities predominate have flourished side by side with the classical. The Brihaddeshi of Matanga is the earliest text dealing with the Deshi music. Deshi strands in dance are also very prominent. Many treatises on music and dance like those of Sharngadeva, Someshvara, Parshvadeva and Jaya Senapati iniclude descriptions of local and folk dances.

The history of the arts of music and dance shows a dual stream, a frequent invigoration and enrichment of the main tradition by local forms which were fitted into the basic technique and higher tradition of the classical tradition. The Deshi supplied additional material, the margi refined it and assigned it a place and wove it into the larger and richer scheme.

S.S.J.

DESHI (Telugu). Literature is classified into two types: one is known as Marga, and the other, as Deshi. The former shows the influence of Sanskrit literature in the conduct of the plot, language and prosody; while the latter is free from it.

Any literature has its beginning in the formation of words. The form of words is the 'prakriti' of poetry; the form of the poem is its 'vikriti'. The Marga-type of poetry is called 'padyakavita', while the Deshi type is known as 'pada-kavita'. The Marga-Kavita appeals to the learned, both for reading and learning, and distinguished by certain intellectual qualities. But the Deshi-Kavita appeals to the common people, distinguished by the character of a song, a purpose and is emotional. One is like the placid Ganga, while the latter is a nimble brook. Most of the classics in Telugu—*Andhra Mahabharathamu, Harivamsamu, Andhra Maha Bhagavathamu, Shringara Naishadhamu, Haravilasamu, Bhimakhandamu, Kashi-Khamdamu, Manucharitramu, Vasucharitramu, Parijathapaharanamu, Amukta Malyada* belong to the Marga type. To the other type belong writings like folksongs, Ela songs, Harikathas, Burrakathas, Dwipadas (couplets), Yaksha ganas, Satakams, Ragadas, Dandakams, and songs and even prose pieces.

Some characteristic qualities of the Deshi-type are the beat, the measure of the matra, discipline, beauty and the principle of song, freedom from the verbal difficulties, the universality, subjectivity of thought, the stamp of the writer's personality, the philosophical or the devotional element, anonymity or composite authorship or unknown authorship, lack of a fixed form, iteration,adaptability to singing or dancing, and the extempore quality.

Sarnga Deva made the following observation comparing the musical characters of the Marga and Deshi-types of writings. Deshi ragas are wild and unrefined, and vary from place to place. The Marga-style is bound by rules and uniformity. Its appeal to the Deshi people depends on their particular tastes or aptitudes.

The Sanskrit prosodists have made efforts to impose a distinctive form or pattern on the amorphous body of Deshi poetry. Thus Kandamu, Dwipada, Tripada, Chatushpadi, Shatpadi, Ela, Padamu, Pata, Gadyamu, Kalika, Uthkalika, Ekathali, Dhavalamu, Mangalamu, Sobhanamu, Manjari etc. were all subjected to reformative efforts. Most of them were traditional and in use since a long time. Certain forms of verses like Sisamulu; Gitamulu, Taruvojalu, Akkaras, Dwipadas were in use even before Nannaya. These constitute the poetry of the pre-Nannaya period. Nannaya developed from them the 'sista' kavita and earned himself the title of Vaganusasanudu.

It was Nannechoda who distinguished the two in his work. He makes a reference in his *Kumara Sambhava* to the Chalukya King's contribution to the growth of Marga Kavita on the basis of Deshi Kavita. He pays a tribute to the great poets of both the Marga and Deshi schools. According to Nannechoda, kings like Satyasraya, and Raja Raja encouraged Deshi poetry in Deshi language and about Deshi legends for the benefit of common people. They had even their inscriptions written in Deshi language.

When one compares Telugu with Tamil, Kannada and Malayalam, one finds that Telugu shares with them the same Deshi features.

There are some more references to the Deshi literature in the *Panditaradhya Charitra*, written in Dwipadas. He mentions different kinds of padams that were sung in those days. As examples he cites Tummedapadams, Prabhata padams, Nivali padams, Valeswpadams, Gobbr padams Shankara padams, Vennala padams, padams descriptive of the twilight, Ganavarnana padams, etc. He also adds that on the day of Shivaratri, the devotees who gathered at Sri Sailam to worship the Lord Mallikarjuna Swami used to sing Shivatattwa Saramu, Dipakalika, Maha Natakamu, such as Rudra Mathtyamu, Muktavali, Githa Sukthamu, Bhrungi Sthavamu, and Astakamu, all of which are written in the style of the Deshi school.

J.J.K.B.

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DESHINAMAMALA (Apabhramsha). *Deshinamamala or Rayanavali* (Sanskrit-*Ratnavali*) of the great Jaina Acharya Hemachandra also known as Kalikalasarvajna, is a lexicon of colloquial (deshi) words in Apabhramsha and contains references to Dhanapala, Devaraja, Gopala, Drona, Abhimanachihna, Padalipta, and Shilamka, who are supposed to have compiled dictionaries. Of these seveal other authors, only Dhanapala's (10th Century. A.D.) *Paiyalacchinamamala* is known to have survived.

This work contains a list of the synonyms of many of the colloquial words and their usage in Apabhramsha literature.

K.S.

DESHMUKH, MADHAO GOPAL (Marathi; b. 1913, d. 1971) was born at Vidul in Vidarbha and educated at Morris College, Nagpur. He stood First at B.A. (1934) and topped both M.A. and LL.B. examinations of Nagpur University (1936). He was the first to be awarded Ph.D. in Marathi (1941). He won various prizes and medals during his school and college career.

Deshmukh had the honour of being a member of All India Language Experts Conference Committee (1951) and of translating the Constitution of India in Marathi. He was President of Vidarbha Sahitya Sammelan (1950), Chandrapur. He was member of Executive Board and General Council of the Sahitya Akademi, and Convener of Marathi Advisory Board (1968-71). He was Chairman, Maharashtra Granthalaya Parishad and Member, Marathi Sahitya Mahamandal. He was the guet speaker at the 28th International Congress of Orientalists at Canberra, Australia, 1971.

Deshmukh worked as Professor and Principal of Govt. Arts & Science College, Aurangabad and Nagpur Mahavidyalaya, Nagpur. He was Dean, Faculty of Arts and Member of Executive Council of Marathwada and Nagpur Universities. He was specially invited to establish the Department of Marathi Language and Literature at University of Bombay of which he was the first Professor and Head from 1969-71. A good perceptive writer and a fine speaker, Deshmukh was connected with various literary and educational bodies all over India and was considered one of the best literary critics and educationists.

Deshmukh has written and edited many a literary work. His book *Marathiche Sahitya Shastra: Jnaneshwar to Ramdas* (1972 4th Ed.) won Gold Medal, various literary prizes and is a landmark in Marathi literature. It is an investigation into the principles of poetics adopted by the Saint—Poets in Maharashtra.

His book *Bhav Gandha* (1956, 1967) deals with important problems in modern literary criticism. It was translated into Hindi in 1971 by Ghanshyam Vyas. His *Vangmayeen Vyakti* (1967) deals with literary personalities of ancient and modern Marathi literature. He wrote a monograph, *Namdev* (1970), for the Sahitya Akademi. His *Nave Pan* deals with Kavi Datta's poetry.

His edited works are *Sita Swayamvar* of Nagesh and *Jnaneshvari* (4th canto).

U.D.

DESHMUKHYA, RAMENDRA (Bengali, b. 1917) was born at Silchar, Assam and had his education in Calcutta. He took his M.A. degree from Calcutta University in 1942. In his early career he worked in different capacities—first as a Staff Officer, A.R.P. in the Second World War; then as a Staff Reporter in the *Jugantar*, a daily newspaper; and then as a medical representative in two companies. At present he is well settled in the study and practice of Astrology as a profession.

Deshmukhya jointly edited a Bengali journal, *Ashabari*, and was the Associate Editor of *Ocarina*, an international journal of poetry, for some time. He also edited the Astrological Section of the *Adhunik Bishwakosh* (Modern encyclopaedia). He has a number of publications to his credit—*Dhankhet, Bahni Bangla, Shata Pushpa* (all books of poems), *Evacuee, Moushumi Phul* (both novels), *Janapader Chhanda, Shankha Dwiper Nartaki* (both belles-lettres), *Bagher Atmahatya* (book for children) and *Rupamay Bharat* (travelogue, in collaboration). His latest book of verse is *Amriter Swad.*

Deshmukhya is an Executive Member of Bangiya Sahitya Parishad.

Nirm.B.

DESHPANDE, ACHYUT NARAYAN (Marathi; b. 1915) was a Professor of Marathi language and literature at Hislop College, and Nagpur University, Nagpur. He was awarded Ph.D. Degree by the Nagpur University for his critical works.

Deshpande is well-known for his history of Marathi literature. *Adhunik Marathi Wangmayacha Itihas* in two parts (1954 and 58) established his reputation as an erudite scholar. So far five volumes of his voluminous history of old Marathi literature - *Prachin Marathi Wangmayacha Itihas* (1968-84) have been published. It is a greater achievement. He has inclination towards spiritualism and this explains the exuberant inclusion of passages of Buddha, Christ, J.Krishnamurthy and the like in his books.

His *Keshavsut: Nave Darshan* (1971) tries to analyse the poetry of Keshavsut in a different perspective. His studies in the literature of Saint-poet Ramdas, have been published in the books *Karunastaka* (1978) and *Samrathancha Ganpati* (1982).

Dharmaparatishta, Buddhapranit Jatak Katha (2

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volumes) reveal his spiritual bent of mind. He has edited a number of college textbooks. He is the chief editor of *Vangmaya Kosha* (Prachin Khand).

Bh.K.

DESHPANDE, GANESH TRIAMBAK (Marathi; b. 1910) is B.A., LL.B. (1934), M.A.(1940), D.Litt (1960) of Nagpur University.

Deshpande began his career as an advocate. He later took to teaching in Shivaji Arts College, Amravati (1946-58). He then joined the Department of Sanskrit, Nagpur University (1959-72) and became Reader and Head of the Department of Humanities (1968-72).

An erudite Sanskrit scholar and critic of great repute, Deshpande has about 12 publications to his credit. His book *Bharatiya Sahitya Shastra* (1958) which brought him wide acclaim contains complete history of Sanskrit poetics. In the book, he has discussed Art theories by Sanskrit critics from Bharata, Waman, Dandi to Abhinavgupta-Anandawardhana. It is a masterly exposition of various theories, especially the theory of 'Rasa' and concept of beauty which he later discussed at length in his book *Sanskrit Sahityatil Saundarya Kalpana* (1962). While both the books are regarded as fine critical works, the former received the Sahitya Akademi Award (1959), and has been translated into Hindi and Gujarati.

His edited works include *Spandkarika* and *Sankhyakarika*, both philosophic dissertatios. His Marathi publication *Rashtriya Utthanat Sahityache Sthan* is a compilation of lectures delivered as 'Lad Memorial Lectures' of AIR Nagpur which discuss the literature that inspires a nation.

His works in English include 'Indological Papers' which go to indicate his study in Indology. His multi-dimensional scholarship embraces literature-Sanskrit and Marathi, philosophy—Indian and Western, poetics-Sanskrit and Western, Vedas and Upanishads and Indology.

I.S.

DESHPANDE, GAURI (English/Marathi): Deshpande is also an Indo-Anglian writer, mainly a poet. She has so far published three collections of her poems. In her poetry we do not find compulsive concerns with gender and self. She treats herself with a sporting spirit that discourages self adulation, overt or covert. A democratic sharing of responsibility for the aftermaths marks her dissections of emotional involvements. For the most part in her poetry we hear no wails, complaints or grievances against a male antagonist. She seems to suffer from no latent envy of the male as one whom nature and society have equipped with any built-in immunity.

An emotional relationship, in her system of understanding, sustains and renews itself on its own momentum, on the working of a logic beyond incividual control, but nonetheless apprehendable. Love is not seen as mortal, and mutable, requiring more complex and adult responses than the usual joy-despair variations.

And there will be time/You do anticipate/When we will not meet/And days abide by meangingless/And nights remain enclosed/Dreamless in strangers' arms/And our solace/Will be: we knew/Of you and me. ('There was a time'. From 'Lost Love')

The fear expressed in those lines is not of love vanishing, though it might seem so when read out of context. The fear is of love changing its quality and tone, as will become clear from the following lines which form the opening of the poem:

There was a time/(You do remember)/When we had not met/When days did not commence/Solely to bring us near/And night did not cool/To cling and part/When I did not seem to mind/That you did not know/Of my existence/ And wasted all your delights.

Between the languorous physical addictions described in the lines above and the foreboding expressed in the section quoted earlier, there lies, not the fear of the death of love, but an unease at the rise of memory, more potent and powerful than either death or love. This memory is not a divisive force, even though it divides physically and has a strong, almost physical presence of its own.

The ethics of independece upheld by the poet rules out one of the classic fears of the modern mind, the fear of the unknown. This fear is usually a fall-out of neurosis neurotic hope, neurotic dream and neurotic slidings over the boundaries of everyday reality. Since neurosis is not allowed a berth in her perceptions, the manic fear of the unknown also does not take root. What, however, does intrude into her consciousness and causes a rational disturbance is the prospect of the unknown. And this she takes care of by a stubborn probing and reconnoitering to bring it to the level of the known and the familiar. About death, the greatest unknown, she says:

"I want to see him coming/scan his face joyously.... 'Walk the seven steps with him that'll make him/my ally'.

So far, her poetry has been the poetry of the gifted woman. It is the poetry of a woman not yet become, of one still at the stage of piecing together the reapings of her encounter with her man and the cycles of being generated by this experience. The next stage, in which poetic expressions will be less immediate in its recall of this experience, is yet to make its appearance. To go by her ethics of independence, we certainly cannot say that it will not. The titles of her three published collections are: *Between Birth*, *Lost Love* and *Beyond the Staugher house*.

Raj.N.

DESHPANDE, GAURI (Marathi, b. 1942) is one of the

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important women writers in contemporary Marathi literature. She has made significant contribution to Marathi short story. Her book *Ekeka Pan Galavaya* (As the leaves fall one by one, 1982) consists of three long stories.

The first story 'Turungatil Patre' (Letters from Prison) is about a young well educated and sensitive woman and her relationships with several men. These are unfolded in the letters that the narrator writes to her lover who is married and has gone to the United States. The letters show her attempts to re-examine and re-evaluate, in retrospeet, her relationships with those men and to make sense out of them. The prison referred to in the title, we realize, is the prison of the narrator's own self and each of the men in her life so far has tended to make the fetters that bind her stronger.

The second story 'Madhya Latpatit' (Unsteady Middle) deals with the emotional turmoil that suddently disrupts the placid and uneventful but happy married life. The narrator of this story is a married woman approaching forty-that dangerous, transitional middle-age which brings about many physical as well as emotional changes in the life a woman - suddently apprehensive of having missed something vital in her calm and uneventful married life. Unhappy with her surroundings in a foreign country, the narrator decides to leave her husband and came back to India. Back in Bombay she has an opportunity of observing her relatives, their friends and thus she gets perspectives on different marriages and families which make her realize the truth of the famous Tolstoyan dictum that each unhappy family is unhappy in its own way.

The last story 'Ekeka can Galavaya' is the best of the three. Once again the setting is upper class, cosmopolitan 'international' as is the case with most of Mrs. Deshpande's stories. For a change the story is narrated by an omniscient narrator and, again for a change, this story is about a happy marriage. (It cannot be fortuitous that each of the stories contains a reference to Tolstoy's classic study of marriage and family *Anna Karenina*). At the centre of this story is a woman well past her middle age. When the story begins Radha's husband Madhav has just died. The rest of the story is Radha's confrontation with life without Madhav, her confrontation with her children who have totally failed to understand the values of their parents, her confrontation with Farhad who has been her and her family's best friend for years. Radha frees herself of her children and also of her faithful friend Farhad. She finds herself strong enough to face the autumn of her life as 'the leaves fall, one by one'.

Gauri Deshpande's stories are always marked by her distinctive style. A student of English literature, her writings show the influence of modernist writers of the west. Particularly noteworthy is her ability to reproduce the texture of the lives of her characters through dialogue. Gauri Deshpande has also to her credit a translation of English *Arabian Nights*.

Si.R.

DESHPANDE, KUSUMAWATI (Marathi; b.1904, d. 1961) took a B.A. in English from Nagpur, and later from London. She taught the subject at Morris College, Nagpur, before joining All India Radio. Her sudden death in 1961 was a grievous blow to the Marathi literary world which had only a few weeks earlier conferred on her the highest honour it could: the presidentship of the Marathi Sahitya Sammelan.

Her early work comprised short stories, personal essays and character sketches. These are collected in *Deepadan, Deepakali* and *Moli*. They are so flexible in form that they often overlap one another; and this at a time when the fashion was to reduce form to mechanical technique. This, as well as her sensitive response to life's complexities and her muted lyricism, made her a precursor of the new short story of the forties. She revived the personal essay which had been enfeebled by mediocrities, whose era it was, as she maintained. But experimentation for its own sake, and the false modernity to which it leads, were not for her.

The creative in Kusumavati fused well with the critical together in *Pasang* and her history of the novel: *Marathi Kadambari, Pahile Shatak*. These writings underline the conviction that a writer should have social awareness and a concern for moral values, and also her freedom from the constraint of any creed.

V.R.

DESHPANDE, N.G. (Marathi; b. 1909) was educated in Nagpur. Later he settled down as a lawyer in Mehekar, a small town in Vidarbha. Rooted in the place and its environs, his poetry has an authentic rural flavour. It has not used the devices once popular with the poets who occasionally affected the rural as an escape from humdrum middle-class life. It has no use either for any of the tricks of modernity that have come into vogue since the middle forties. Except for the slight influence of the Ravikiran Mandal, which flourished during Deshpande's formative years, his poetry has preserved its identity through these fifty years.

Lovers of poetry who had been charmed by Deshpande's poems appearing in literary periodicals infrequently, and by the gramophone recordings of some of them, had to wait for over twenty years before his first collection was published *(Sheel*, 1954). The second, *Abhisar*, appeared in 1963.

The central theme in Deshpande's poetry is love, with its agony and ecstasy. There is abandon in the experience,

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but the expression is controlled. These poems sometimes remind one of the lavani, the erotic folk song-in their spirit and diction; but the erotic in Deshpande is very subdued. His imagery is sensuous, but not sensual. It springs from the theme and the setting effortlessly. Darkness is a typical and recurrent image. Directness and economy of expression impart vividness to the images.

With all their genuine song-quality, Deshpande's lyrics have never been tailored to music; and with all his recreation of the loveliness of rural life, he has never romanticised it.

V.R.

DESHPANDE, PURUSHOTTAM LAXMAN (Marathi; b. 1919) is a well known Marathi playwright and humourist. After doing his M.A. in 1950 he served for a while as a school teacher, then as a lecturer and finally as the Principal of a mofussil College. Later on he joined All India Radio and this service led him to England for training in broadcasting. In the meantime he had taken his acting lessons from Chintamanrao Kolhatkar, and he was for a time on the payroll of Natya Niketan as an actor. Thenceforth he had written many scripts for the screen, some of which he had himself starred, directed and produced.

He started his writing career with humourous pieces, which were later on collected in *Khogir Bharati* (1949), *Nasti Uthathev* (1952) and *Gola Berij* (1960). In his humourous skits the emphasis was mainly on irony, sarcasm, parody and satire. These traits he carried over to his plays.

His first biographical play *Tuka Mhane* (1948) was a total failure productionwise. Then came *Amaldar* (1952) an extremely effective adaptation of Gogol's *Inspector General* and the production of the play established his reputation as a dramatist. After *Bhagyawan* (1953) appeared his most popular original play *Tujhe Ahe Tujpashi* (1957). Even if this play deals with two delicate love-stories, it revolves round two contrasting characters, Kakaji who accepts life at all levels and Acharya who negates it. This play attracted the Marathi audience for a long time and held it spell-bound. *Sundar Mi Honar* (1958) again a free adaptation of the *Barrets of Wimpole Street* proved to be popular for some time. This was the play in which both Deshpande and his wife acted out the stellar roles. Then for about a decade or so he kept himself away from the stage. Recently appeared his most popular play *Ti Phularani*, once again an adaptation of Bernard Shaw's *Pygmalion*. In 1981 he brought out *Tin Paishancha Tamasa* an adaptation of Brecht's *The Three Penny Opera*. He has also prepared a stage version of Sophocles's *Oedipus Rex*. Along with such full-length plays, he has also written several one-act plays which are collected together in three volumes.

Being a mimic and a good actor himself, he was put on some one-man shows, *Batatyachi chawl* (1958), *Asa Mi, Asa Mi* (1964) and *Hasavanyacha Majha Dhanda* later on. *Batatyachi chowl* proved to be an instanteneous box-office hit and its popularity never waned. All the three shows have dramatized his own humorous sketches, skits and stories written from time to time. He has translated Hemingway's *Old Man and The sea - Eka Koliyane* (1965). He has also written travelogues like *Apurvai* (1960) and pen-portraits written by him are collected in *Gantot* (1966) and *Gun Gaien Avadi* (1975).

All such achievements go to show that P.L. Deshpande, a versatile writer, has become almost a legend in his life time. His *Vyakti Ani Valli* (1966), penetrating character-sketches of persons and personalities, was honoured with the Sahitya Akademi Award (1965) while he had been honoured with Padmasri even before that. He was also elected to preside over the Marathi Sahitya Sammelana held at Ichalkaranji in 1974.

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M.M.

DESHPANDE, PURUSHOTTAM YASHVANT (Marathi, b. 1899) a novelist and thinker was born at Amaravati. He did his M.A. from Bombay University in 1925 and LL.B. from Nagpur University in 1931. He actively participated in Mahatma Gandhiji's Non-cooperation Movement, and was imprisoned for participating in the Quit-India Movement of 1942. He has had special interests in studying Vedic and Buddhist literatures. During his formative period, he was very much influenced by thoughts of Ramakrishna Paramahansa, Vivekananda, and Swami Ramatirtha. During 1933 to 1942, he was also impressed by Marxism, though, Gandhism was the main source of inspiration throughout his life. In his book, *Gandhijicha Ka?* (Why only Gandhiji?) he has analysed the greatness of Gandhiji. His famous novels are *Bandhanachya Palikade* (1927), *Sukalele Phul* (1931), *Sadaphuli* (1933), *Vishal Jivana* (1939), *Kali Rani* (1941), *Nave Jaga* (1941), *Ahuti* (1959), *Bherighosha ki Dharmaghosha* (1972). *Navi Mulye* (1946) is a collection of critical essays while *Nirmalya Mala*, (1933) a book of poetry. He was honoured with the Sahitya Akademi Award in 1962, for his book *Anamikachi Chintanika* (Contemplations of an Unnamed Man), a book in which his point of view is that, in the modern world the existence of the human race may be doomed if our quest for material progress is not supported by the search for the inner self. He has discussed his instincts, inspirations and way of writing in *Mi Ka Lihito?* (Why I Write?). Because of his wide experiences of life and capacity for self-analysis his writings throb with a note of sincerity.

At a time when Phadake and Khandekar were very

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popular writers amongst the Marathi readers, Deshpande's writing stood out distinctively, because of his contemplative attitude and serious concern with an individual's philosophical, intellectual and emotional life against the background of modern life. In addition to the books mentioned above, he has also written *Bharatiya Sanskritila Avhana* (A challange to Indian Culture), *Soviet Russia Va Hindusthan* (Soviet Russia and India, 1944) and a biography of Sant Jnaneshvara and a commentry on Jnaneshvara's mystical writing *Amritanubhava* in English.

Av.S.

DESHPANDE, WAMAN NARAYAN (Marathi; b. 1903) critic and poet, hails from Yeotmal in Vidarbha region of Maharashtra. Apart from writing under his own name he wrote columns in various journals under the nicknames like Ramshastri, Dronacharya and Tatastha. He has four collections of poems to his credit, *Aaradhana* (1938), *Anamika (1952)*, *Picasoche Kabutar* (1962) and *Uttarayana* (1966). His poetry is blended with imagery and thoughtfulness. He has written a longer narrative about the Korku, a hill-tribe of Satpuda. He believes that this ignorant and poverty-striken tribe will soon break the shackles of inequality and ignorance.

Though he preferred to keep aloof from the prevalent literary groups, Deshpande kept himself in constant touch with the new trends in literature and had radical ideas. He is described as a poet of experimentation after Keshavsut. The credit of initiating blank verse (Muktachhanda) in Marathi poetry goes to him as much as to Anil. In his dramatic monologues, short narrative poems and lyrics he has established his own identity as the conscientious poet of his generation.

Deshpande was acclaimed as a critic of considerable importance. The collections of critical articles, *Ramshastri* (1939), *Vichar Sameeksha* (1940) and *Vimarshini* (1961) reveal his scholarship.

Deshpande is one of the major exponents and authorities of Mahanubhav literature. His edited works *Adya Marathi Kavayitri: Mahadamba* (1935) and *Smritisthala* (1939) are landmarks in the firld of critical writing.

Bh.K.

DESHPANDE, YESHWANT KHUSHAL (Marathi; b. 1884, d. 1970) was a research scholar of repute in Marathi. He was born at Papal, in the Amaravati District of the Vidarbha. His father Khushalrao worked as a sub-registrar at Dhanaj in the Akola District where Yeshwantrao had his primary education. He completed his higher studies at Amaravati and Bombay, obtaining the M.A. and LL.B. Degrees in 1906 and 1908 respectively. He started legal practice at Yeotmal and continued it upto 1940.

While he studied at the Wilson College, Bombay between 1902 to 1905, he was deeply impressed by the works of Ramkrishna Gopal Bhandarkar and the Vishvanath Kashinath Rajwade. As a result, he decided to devote himself to historical research. In 1926, he set up an institution called Sharadashram at Yeotmal, which aimed at providing facilities for collection of historical material and research. He travelled through the length and breadth of India to collect from temples and monastaries ancient works in Sanskrit and Marathi, documents, coins, inscriptions, copper-plates, idols, pictures and photographs. Nearly 2,500 documents were collected at this institute the use of which was allowed to all interested in the field. He wrote many research articles throwing new light on the history of the middle ages. He edited the annual publication of the Sharadashram of the same name. He took interest in the work of Theosophical and the Oriental Research Societies. He had the honour of representing India in the World Historical Conference held at Zurich in 1939. He also attended the Oriental Conference held at Brussels. He was made Honorary Fellow of the Royal Asiatic Society of Great Britain.

His special research interest was in the literature of the Mahanubhav sect. In 1925, he produced the work, *Mahanubhaviya Marathi Vangmaya* in order to introduce the whole corpus of this literature to lay readers. In search of information for this book he travelled extensively into Punjab, visited Maths and held discussions with the priests and consulted several Mahanubhav works. He edited such works as, *Shri Ridhipurvarnan* (1929), *Shri Chakrapani Charitra* (1936) and *Niruktesh* compiled by Pandit Bhishmacharya. He has edited a collection of articles *Historical Essays from Vidharbha* (1959) and wrote a novel *Mazi Shanti*, (1907).

His research covered many aspects and was presented in a lucid and simple style. His papers were published in the annual proceedings of Indian Historical Records Commission, All India History Congress, and All India Oriental Conference.

M.D.H.

DETECTIVE FICTION (Telugu) had its beginning in Telugu as early as 1920s. Though started with translations from Bengali, Kannada, Marathi and English, the detective novel occupied a prominent place in the development of the Telugu novel. Andhra Pracharini Granthamala, Saraswati Granthamala Vignana Chandrika Mandali, Veguchukka Granthamala took up the task of publication of these novels. Ventaka Parvatishwara Kavulu, the popular twin poets, were the first and foremost among those who translated from other Indian Languages. Almost all the novels of Panchakadi De, the king of detective novel in Bengali, were translated into Telugu,

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although it is said that they were adapted from Kannada versions but not from Bengali originals.

Detective novel later developed into a story of wonder and horror and largely concerned itself with spectres, ruined castles, subterreeanean passages and the like. Novels like *Mayavi, Mayavini, Manorama*, belong to this category. Two other novels, *Vade Veedu, Nene* of Devaraju Venkata Krishna Rao were very popular. The names of Lanapurapu Someswara Rao and Tata Krishna Murthy should also be mentioned in this connection.

Among the original novels *Chitra Rekha* of Chinta Dikshitulu and *Vakra Rekaha* of Munimankyam Narasimha Rao were noteworthy. *Mogalayi Darbar*, though popular as a historical novel, includes the element of detective fiction.

The detective story dominated modern Telugu literary scene during 1950-55. The educated youth studying in schools and colleges influenced by English literature showed keen interest in detective fiction. Most of the modern detective novels are nothing but mere adaptations from English. In the process local colour is given to the fiction, the names of the places and the characters are altered. However, it remains far removed from the Indian scene.

The detective novel in recent times has developed into a tale of suspense, or a tale of diplomatic intrigue or an affair of secret societies or a crime story. Kommuri Sambasiva Rao, G.V.G. Krishna, Vishwa Prasad and Temporao produced a number of detective novels which are very popular, indeed. Madhu Babu, Panuganti, Viswa Bharat, Bhayankar, Grijasri Bhagawan are among those who enriched detective fiction for the last ten years.

Detective Yugandhar, Bullet and Shado, the Spy are the popular characters created by the modern writers.

J.M.S.

DETHA VIJAYADANA (Rajasthani; b. 1926) was born at Borunda-Jodhpur and has devoted over two decades to rewriting the folk-tales and collecting popular idioms and maxims. The bulk of his creation consists of over a dozen volumes of folk-tales known as *Batan ri Phulawadi*, several of which have seen more than one edition. Some selected tales from these volumes were translated by the author himself and published under the title *Anokha Peda* (Unusual tree, 1968). Some of the tales are very short while others are of medium size. The first volume contains 76 of such shorter tales in about 290 pages of royal octave size, while volume ten has only 21 tales covering 333 pages, and volume eignt only 12 in tales in 352 pages. This fact, disclosing the trend of gradual lengthening of the tales, is enough evidence to show that the author wanted to infuse more and more of his own thoughts and expressions in the folk tales, thus depriving them of their original colour and appeal. Some of his bigger tales, forming part of these volumes, have also been separately published. *Tido Rava* (1965), mentioned as a folk-novel and printed in the pocket book size, is one of them. The book however, is inspired by malice, as stated by the author himself in the preface, and leaves a bad taste unworthy of litterateurs. Some others are *Istukhan, Minakha Jamaro*, etc. (seven such books have been published.) Almost all of these folk tales were first published in magazines, *Vani* (Vol. I), and *Loka Sanskriti* published one after the other by Rupayuana Sansthana, a literary institute run by the author. As there have been more than one edition of most of these volumes, it is difficult to know of their exact years of publication, though they may roughly be placed in between 1960 and 1975. The folk tales attempted to be re-written in these volumes have lost their original flavour due to the intermingling of Marxist theories and non-related descriptions of alien origin. Detha is certainly a powerful prose writer, particularly of fiction. His latest book *Alekhun Hitler* (1984) contains his original stories, which reveal his real literary merit. He had edited a dictionary of proverbs in collaboration with Bhagiratha Kanodiya, published under the name *Rajasthani Kahawata Kosha*. He got the Sahitya Akademi Award for his *Batan ri Phulawadi* (Vol. 10) in 1974.

Raw.S.

DEUSKAR, SAKHARAM GANESH (Bengali; b. 1869, d. 1912) belonged to a Maharashtrian Brahmin family long settled in Bengal. As such he learnt Bengali as his mother tongue in his childhood. He passed the Entrance Examination of the Calcutta University in 1890 from Deoghar, but could not continue his studies further due to poverty. In his boyhood, Sakharam came in contact with Rajnarain Bose, the doyen of Indian nationalism (1826-1899) and through him came to know many illustrious persons including Tilak. Sakharam was appointed a teacher of the local high school at Deoghar in 1893 but lost his job because of his alleged association with *Hitavadi*, a nationalist Bengali weekly published from Calcutta. Thereafter, Sakharam came to Calcutta and engaged himself in journalistic and political activities. In 1902, he organised the 'Shivaji Utsav' in Calcutta which was attended by eminent patriots including Rabindranath Tagore. In 1905, he joined *Hitavadi* and rose to the rank of editor in 1907. But he refused to write against Tilak after the congress split in Surat and resigned his post. Thereafter, he got appointed as a teacher of Bengali and History in Bengal National College. As a journalist, Sakharam wrote a number of books and articles attributing the economic and moral ruin of the country to the British rule. His writing also revealed his agonies for the misery of the people. During Swadeshi movement (1905-08) in Bengal Sakharam contributed a lot towards arous-

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ing the national consciouness. His main works are: *Mahamati Ranade*, Calcutta 1901; *Jhansir Rajkumari* Calcutta, 1901; *Baji Rao*, Calcutta, 1902; *Anandi Bai*, Calcutta 1903; *Shivajir Mahattva*, Calcutta 1903; *Desher Katha* (in 2 parts) Calcutta, 1904-1907; *Shivajir Diksha* Calcutta, 1904; *Bangiya Hindu Jati ki-Dhansonmukh?*, Calcutta, 1910; *Tilaker Mokaddama O Samkshipta Charit*, Calcutta.

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G.S.

DEV (Hindi; b. 1673) If half a dozen poets of the 'Riti' School were to be named, Dev would certainly find a place among them. The number of his patrons is considerable but he stayed with none of them for long. Perhaps his independence of will stood in the way of stable adjustment. The authorship of a very large number of poetic works is ascribed to him. Some place the figure at seventy two, others at fifty two but his actual available works are only about twelve. Though he tried to make his mark in the sphere of poetry as well as poetics, he achieved success only in poetry. In fact, no poet of the 'Riti' School could give even a tolerably good account of himself as a poetician. They were all poets writing for the pleasure and satisfaction of their patrons.

Dev had a gift of originality and poetic sensibility of high order. His poetry, therefore, is of a higher order than that of the majority of the poets of the age. While the fashion of the times was to depict love as nothing more than carnal desire, Dev should be given credit for depicting love as a noble, spiritual emotion based on reciprocity and self-sacrifice. In many of his love poems, there is an element of divine touch as is found among the Sufis. It must not, however, be assumed that his treatment of love is only at the supra-physical level; his treatment is as physical and sensuous as any body else's. The only thing to be borne in mind is that he occasionally rises above the physical level. A scrutiny of his poems demonstrates that he starts very well but his over-fondness for alliteration and other embellihments hampers the smooth finish of the poem. His communication is effective and artistic where he is free from this fault.

Some of the important works of Dev are: *Bhav Vilas, Asvayam, Bhavani Vilas, Premtarang, Kushal Vilas, Jati Vilas, Sujan Vinod, Shabdarasayan, Ratnakar* etc. The works of Dev can be divided into two groups- (1) Those dealing with poetics, and (2) other dealing with philosophy, ethics, music etc.

De.S.

DEVACANDRA (Kannada; b. 1770 d. 1841.) was born in a Jain family, belonging to Kanakagiri or Maleyur. Hi father's name was Devayya and mother's Kusumajamma He was in the court of Krisna Raja Wodeyar III of th Mysore royal family and patronised by Davirammann queen of Camaraja Wodeyar. He composed three work in Kannada: *Pujyapada charitre, Ramakathavatara* an Rajavalikathe (1838).

Pujyapada Charitre is composed in sangatya, fou lines deshi (native) metre. It narrates the story of the sai Pujya-pada of Jaina order. It is said that this work has joint authorship shared between himself and his broth Padmaraja.

Ramakathavatara in champu style narrates the sto of *Ramayana* in the Jaina tradition; it is based o Ramacharita purana of poet Nagachandra of 12th centu and is an elaboration of the earlier work. Probably it is t only work written in champu style during this centur

Rajavali Kathe is a significant prose work of conside able historical importance, even though the histori events given in this work were based on some anecdot and imaginary legends. He portrays in this work, t genealogy of Mysore royal family, biographies of so kings and poets who were living in an earlier period a stories of religious importance relating to Jain religion. H dedicated this work to Krisna Raja Wodeyar III und whom he served as a court poet. It is mainly written prose representing the prose style of the 18th centu

P.S

DEVADAS, M.S. (Malayalam; b. 1912) is a politi theoretician and literary critic in Malayalam. He took M.A. degree in English from Annamalai University 1933 and worked as a lecturer for two years in Singapo after which he returned to Kerala and entered acti politics, including the editorship of the leading Commu ist newspaper, *Deshabhimani*, which he did from 1942 1948. Returning to teaching, he served the N.S.S. Colle Pantalam (1951-1954) and a few Tutorial Colleges. F about eight months (1950) he also worked as Secretary Keralakalamandalam at Cheruturuthi. Since 1971 he been on the Editorial Board of the Marxist Part publication, *Chinta*, a weekly.

Devadas was in the forefront of the progressi movement in literature in Kerala. He has written seve articles on progressive literature, many of which rem scattered in various Malayalam journals. His main wo are Premavum Purogamanasahityavum (1949), *Mar Darshanam* (1977), *Purogamanasahityattinte Paripr shyam* (1978), *Lokakamyunistprasthanathinte charitr* (1980).

K.M.P.

DEVADHAR JYOTSNA KESHAVA (Marathi; b. 1926

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one of the popular novelists and short story writers in Marathi. She did her M.A. in Hindi from Pune University and then joined the A.I.R., Pune as incharge of women's section. She presided over the first Marathi women short story writers' conference held in 1975. Her very first novel *Gharagangechya Kathi* (The Family in Retrospect, 1967) proved a great success and brought her wide popularity. It received the Maharashtra State Award as the Best Novel of the year. It was also screened in Marathi. In her writings she endeavours to portray the life of women with all its joys and sorrows. The peculiar fascination of her writings lies in the sharp, vivid intensity of her style. She selects some romantic or dramatic incident and weaves around it a mosaic of pictorial words and colourful phrases conveying the intensity and complexity of the various emotions or sentiments which puzzle the mind of her characters and drive them into either despair or rebellion.

FURTHER WORKS: Novels: *Kalyani* (1969), *Chukamuk* (1970), *Kumvarni* (1971), Uttarayogi (based on the life of Yogi Arabinda, 1978), *Ailatira-Pailatira, Padazada* (Collapse, 1979), *Ek Adhyaya* (A Chapter, 1980), *Ek Svasa Anakhi* (one more breath, 1981). Stories: *Garya Garya Bhingorya* (Whirl, 1969), *Bocha* (The Heart-ache, 1973), *Uddhvasta (The Wreck, 1975), Sata Gharanchya Simaresha* (The limiting lines, 1978), *Zaroka* (Window, 1979). Hindi Story Collections: *Antara* (1964, received Central Government Award for non-Hindi writers). *Cactus* (1981). Play: *Kalyani* (1977, based on her novel).

A.A.S.

DEVAGUPTA (Prakrit-Apabhramsha), the author of the *Navatattvaprakarana* (Prakrit) and the *Navapadaprakarana* (Prakrit), belongs to Upakesagaccha. Devagupta had been kumar Jinachandra before he was conferred the title acharya'. The *Navatattvaprakarana* was composed by him before he became an acharya. He himself has written a Sanskrit commentary called Shravakanandi or Laghuvritti on the *Navapadaprakarana*. From the *Pattavali* of Upakeshagaccha it is deduced that he flourished round about 1016. He was a pupil of Kakka Acharya. He has written a commentary on the *Tattvarthasutrabhashaya*. The only portion available of this commentary is that which explains the introductory verses of the *Tattvarthabhashya*.

N.J.S.

DEVAL GOVIND BALLAL (Marathi; b. 1854, d. 1916) was a distinguished Marathi dramatist. He called himself an humble disciple of dramatist Balavant Pandurang Kirloskar, who was his teacher at Belgaum. After his martriculation in 1879 he served as a teacher for some time and then in 1884 he graduated from the Agricultural School at Pune. For some three years he was the editor of *Kadambari Kalap*, a magazine devoted to the genre of novel. But all this was of no avail to his literary career. In 1886 he had written *Durga*, an adaptation of *Isabella*. In the same year he had prepared a Marathi stage version of Sanskrit play *Mrichhakatika* (1886). This play proved to be a hit and remained quite popular for a long time to come. In 1889 he adapted *Vikramorvashiya* which had a mild success; and then *Zunjharrao* (1890), the popular stage version of *Othello*. Then came *Shapsambhrama (1893)*, an adaptation of Banbhatta's Sanskrit *Kadambari* and *Phalgunrao*, an adaptation of a lesser known English play-*All Is in the Wrong* by Murphy. *Phalgunrao* was a light farcical comedy written in prose but it was not much of a success. But in the very last year of his life he composed some twenty-five songs to be incorporated in the same play and renamed it as *Samshaya Kallol* (1916). It proved to be an instantaneous hit and destined to be popular for all time. *Mrichhakatika, Zunjharrao, Shapsambhrama* and *Samshaya Kalloll* were all popular plays, but each one of them was an adaptation. His only original contribution to the Marathi theatre was *Sharada* (1899), which again was a hit, Except for *Zunjharrao*, all the other plays including *Sharada* are graced with lilting songs, beautifully set to music. He was a pastmaster in the composition of songs which were simple, melodious and at the same time suitable to the situation, character and emotion. Deval's contribution to the Marathi musical theatre is quite significant.

Deval, the self-proclaimed disciple of Kirloskar did not merely imitate his master, he also paved the way for Marathi musical drama. It is true that he too like his illustrious preceptor Kirloskar translated a Kalidasa play *Vikramorvashiya*, but he did not stop at that. While preparing the stage version of *Marichhakatika*, a Sanskrit play, he cast it in a different mould altogether. He introduced the Shakespearean tragedy on the Marathi stage. *Zunjharrao* again was a departure from the Kirloskar tradition. *Samshaya Kallol* was also a brilliant departure, introducing the farce to the Marathi audience. But above all Deval will be remembered for his original play *Sharada*. Kirloskar was naturally bound by the tradition of mythological drama, but *Sharada* was the first significant play to offer social comments. Its presentation of a realistic theme and the portrayal of real people talking in their authentic styles helped the Marathi drama to widen its horizon.

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M.M.

DEVANAND, SWAMI (Gujarati; b. 1803, d. 1854) was a leading poet and saint of Swaminarayan sect, and a preceptor to Kavishri Dalpatram, the renowned Gujarati poet. He was a native of Balol, a village near Limbdi, in Surendranagar District. At the age of six, he went to

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Gadhada (District: Bhavnagar), and spent one year in the proximity of Sahajanand Swami of Swaminarayan sect, and the saint-poet Brahmanand Swami. After one year, at the age of seven, he took initiation from Sahajanand Swami, and changed his name from Devidan to Devanand. He stayed with Sahajanand Swami, at various places, such as Vadtal, Ahmedabad, etc. He made a deep study of prosody and poetics from Kavishri Brahmanand Swami, and then turned to writing poetry. In 1829, he was honoured by Sahjanand Swami at Gadhada who conferred upon him the title of 'Kavi' (the poet). After this, Devanand Swami, engaged himself in multifarious activities such as writing of poems, progagation of religion, and management of temple construction work at Muli (District: Surendranagar). He had also imparted the teaching of poetics to Kavishri Dalpatram, the pioneering poet of the modern Gujarati poetry. After the death of Brahmanand Swami in 1832, he was appointed 'Mahant' (Chief of monastery) of Swaminarayan Temple at Muli. He occupied the position for 22 years, during which he made every possible effort to enrich the Swaminarayan sect by his various activities, such as erection of a splendid temple, extensive propagation of religion and abundant creation of poetic compositions.

The number of religious verses, composed by him, both in Hindi as well as in Gujarati, comes to 1,244. Of these 427 are in Gujarati while 817 are in Hindi (Braj). All these verses are well-preserved in the form of original manuscripts and are available at Swaminarayan Temple at Muli.

Dayanand Swami's creations clearly manifest a deep impact of the traditional medieval literature as also the Swaminarayan literature. He has made use of various poetic forms which were widely prevalent in medieval literature, such as Bhajans, Prabhatiya (morning prayers), Garbi, Garba, Month, Day and Thal (usually sung while offering food to a deity). His poems are replete generally with sectarian panegyric of Sahajanand Swami. He had written about the life of Lord Krishna, devotional love, pangs of separation, knowledge of emncipation and renunciation, etc. He tends to preach the society to be virtuous and to worship God.

Devanand Swami was well-versed in the art of music, and therefore, his compositions are mostly full of harmony and sweetness. They are cast in some popular rustic style and music and they follow a particular rhythm. His poems are infused with spontaneous music of onomatopoeic expressions, beautiful rhyme schemes and a happy combination of sweet sentiments. His poems contain a good number of words and expressions of Gujarati as well as Braj, Charani and Rajasthani languages. His keen sense of observation is reflected in his protrayal of nature.

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B.J.

DEVARAM (Tamil) The hymns sung by the three saints Tirunansambandar, Tirunavukkarasar and Sundarar are called *Devaram.*

Rajaraja Cholan Abayakulasekaran who lived in the 11th Century happened to hear the songs of *Devaram* and he longed to have a collection of them. He came to know from Nambiyantar Nambi of Tirunaraiyur that the *Devaram* hymns could be had at the place Tillai. He went to Tillai, and collected the available scripts of Devaram hymns. He arranged them in order, and got 795 padikams. Afterwards one more padikam was found in inscriptions. Among the twelve Shaivattirumurais, 796 *Devaram* padikams form the first seven Tirumurais. The hymns of *Devaram* are sung in 'Pans' or ragas. 23 pans find place in *Devaram.*

Initially Tirumurai was published by Madurai Ramaswamy Pillai alias Tirunanasambandam Pillai after carefully scrutinizing several palm leaf scripts. Subsequently Sentilvel Mudaliar brought out a perfect collection. Thereafter Swaminatha Panditar of Jaffna collected the scripts from various places, and published an edition showing different texts. Saiva Siddhanta Works Publishing Company brought out another edition with the texts corrected by Kayappakkam Sadasiva Chettiyar. There are several editions of *Devaram.* Of them the editions brought out by Saiva Siddhanta Maha Samajam and by Dharmapura Adhinam are worth mentioning.

The hymns of Tirunanasambandar form the First, Second and Third Tirumurais. According to the inscriptional evidences, his age is fixed to be the first half of the 7th century. He had sung about 219 Shiva Sthalams (sacred places) in Tamilagam. The total number of padikams produced by him is 384 and the total number of his hymns is 4146. Tirunanasambandar's spirit of Bhakti to Lord Shiva is as the love of a son to a father. This is called Satputtira margam.

The incident of Lord Shiva foiling Ravana's attempt to lift the mountain Kayilayam and thereby making him realise the Lord's supreme might is referred to in the eighth stanza of every padikam of Tirunanasambandar. The surrounding beauty of nature and fertility of every sthalam is vividly described in his hymns. In the last stanza of each of his padikams, he mentions his name and also the divine benefits that can be derived from reciting his hymns. These are found to be the distinct features of Tirunanasambandar's padikams.

Tirunavukkarasar's hymns numbering 3065 form the Fourth, Fifth and Sixth Tirumurais. They were sung at 191 sthalams. He was born in the later period of 6th century

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and lived upto A.D. 655. He was also called Appar. Tirunavukkarasar's spirit of Bhakti is Dasamargam, which means service to God and Shaiva Saints.

Tandakam kind of verse is the unique feature of the Appar *Devaram*. Tandakam is a kind of verse with four lines in perfection, each line having six metres or eight metres sung in praise of men and god. All the hymns in the sixth Tirumurai of Appar are in Tandakam form of verse in praise of Lord Shiva.

The love theme finds place in 18 padikams of Appar, wherein he transforms human love into divine love.

Sundarar's *Devaram* is classified as Seventh Tirumurai. His age is fixed to be the 8th century. He was called Sundarar because of his great beauty. The total number of hymns sung by Sundarar in 80 sthalams is 1025 His hymns reveal that his spirit of Bhakti to Shiva is like an affection of a friend to a comrade. This is called Sakhamargam.

Like Tirunanasambandar, Sundarar also mentions his name in the last stanza of his padikams, and emphasises the benefits that one can get by repeatedly singing hymns.

Devaram is considered to be the Tamil Veda. Like Veda, Devaram hymns are recited during the festival days in the prominent Shiva temples. The divine value of Namashivaya Mantiram is stressed in the *Devaram* of the three saints. They find the glorification of God in the beauty of nature. *Devaram* forms the basis of the Saiva religion. The nature and qualities of 'pati', 'pasu' and 'pasam' are the essence of Saiva Siddhanta. 'Pati' is the Almighty; 'pasu' is the soul; 'pasam' is the worldly attachment. The soul is ingrained in the worldly attachment. To reach pati and attain the eternal bliss the soul should liberate itself from the worldly attachment, which can be achieved by obtaining the divine grace through constant prayer to the Almighty, and meditation on him. *Devaram* explains this philosophy here and there. A person who realises the presence of God and prays to him with sincere Bhakti can attain this eternal bliss. This is stressed generally in *Devaram* of the three saints. The hymns having the love theme also emphasise this truth. The conviction that those who have firm faith in God would be rid of fear of any kind is impressively expressed. *Devaram* as a whole is held to be one of the outstanding pieces of Bhakti literature in Tamil.

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T.E.G.

DEVARDHI GANI (Prakrit), also called Devardhi Kshamashramana (5th-6th century A.D.) belonged to Valabhi (western Gujarat). He is accredited with the redaction of the canonical Jaina literature and is said to have presided over a council of traditional acharyas partly on the basis of manuscripts and partly on the basis of oral tradition. Devardhi's redaction is the accepted canon of the shvetambara schism. According to the tradition four such endeavours were made to codify the canon with the help of Jaina preceptors called Ganis: the first one in the fourth century B.C. at the time of Chandragupta Maurya of Pataliputra; the second one in the 4th century A.D. in Mathura, the third one under the leadership of Nagarjuna Suri at Valabhi around the same time; and the fourth and last one under the leadership of Devardhi Gani at Valabhi again. Actually the real process of going through the entire canonical text (this process is called Vachana) was followed at the two later endeavours at Valabhi.

To Devardhi Gani is also ascribed the composition of the *Nandi* and the *Anuyogadvarasutras*. Both these Sutras are more or less independent texts and stand outside the main group of the Jaina canonical literature. The *Nandisutra* (literally auspicious introduction) is an eulogy of the twentyfour Tirthankaras and eleven Ganadharas (heads of schools) and also contains a chronological list of teachers ending with his own teacher. The *Anuyogadvarasutra* is an encyclopaedia of Jaina tenets in question-answer form. The most important contribution of these two works is the information which they provide relating not only to the monastic order and to the Jaina theology but also to so-called worldly sciences and other disciplines.

V.M.

DEVENDER SATYARTHI (Punjabi/Hindi; b. 1908) is a writer of many gifts. He is perhaps best known as a collector of folk songs in search of which he travelled for years to different parts of India. In 1936, he published a collection of Punjabi folk songs under the title of *Gidda* (Clapping) which attracted wide attention. Later he published his own poems in a collection entitled *Dharti Dian Vajan* (Echoes of the Earth) and *Murhaka te Kanak* (Sweat and Wheat-1950) *Buddhi Nahin Dharati* (The Earth is not Old) *Lak Tunu Tunu* (The Dove's Songs, 1958). The influence of folk songs is evident in these poems from which he takes many of his allusions and references. Satyarthi's concern for the people makes him a progressive poet, though he has no political leaning or affiliations. He just sings of the people in the way they sing of themselves. He partakes of the joy and misery of the common people in words which are evocative.

There is a surprising combination of the old and the new, of tradtion and experiment, progressive and nationalist elements interprovincial community, and humanist thinking and this combination gives his poetry a modern feeling. There is a surprising variety of matter and manner, contributed by his wide travels in India. The sandalwood perfume of the south wind, the hills of the Vindhiachal, the romance of Utkal and the snows of the Himalayas and many other distant yet near phenomena

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find apt description in his poems. There is also a consciousness of an Asian awakening and a longing for world peace. He refers to his worshipful meetings with great Indian poets and writers like Rabindranath Tagore and Bibhutibhushan. In the midst of all this creative abundance, he expresses a yearning for his wife and daughter whom he left behind almost shiftless, and refers to the cult of Mammon and the growing crises in the world around him. There is in his poetry, a respectful feeling for the past and a loving expectation of the future.

The background of his poems in *Lak Tunu Tunu* (The Dove's Songs) is the romantic valley of Kangra. He uses the bank of the Nurpur lake associated with Nur-Jahan and with the story of the dancer named Gular as a stage for his poetry.

Satyarthi has written much in Hindi also in which field he occupies an equal place of honour.

He knows Bengali, Hindi, English and Urdu besides Punjabi, his mother tongue. He is emotional by nature and his style of writing reflects it. His style is direct, simple and without artificiality. His stories and novels are full of allusions from folk lore and folk literature depicting the culture of a particular region. His deep knowledge and experience about the region are clearly descermible in the writings. 'Lok-Tatva' is his forte. While he is writing about folk songs, he becomes more emotional and involved. For some time he worked as the editor of the *Aaj Kal.*

His famous publications in Hindi are: Novels —*Brahmaputra, Dudhgach, Rath Ke Pahiye;* Poetry collection—*Vandanvar* (1959); Books connected with folk songs—*Bela Phule Aadhi Raat,* (1948); *Dhire Baho Ganga,* (1948); and *Dharti Gati Hai,* (1948); Short Story —*Chatlan Se Pahle* (1950); Essay collections—*Ek yug Ek Pratik* and *Rekhayen Bol Uthi* (1949).

He has written on various subjects in most of the esteemed journals in India.

S.S.S. & Sur.G.

DEVI ANURUPA (Bengali; b. 1882, d. 1958) was the daughter of Mukundadev Mukhopadhyay and grand daughter of the Bengali writer Bhudev Mukhopadhyay. Brought up in a conservative Brahmin family she was married at the age of ten only, to Sikharnath Bandyopadhyay, who finally chose Muzaffarpur in Bihar as the venue of his legal practice.

Anurupa Devi was, to a great extent, self-educated. As an inhabitant of Muzaffarpur she, at a time, became a close friend of Madhurilata, the eldest daughter of Rabindranath, whose husband was also a legal practitioner there. She took active interest in propagating women's education and founding destitute home at Muzaffarpur. Her elder sister Indira Devi also was a short story writer of standing.

Anurupa followed the foot prints of her grand father, who was renowned for his enlightened conservatism, and vigorously adopted a conservative attitude towards life and its ethical values. Her novels, and she rarely felt confortable in short stories, are full of these moral ovetones. Mostly sentimental tragedies, her novels, rather voluminous, for a time achieved the height of popularity mainly for what was thought to be a feminine grace.

Her first publication, a short story, bore a pseudonym for the author — 'Rani Devi'. Her first published novel was *Til Kuthi* (1904). *Pushyaputra,* published in the *Bharati* (1912) established her as a novelist of standing. A few of her famous novels– *Mantrashakti, Ma, Mahanisha, Pather Sathi,* and *Bagdatta* were acclaimed while staged in dramatic forms, imparted to them by the author herself. Some of her works were screened as well.

She wielded a facile pen, and apart from fictional prose, wrote serious dissertations, travelogues, memoirs and the like, and left some 34 volumes of work behind her. Apart from those mentioned above, *Jyotihara* (1915), *Gariber Meye, Harano Khata* are some of her important novels, while *Ranga Shankha, Madhumath, Chitradip, Ulka* and *Kraunchamithuner Milan Katha* (posthumous) are a few anthologies of short stories; *Natyachatushtay* is a collection of four dramas (mentioned above); *Sahitya O Samaj* and *Banga Sahitye Nari Shrishti O Shrashtri* are literary dissertations, the later being the theme of Lila lectures delivered at the Calcutta University. *Uttarakhander Patra* and *Jivaner Smritilekha* are travelogue and memoir respectively.

The University of Calcutta honoured her with the award of Jagattarini and Bhuvanmohini Devi gold medals.

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B.C

DEVI ASAPURNA (Bengali; b. 1909) is an eminent Bengali novelist and short story writer. Hailing from Begampur in the district of Hoogly, Asapurna began to write from a tender age and pursued the vocation even after marriage. Steadfast has been her devotion to fictional literature and an idea of the prolific nature of her creativity can be had from the fact that she has presented the readers so far with more than 150 novels and short story collections during a period of more than five decades. Children's books form a part of this number but even then the output is staggering and judged by their quality they may claim a certain standard of excellence in all of them.

In her novels and short stories the domestic world of the middle class people with their little joys and sorrows dominates the scene. Whatever situation she describes, mirthful or pathetic, she does not fail to invest her

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descriptions with a sense of irony. Her endings in most cases contain an element of surprise which shows her inventive imagination. Her characterisations are convincing while her dialogues crisp and smart. Intellectual sharpness and awareness of social realities or political problems are not among her plus points. She compensates for this deficiency by masterly depiction of the world of the urban middle class family. True to the tradition of a female writer she explores this environ with certain set values and conventions to guide her.

Her most successful novel is *Pratham Pratishruti* (The First Promise, 1964) written in three parts. It fetched for her the Rabindra Prize of the West Bengal Government in 1965, and the Jnanpith Award in 1978. It is the story of a courageous young village bride in conflict with her surroundings; she comes to the town with her husband and establishes herself firmly in the society after surmounting many obstacles and impediments on the way. The ultimate triumph of a brave heart undaunted by odds is what she depicts in the novel most conclusively.

Among her scores of novels and short story collections some notables are: *Sagar Sukhaya Jay* (The Sea dries up, 1946), *Mittirbari* (The House of the Mittirs, 1947), *Kalyani* (1954), *Nirjan Prithibi* (The Lonely Earth, 1956), *Sashidevir Sansar* (The Household of Sashidevi, 1956), *Unmochan* (The Unveiling, 1957), *Nepathya Nayika* (The Back-Stage Heroine, 1958), *Chhayasurya* (The Shadow-Sun, (1962), *Dolna* (The Cradle, 1963), *Nabajanma* (The New Birth, 1969), etc.

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N.C.

DEVI BIDYUTPRABHA (Oriya; b. 1926, d. 1977) stated writing poems in the middle of the forties under the inspiration of her father Nimaicharan Das. She got herself acquainted with talented writers of Oriya literature when she was just a girl. Though educated in an urban area she reflects the intimate memory of rural life of her childhood days. The poetic influence of Nandakishore Bal and Kunjabihari Das, two major poets of rural scenes, wo. .ed as a spell on her mind. The following publications speak of her deep involvement in rural life: *Sabita*, 1947, *Utkal Saraswata Prativa*, 1947, *Kanakanjali*, 1948, *Marichika*, 1948, *Bihāyasi*, 1949, *Bandenika*, 1950, *Swapnadeep*, 1951, *Jhara Siuli*, 1957, *Jahaku Jie*, 1957. Collection of her entire work known as *Bidyutaprabha Sanchayan* was published in 1957.

Within these ten years of creativity Bidyutprabha emerged as a powerful lyricist with traditional attitude towards nature and God. She had never tried to get out of the boundaries of village life and as such she closed her eyes towards the complex situation of post-war period. Her poems clearly deal with the problems of women that exist in an age-old conservative society. In this sense, most of her poems are full of pathos. After 1957, she wrote some children's literature occasionally. *Mati, Pani, Pabana, Jyotishikha* and *Suryamukhi*, all published in 1973 are three collections which indicate her drift towards spirituality. In this period she chose to lead a spiritual life and stayed at the Aurobindo Asram of Pondicherry. She was so restless that she shook off all attachment with her loving husband and hardly came to see him at Bhubaneswar. With this restlessness and search for a celestial light she finally committed suicide in a cold winter morning of January under the wheels of a moving train near Bhubaneswar.

N.Sa.

DEVICHAUDHURANI (Bengali) is a novel of Bankimchandra Chatterjee, published in 1884. It has been translated into English and different Indian languages. This book belongs to the author's classic group of novels, in which his moral and theological principles have been represented in a historical setting of Bengal during the last quarter of the 18th century. The story of the novel seems to portray the author's attempt at illustrating the concept of 'Niskama Karma' (disinterested work) of the sacred *Gita* through a romantic episode of the heroine, Prafulla. Prafulla, a poor innocent housewife was driven out of her husband's family by her cruel father-in-law for no fault of hers. Since then, Prafulla had to undergo a series of misfortunes after which almost miraculously a hidden treasure came into her possession. Later, she came across Bhabani Pathak and was trained by him to become Debichaudhurani, the queen of the robbers. But the trappings of queenly grandeur could not make her happy. She felt that her true place was in her husband's family and ultimately the story culminates in absolute poetic justice and Debi finally enters a happy domestic life.

The author has excelled in building up all the scenes of real life in the earlier chapters, but his attempt at combining realism, romance and theology in the framework of a single novel, has not been sufficiently impressive.

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Gop.R.

DEVI JYOTIRMOYI (Bengali; b. 1894) wrote almost all her novels and short stories in Jaipur, Rajasthan.

Her grandfather Sansarchandra Sen was the Chief Minister and father Abinashchandra Sen was a minister of the Princely state of Jaipur. She was married at the age of 10 to Kiranchandra Sen and came down to the village of

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Guptipara, Hooghly in West Bengal. She became widow at the age of 25 with four daughters and two sons and went back to Jaipur. She had no formal education but acquired proficiency in Bengali. Her first writing was published in 1912. From that time she has been writing novels and short stories. She has three good novels-*Chhayapath* (The Milky Way, 1934), *Baishakhe Niruddesh Megh* (Lost Clouds in the April Horizon, 1948) and *Maner Agochara* (Beyond the Mind, 1962). She has five collections of short stories published in course of thirty years, 1940-1970, viz., *Rajjotak* (The best Match, 1941), *Araballir Arale* (Behind the Araballi range, 1955), *Bandmasterer Ma* (Mother of the Bandmaster, 1961), *Araballir Kahini* (The stories of Araballi, 1965) and *Sona Nay Ropa Nay* (Neither Gold nor Silver, 1969). More than hundred short stories and seven novels written by her have been published in the last sixty years. A story named 'Sati' was published in 1972 (during the bicentenary celebrations of Rammohan Roy's birth). In it she had protested against the custom of Sati (burning the widow with her dead husband).

She is more successful in short stories than in novels. The backdrop of her stories and novels is the domestic life of the women folk of Rajasthan. Her stories are based on first-hand knowledge. She picks up characters and incidents from the day to day life. In her stories we come across deep sympathy for the oppressed women of Rajasthan. 'Sumeru Roy' 'Shethaniji' 'Araballir Aarale' —these stories bring out the tragedy of the women of royal family while 'Salaji Sahelo' and Khusanz Arji' bring out the tragedy of men with royal kinship. The downtrodden people of Rajasthan are depicted in 'Sepai Pisima' 'Dauni', 'Punya-Parikrama', 'Betika Bap'. She has also portrayed the lives of ordinary Bengali families in many a story, eg. 'Chirakalini,' 'Amrita Bhashini', 'Yachna', 'Damayanti', 'Thikana', etc.

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A.M.

DEVI MAHASVETA (Bengali; b. 1926) was the daughter of Manish Ghatak and Dharitri Devi and sister of Ritwik Ghatak, the celebrated film-director. Manish Ghatak was a member of a new band of writers, who are popularly known as Kallol-group. Mahasveta had her education in Santiniketan and Calcutta. She is an M.A. in English literature from the University of Calcutta. She was married to Bijan Bhattacharya, famous actor-dramatist and has only one issue — a son. Mahasveta knows Hindi, Oriya and Santali apart from Bengali and English. Mahasveta has worked successively as upper division clerk (Central Govt.), school teacher, lecturer in a college (1964-84) and a roving reporter of a Bengali daily (1982-84). She is presently engaged in editing a Bengali quarterly journal *Vartika* concerned with the unprivileged of the society and very closely connected with numerous grassroot level organisations. For the last thirty years she has been working with more than a dozen of organisations devoted to the upliftment of bonded labourers and tribals of West Bengal, Bihar and Orissa. She has earned following literary prizes and awards: Leela award and Saratchandra Medal, Bhuban Mohini Dasi Medal (Calcutta University), Amrita award (1968), Tarasankar award, Sahitya Akademi award (1979).

At present she works for the downtrodden and writes about them in *Economic and Political Weekly*, *Yojana* (Planning Commission's organ), and other journals.

She has published forty titles which include novels and stories in Bengali, one biography (*Jhansir Rani* in Bengali), three books for children, a collection of plays (in Bengali) and one socio-economic survey on bonded labour (*Bharat men Bondhua Majdoor* in Hindi, in collaboration). Moreover she has published thirty Bengali text-books for school students, edited *Jim Corbett Omnibus* in Bengali and has presented a number of papers on bonded labour and tribals in seminars organised by the Planning Commission and Central Ministry of Labour.

Her first published book is a biography, *Jhansir Rani* (1956); first novel *Nati* (1957); first writing is a short essay on Tagore's *Chheley Bela* in the juvenile journal *Rang Mahal* (1939). Her books are translated into Hindi, Oriya, Telugu, Malayalam, Kannada, Gujarati, Marathi and Punjabi.

Mahasveta Devi has left the beaten track and made adventures brave and new. Her first published book, a biography, *Jhansir Rani* is the result of an on-the-spot painstaking survey of the rebel queen of Jhansi. She has published one hundred short stories which are collected in five books. Her stories go straight to the grassroot level and unearth the humanity in its naked form. Only one such story can be cited here–Sanj Sakaler Ma (Mother of the dawn and dusk) in which the juvenile hero, son of a wretched female beggar, yearns for hot rice. To him her mother and a plate of hot steaming rice become identical. Even in his mother's death the boy gets his consolation in his plate of hot steaming rice.

Among thrity novels written by Mahasveta Devi, the following must be mentioned: *Kavi Bandyo Ghati Ganyir Jiban O Mrityu* (1967), *Andhar Manik* (1967), *Hajar Churashir Ma* (1974), *Aranyer Adhikar* (1977), *Agnigarbha* (1978), *Chotti Munda Ebong-Bharatiya* (1980), *Viveka Bidav Pala*, *Ganesh Mahima* (1981), *Eiter Pare Eit* (1982) and *Salgirar Dake* (1982).

In *Kavi Bandyo Ghati Ganyir Jiban O Mrityu* (Life and death of the poet Bandyo Ghati) the writer has portrayed the life of a young man hailing from the 'Chuad' tribe in the 16th century Bengal. The totem and taboos, inhibitions and mental reservations of the Chuad community along with archetype myth form the backdrop of

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the novel. In *Aandhar Manik* (Name of a village meaning the jewel that shines in dark) the backdrop is the plunder and loot of the Marathi Vargis in Bengal in the 18th century. The novel depicts the social upheaval and total destruction in the wake of plunder and loot of Vargi horsemen. In *Hajar Churashir Ma* (Mother of the convict number 1084) the writer has portrayed the life of a convict who has been jailed in the wake of Naxalite movement. In *Aranyer Adhikar* (The right to live in and use the forest) we get a picture of the rebellion of the Mundas in Bihar in the last decade of the last century in which the leader Birsha Munda was caught and tortured by the British authority till his death in jail in 1990. In *Agnigarbha* (The situation ready for explosion) and *Chotti Munda Ebong Bharatiya* (Chotti Munda and his contemporary Indians) we come across the striking picture of tribals and aboriginals who rose in revolt. In *Vivek Viday Pala* (Farewell to the conscience) we get a hunchman, contemporary to Sri Chaitanya Dev (in the 16th century Bengal), who tries to come up but has to accept an inglorious defeat. In all these novels Mahasveta Devi wields her pen for the downtrodden who try to come up in rebellion but meet either a violent death or an inglorious defeat; yet they are never vanquished.

A.M.

DEVI NALINIBALA (Assamese; b. 1899, d. 1979) came of a highly cultured family. Her father Nabinchandra Bardoloi was an unrivalled leader of Assam Congress and was well versed in classical Bargeet and Bhajan. He had a deep faith in Indian philosophy and religion. Such environment of her family had a special effect on Nalinibala, and it helped very much in building her character and personality. Without having her formal education she had been educated under the guidance of Gopalkrishna Dev. She had been married at the age of twelve but after only nine years of married life she lost her husband.

She composed one elegy on the death of Putuli, her daughter. After getting encouragement from her father she continuously wrote verses. In 1928 *Sandhiyar Sur* was published and thus she established herself in the field of Assamese literature. She promoted her personal sorrows and separation from husband to a spiritual separation. As a result, a good number of mystic poems flew out of her pen. Those are *Saponar Sur* (1948), *Yugadevata* (1950), *Parashmani* (1957), *Jagriti* (1962) and *Alakananda* (1964). Besides these six poetry books—*Smrititirtha* (1948), a biography related to various acts of Karmabir Nabinchandra, *Sardar Patel* and *Biswadipa* (1970) are also to be noted Among other notable works *Santipath* (1971) written in prose, *Eri Aha Dinbot* (1976), an autobiography and *Antimar Sur* (1977) were published in the last part of her life. Besides these, several of her writings like drama and poetry are still waiting for publication.

Nalinibala Devi became the president of Asam Sahitya Sabha held at Jorhat in 1954. In 1948 the Govt. of Assam offered her literary pension and in 1954, she had been awarded the honour of Padmashree. She received the Sahitya Akademy award in 1968 for her poetry collection *Alakananda*. Asam Sahitya Sabha published a book on Nalinibala Devi in 1979. The book is entitled *Nalinibala Devi*.

Li.S.

DEVI NIRMALA (Oriya; b. 1907) is a well-known Oriya poet. Though not formally educated, she read a lot from ancient and mediaeval literature. After marriage in 1920, she began writing poems, stories etc., some of which appeared mostly in two Oriya periodicals, the *Baruni* (1934) and the *Jhankar* (1948). She contributed to Oriya literature some of the finest love-lyrics through her poetry collections,*Dinante* (At the End of the Day, 1953) and *Simante* (At the End of the Life, 1962). A communion of nature and human soul can also be traced in her poems. Most of her writings are still unpublished. She was honoured and felicitated by Prajatantra Prachar Samiti, Cuttack in 1958, by Orissa Sahitya Akademy in 1970 and by a host of other educational and cultural organisations.

K.C.B.

DEVI NIRUPAMA (Bengali; b. 1883, d. 1951) was a novelist. Her father was a sub-judge in Calcutta. Married at the age of ten and widowed at fourteen, she lived a pious life and took formal initiation into the Vaishnava faith towards the end of her life. She wrote about a dozen of novels and a few short stories. The dominant theme of her novels is the inner conflict of women under various circumstances and its resolution within the frame work of the traditional Hindu society. Her second novel *Annapurnar Mandir* (The Temple of Annapurna, 1913) demonstrated for the first time her skill of characterization and vivid depiction. Set against a social system where women bear more injustice, a Brahman family has been shown as the victim of economic pressures. As a result, the life of the eldest widowed daughter of the family has to be sacrificed in order to protect her honour against a lustful zamindar. The writer seems to suggest a remedy for social injustice by the removal of the economic inequality. In her later and more mature works, the tension in her female characters comes mainly from within. Nirupama's women are the epitome of self-respect and endurance and these virtues are most effectively brought out in her third and best written novel *Didi* (1915). It is the story of a long drawn struggle in the title character, between her self-pride and marital love which finally ends in the triumph of the latter over the former. *Didi* as she is affectionately

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called by the younger co-wife and with whom a deep understanding gradually grows finds a new dimension added to her marital relationship. This work is the best example of the novelist's subtle characterization and her restrained approach towards character revelation. Though there is a tinge of social criticism in her novels, the author never breaks away from the established social norms. Most of her other novels are also based on a similar pattern, the fulfilment of womanhood in married life. *Bidhilipi* (Providence, 1919) shows how blind faith in astrological prediction leads to disaster, and *Shyamali* (1919) tells us about the transformation that is brought about in a girl born half-wit and mute through the magic touch of love. Nirupama Devi's last two novels *Jugantarer Katha* (The story of a bygone age, 1940) and *Anukarsha* (Attraction, 1941) centre round characters who are detached from worldliness. She brings her novel to a different plane where the path of life leads to renunciation. She was honoured by the Calcutta University twice for her contribution to Bengali literature.

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T.W.

DEVI PRIYAMBADA (Bengali; b. 1871, d. 1935) was a poet. Her mother Prasannamoyi Devi, herself a well-known poet of her time, belonged to the Choudhuri family of Bengal, which was famous for its intellectual and cultural refinement. Two of Prasannamoyi's brothers Ashutosh and Pramatha were married to nieces of Rabindranath Tagore. Both the families were closely connected to each other. Because of strained relations with her husband, Prasannamoyi used to stay mainly with her brothers. Priyambada was thus exposed to a literary atmosphere from the early years of her life. At a time when higher education was limited to a handful of Bengali women, Priyambada passed her B.A. examination with honours in Sanskrit and secured a silver medal. Her own married life was not happy. She lost her husband just three years after her marriage, and her only child when he was only twelve years old. To lighten the burden of these two great personal tragedies, Priyambada associated herself with various welfare organisations engaged in the uplift of women. She also took to writing. Because of her family background, Priyambada was fortunate enough to come into close contact with many great personalities of her time, two of whom are specially worth mentioning; one, Rabindranath Tagore and the other the Japanese artist Okakura Kakiyo. Tagore's affection and inspiration always acted as a great solace to Priyambada. She had such devotion for the poet that once four of her poems were mistakenly taken to be written by Tagore. Overcoming her inhibitions Priyambada has frankly admitted her friendship with Okakura. This can be described as one of the romantic relationships which have occurred in the literary history of every language. In his letters to Priyambada, Okakura has described his innermost feelings, his dreams and disillusionments, his illness and his daily routine. He had also painted a picture of Priyambada (White lotus). Priyambada in return translated some of his poems into Bengali. Her short-story 'Renuka', shows her knowledge of literature and culture of Japan. Priyambada was mainly a poet. She wrote only subjective lyrics. The pangs of separation from her loved ones and deep devotion to God are the main themes of her poems. The poet is preoccupied with herself only. However, these poems do not possess any high literary value, though use of tatsama words and end-rhyming have given a musical quality to them. Priyambada has a large number of juvenile literature to her credit, translations as well as original writings. She has also written many literary essays which still remain scattered in the pages of contemporary periodicals.

FURTHER WORKS: *Renu* (1900), *Tara* (1907), *Patralekha* (1911), *Jhile Jangale Shikar* (1924), *Anshu* (1927), *Champa O Parul* (1939), *Anath* (1935), *Katha O Upakatha* (1923), *Panchulal* (1923).

Ja.C.

DEVI RADHARANI (Bengali; b. 1904) was a poet, and wife of well-known Bengali poet Narendra Deb. She emerged in the thirties of this century and began her career with a nom-de-plume, Aparajita Devi. Notable among her poetic effusions are the following: *Banabihangi, Lilakamal, Sinthimour, Buker Bina, Anginar Phool, Purabasini* and *Bichitrarupini*. She completed an unfinished novel written by Saratchandra Chattopadhyaya, *Shesher Parichaya*. Though basically a poet belonging to Rabindranath Tagore's imaginative and creative tradition, she had certain uniqueness too. She was the first poet, perhaps, who dealt with the elements of social consciousness. Radharani's poetic diction was lucidly smart and somewhat dialogue-oriented. Humour was an essential ingredient of her poems inspite of the compact and serious infra-structure.

P.S.

DEVI SARASWATI PRABHABATI (Bengali; b. 1905, d. 1972) was a well known novelist and short story-writer. Her father Gopalchandra Banerjee was a lawyer in Dinajpur. She had no formal education in schools in her childhood, but she acquired proficiency in both English and Bengali by dint of her own efforts. She was married when she was only 9 years old. The home of her in-laws was in the Gaipur village, nerar Gobardanga in West Bengal. In her youth she secured a Teachers' Training

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Certificate and taught for sometime at the Savitri Sikshalaya in north Calcutta. Later at the insistence of Deshbandhu Chittaranjan Das she joined the Calcutta Corporation School and retired after a long teaching career. She was bestowed the title of 'Saraswati' by the Navadwip Vidvajjanasabha for her contribution to Bengali literature. In 1946, she was awarded the 'Leela Prize' by the Calcutta University for her creative writings.

Prabhabati was primarily a novelist. In her novels she depicted with great sympathy the sorrows of neglected and exploited womanhood of her time. The leitmotif of her writing was the women's sacrifice, patience, magnanimity and devotion to their husbands. Her attitude to life was somewhat conservative. Her short stories also portray the utter neglect to which the women and children of our society are exposed. Her first novel was *Amba* (1922). One of her best-known novels *Bijita* (1923) has been rendered into film in three languages — Bengali, Hindi and Malayalam. Her novel *Pather Sheshe* (1964) was rendered into drama and was greatly appreciated on the public stage. Her well-known novels include *Ayushmati, Sonar Samsar, Bratacharini, Daner Maryada, Jagriti, Shubha, Jagaran, Path O Pantha, Shesher Dabi, Bodhan, Muktir Alo, Chalar Pathe, Sahadharmini, Dhular Dharani, Panthapadap, Phuler Sourabh, Ashirvad* and *Shubha Din. Bidhavar Katha* is a collection of her best short stories. She also wrote a number of detective and adventure stories for children. Of these mention may be made of the following: *Karagare Krishna, Krishnar Parichay, Krishnar Abhiyan, Mayabi O Krishna, Krishnar Jayyatra, Rahasyamoyee Shikha, Shikhar Sadhan, Sikha O Rajkanya* and *Shikhar Swapna.*

In all she authored about three hundred titles.

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K.G.

DEVI SITA (Bengali; b. 1895, d. 1974) the daughter of Ramananda Chatterjee, the famous editor of *Prabasi* and *The Modern Review*. Sita Devi spent her first thirteen years at Allahabad at her paternal house. Many eminent persons and litterateurs used to come to Ramananda's house. Sita Devi learnt and benefited much from her association with those personalities. She graduated from the Calcutta University with English honours in 1916.

Before her graduation Sita Devi, in collaboration with her sister Shanta Devi, translated into Bengali a book, *Tales of Hindustan* written by Srichandra Basu.

Sita Devi spent two years from 1917 to 1919 at Shantiniketan with her father. At this time she came in close contact with Rabindranath Tagore. These two years were memorable in many respects in Sita Devi's life. In 1923 Sita Devi married Sudhirkumar Choudhury, a renowned writer at that time of *Kallol* and *Prabasi* periodicals. After her marriage she spent six years with her husband at Rangoon (in Burma).

Sita Devi's literary career started from her student life. Jointly with her sister Shanta Devi, she wrote a novel *Udyanlata* under the pseudonym Samyukta Devi, and stories for *Prabasi*. Besides her novels and short stories she also wrote school books for children. Of the books written by her the following are worth mentioning: *Matir Basa, Bajramani, Alor Adal* (1921), *Parabhritika* (1930), *Mahamaya, Kshaniker Atithi, Janmasattva, Banya* and *Matririn*. She wrote a memoir *Punyasmriti* where Rabindranath Tagore was the centre of interest. Sita Devi translated into English her own stories as well as those of Shanta Devi. The collection of these translated stories *Tales of Bengal* was published by Oxford University Press.

Sita Devi was made Chair-person at the Golden Jubilee celebration of International Women's Conference at Calcutta in 1960.

In Sita Devi's novels and short stories we find the impressions of a woman writer about the man and the world around. One of the notable features in her novels is the technique of travelogue. In *Parabhritika* we find the scenes of Burma. In *Pathikbandhu* we are enthralled by the colourful scenes of Santal Pargana and of Puri. Her best novel is *Rajanigandha*. Kshanika, a poor, crest-fallen lady becomes a private nurse of Professor Anadinath and gradually falls in love with him. But Anadinath does not respond. Inspite of Kshanika's eloquent expressions of love Anadinath marries Manorama. Kshanika becomes envious and suffers the pangs of frustration. She tries to console her aggrieved soul by nursing the dying Manorama. At last she meets Chinmay whom she marries. The love element is predominant in Sita Devi's novels. There is frustration in love; dissatisfaction, too, is there. But her novels generally end in happiness. The female characters in Sita Devi's novels are poor. They are not beautiful ladies as in romances. But they are educated. They live in the world of intellect. They can establish their individuality and personality. Here we find the modern trend in Sita Devi's novels. Sita Devi occupies a distinct place among the women writers of Bengal.

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Bij.D.

DEVI SWARNAKUMARI (Bengali; b. 1856, d. 1932) was the fourth daughter of Debendranath Tagore, and elder sister of Rabindranath. Swarnakumari enjoyed all

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the advantages of a cultivated home. In one of her essays, entitled 'Amader grihe anttopure shiksha o tahar sanskar' (The zenana education in our house and its reformation 1899), she asserts that almost every female member of her family could read and write and some of them were voracious readers of Sanskrit and Bengali literature. Swarnakumari was never given any formal education, she was taught at home by Christian missionary ladies and also by a male tutor. However, she was exposed to English literature at a very early stage, as her brothers used to translate to the female members of the family different pieces of English literature, which inspired her to write short stories. Swarnakumari was married, at an early age of twelve, to Janakinath Ghosal, one of the founders of National Congress and a close associate of A.O. Hume. According to her own record, Janakinath had fostered in her a deep love of literature and a sense of patriotism. Swarnakumari had travelled widely. She was sent to Bombay just after her marriage to live with one of her elder brothers, Satyendranath Tagore and his wife, for better education and refinement of taste. Here she used to move in the local society and came in contact with Ramabai Ranade and her welfare activities. After coming back to Calcutta, Swarnakumari also started a welfare association 'Sakhi Samiti', whose object was to spread female education and arrange for giving industrial training to widows. Till the last day of her life she was engaged in these activities of uplifting women and left the royalty of all her books to such an association established by her daughter. Swarnakumari Devi attended the Congress-session along with some other prominent ladies of her time.

Swarnakumari Devi was a prolific writer. Perhaps the most salient feature of her writings is their astonishing variety. Others may have surpassed her at certain points but few could rival her in range and versatility. She wrote novels, short stories, dramas, poems, essays, songs. Her first published work was a historical romance *Dipnirvan* (Extinction of the lamp). This book based on Todd's story of the fall of Prithviraj was published in 1876 and became an immediate success and was highly praised by all the contemporary newspapers and journals. Its authorship had caused a great sensation as it was unusual for ladies to attempt such a feat. Swarnakumari wrote a number of novels and short stories based on both historical and social themes. Whether the glorification of past splendour and valour of Rajputs or the establishment of a woman's point of view in a male dominated society be her object, Swarnakumari's pen always showed a mingling of feminine grace and fine aristocratic refinement. Swarnakumari was the first to use the term 'chhoto golpo' (short story) in its present technical sense in Bengali. A large portion of her essays deal with scientific subjects, mainly geology and astronomy. She also tried to coin certain Bengali equivalents for different scientific terms. Swarnakumari also edited one of the premier monthly magazines *Bharati* in two phases (1884-1894 and 1908-1914), her main endeavour was to promote and encourage new talents. Thus many well-known Bengali writers started their literary career here. She was awarded many prizes for her contribution to Bengali literature. Some of her writings have been translated into a few European languages.

FURTHER WORKS: Basanta Utsav (1879), *Chhinna Mukul* (1879), *Malati* (1880), *Gatha* (1880), *Prithibi* (1882), *Hugleer Imambari* (1888), *Snehalata ba Palita* Vol. I (1890), Vol II (1893), *Nabakahini*, *Phuler Mala* (1895), *Kahake* (1898), *Konebadal* (1906), Pakchakra (1911).

Ja.C.

DEVIBHAGAVATA (Sanskrit) is a Purana dealing with the exploits of Devi and her greatness, in 12 skandhas divided into two halves. According to the Shakti worshippers this is the *Bhagavata* belonging to the 18 Mahapuranas; the *Shivapurana* definitely says so, though generally *Shrimadbhagavata*, praising Vishnu and describing his Avataras, is taken as the Mahapurana. The stories of the *Mahabharata* and the *Ramayana*, of *Devimahatmya* are given with a slant to Devi worship.

K.K.R.

DEVOTIONAL LITERATURE (Assamese) Though the neo-Vaishnavite movement initiated by Shankaradeva in the closing decade of the 15th century added a vigorous momentum to the Bhakti cult in Assam, it will not be correct to say that Bhakti or the devotional path of approaching God was altogether alien to the learned section before the advent of the great reformer. The works of the pre-Shankaradeva period of Assamese literature like those of Madhava Kandali (14th century), Harihara Vipra, Hema Sarasvati and others bear ample testimony to the existence of a thin flow of the Vaishnavite devotional cult in Assam. It, however, being confined to a limited section, did not overflow into the broad life of the common men. There is a verse in *Namaghosha* of Madhavadeva where the poet says "Rasa of Harinama in the shape of devotional nectar was flowing in the celestial region, Shrimanta Shankara brought it down by breaching its embankment, which now flows in all directions of the world".

Predecessors of Shankaradeva, though they sang of their devotion to God as the easiest and the most convenient way of realising God, did not lay any especial emphasis on the propagation of the Bhakti cult. They directed their poetic energy towards entertaining the audience and readers by narrative skill. In this connection all anecdotes narrated in the biographies of Shankaradeva

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will clearly bring out the difference of approach between the pre-Shankarite poets and the Shankarite poets. When Shankara asked Bhavanada, a neophyte, to name any religious poet of his region, the latter quoted a verse composed by one Pitambara kavi, where Rukmini was depicted lamenting for some defect in her physical charm for which Krishna did not turn up to rescue her from the impending marriage with Shishupala. On hearing this Shankaradeva is said to have remarked "Do'nt speak of him, he is a sensual poet and does not deserve to be a religious writer". Shankaradeva, being a devout Vaishnava, could not tolerate that Rukmini, the spouse of the adorable Lord, should be treated as an ordinary love-smitten girl who capitalises on her physical beauty. This desire high-lighting the higher instincts by sublimating the lower insticts is one of the principal characteristics of devotional literature in Assamese.

It has already been stated that the Bhakti literature though it started two centuries earlier than Shankaradeva, gained breadth and depth as a result of the Vaishnava movement which adopted the language of the people as the sole medium of expressing Vaishnavite ideals and tenets through translation of epics and puranas, adaptations of some mythological episodes into Kavyas and dramatisation of Vaishnavite myths and legends. Besides these, devotional anthologies classifying and illustrating the various elements of Bhakti were prepared, gleaning relevant verses from puranas and other devotional works in Sanskrit.Devotional lyrics composed by the Vaishnavite saints constitute another branch of the devotional literature in Assamese. Passionate outpourings of devoted hearts have been expressed in lyrics in vivid colour and detail. The biographies dealing with the lives and activities of the religious saints, besides throwing ample light on biographical data demonstrate the ideal life of the saints, their mode of preaching and the quality of their religious sermons delivered by them on different occasions. These hagiographies, though they do not striclty form a part of the devotional literature, nevertheless, played a conspicuous part in the spread of the devotional cult in medieval Assam.

Translations of the two epics and the *Bhagavatapurana* constitute the main subdivision of the Bhakti literature of the Vaishnavite period. Vaishnavite poets and writers did not invent stories to illustrate and establish their devotional view-points because they were apprehensive that people would not accept anything as sacrosanct unless it was related to or derived from the sacred literature embodied in Sanskrit. Moreover, as the appeal of the two epics and also of the *Bhagavatapurana,* the fountain-head of Assam Vaishnavism, was widespread, the religious saints-cum-poets appear to have given the first priority to the translation of the above works. As a result, two complete translations of the Ramayana, one by Madhava Kandali of the 14th century and the other by Ananta Kandali of the 16th century were produced. Rama, in these versions has been elevated to Godhood and completely identified with Vishnu and Krishna. Rama Sarasvati, a Vaishnava poet of the court of Naranarayana (1540-1584) translated the major part of the *Mahabharata,* giving a devotional bias to the epic narratives. Parts left out or not completed by him were completed by his son and collaborators within the next century. The *Bhagavatapurana,* held in the highest esteem by the Vaishnavite devotees for its intensely devotional and emotional appeal, was translated mainly by Shankaradeva in the early part of the 16th century. The remaining cantos were completed by his followers. Besides these three works, parts of other Vaishnavite puranas, like *Harivamsa, Vishnupurna* and *Padmapurana* were also rendered into Assamese. The *Bhagavata-Purana* and the *Gita* were rendered into prose as early as the 16th century. While translating these works, the poets have conspicuously avoided highly philosophical discourses giving emphasis only on devotional narratives. As a result, many episodes of the two epics have been left out and some narratives of the *Bhagavatapurana* have either been deleted in their renderings or briefly summarised. But the translators have taken adequate care to make their renderings popular by introducing local colour, homely pictures and idiomatic expressions.

The most important category of the Vaishnavite devotional literature is adaptations from the epics and puranas. Abridged and adapted versions of the *Ramayana* include *Giti-Ramayana* of *Durgavara, Srirama-Kirtana* by Ananta Thakur and *Ramayana-Katha* of Raghunath Mahanta. The three poets noted above flourished in the 16th, 17th and 18th centuries respectively. *Giti-Ramayana* is not strictly an orthodox devotional work, yet the devotional urge flows underneath the apparent secular treatment of the Rama theme. The other two are deeply devotional, as such the main principles and characteristics of the Vaishnavite devotional cult are given prominence while narrating the story. So far as the other epic is concerned, Rama Sarasvati producd more than a dozen poems to illustate the victory, at the ultimate end, of the devotees of Krishna over the oppressive non-believers who have been depicted as Asuras or Danavas. The Pandavas, being staunch devotees of Krishna, while roaming in the forests encountered many such Asuras and Daityas and through their unflinching devotion to God, ultimatley became triumphant. These poems are generally called *Vadha-Kavyas* because they usually end with the killing of oppressive demons. Another set of adapted Kavyas based on stories or episodes of the epics and puranas deal mainly with the glorification of Krishna or Vishnu. *Rukminiharana, Balichhalana, Harischandropakhyana, Amritamanthana* of Shankaradeva and *Rajasuya* of Madhavadeva paved the way for composing such Kavyas, glorifying Krishna and his devotees. These are not really

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translated works and therefore the poets' imagination has played a conspicuous part in elaborating the stories.

Devotional lyrics including the *Bargitas* or songs sublime are invaluable treasures of early Assamese devotional literature. Lyrics on religious themes were composed by a few contemporary poets of Shankaradeva like Durgavara and Manakar who were not strictly Vaishnavites in faith. Their lyrics formed integral parts of their Kavyas. It was Shankaradeva who composed intensely devotional lyrics where his God-intoxicated passions and emotions, his sense of absolute self-surrender to the Lord whose rendering power and grace can rescue worldly afflicted beings from miseries of the world, are expressed in a dignified and elevated style. Madhavadeva and other Vaishnavite preachers have also left a rich legacy of more than a thousand devotional lyrics. The boyhood sports, and boyish pranks of Krishna are vividly and charmingly portrayed in many of these lyrics.

The Assamese devotional literature contains a number of works which exclusively deal with the nature, types and elements of Bhakti. The four fundamental concepts of Assam Vaishnavism, viz. nama, (sacred names), deva (adorable Lord), sat-sanga (holy association) and guru (spiritual guide) as well as other necessary elements for cultivating the devotional faith have been defined and illustrated with exhortation to devotees to follow the path shown in these works. These works are mostly compilations of relevant verses from the puranas mostly from *Bhagavatapurana*. Important works of this category are *Bhaktiratnakara* by Shankaradeva, *Bhaktiratnavali*, a translation of Vishnupuri's work, and *Bhaktiviveka* by Vaikunthanath Bhagavata-bhattacharya.

Devotional plays glorifying the deeds, exploits and sports (lila) of Krishna and other incarnations were produced in abundance from the early part of the 16th century to the beginning of the modern period. This form of the devotional literature was first initiated by Shankaradeva and continued unabated during the following three centuries. The victory of virtue over vice, efficacy of devotional approach to God, abounding grace of the Lord and success of devotees being protected by God, are dramatically illustrated in these plays. Lyrics, prose dialogues, Sanskrit verses and sutradhara's narratives are the four essential elements of the plays.

The biographical literature, dealing with lives of Vaishnavite saints though it directly does not deal with devotional materials, is mainly devotional. So far as the devotional literature of the modern period is concerned, no original devotional work of eminent merit has been produced. Interpretations, critical assessments and translation of Sanskrit works are being produced in abundance, but these do not merit any special attention.

Other devotional literatures in comparison to those of the Vaishnava order, are not profuse in extent and variety. Although Assam has been a centre of Shakta-Shaiva tantric cult from early times, the Vaishnava movement of the 15th and 16th centuries changed the entire religious complexion in favour of Vaishnavism. According to the District Gazetteers of Assam (1904) eighty percent of the people of Assam valley profess Vaishnavism in spite of the existence of the famous shrine of Kamakhya and other Shakta temples. Naturally, therefore, production of Shakta and Shaiva literature in Assam are very much limited. Another factor that contributed to the meagre production of Shaiva, Shakta and other literatures was the limited number of popular devotional works in Sanskrit which scholars and poets could translate or adapt into Assamese. The two epics and many of the important puranas are of the Vaishnavite leaning. Therefore, the Vaishnavite devotional works in Assamese are more numerous than any other devotional literatures. The medieval period of India witnessed mainly the resurgence of the Vaishnava cult in a new garb. Such a resurgence of Shaivism or Shaktism is not noticed as an all India phenomenon during the medieval period, though localised upsurge of these cults took place in some regions.

Admitting the scantiness of Shaiva and Shakta devotional literatures in Assam, it must be said that they are not totally negligible. Christianity which came to Assam in the fourth decade of the 19th century could not make such headway in the plains inhabitated by the Assamese people and therefore the missionaries diverted their evangelical activities to the hills. Islam first entered Assam in the 13th century. Successive waves of Muslim invasions till the end of the 17th century left some stragglers who ultimately merged in the local population by adopting Assamese language and ways of life. Christianity and Islam have not produced much devotional literature except translations of the *Bible* and the *Koran*. The *Bible* was first rendered into Assamese in 1813 under the supervision of William Carey, and subsequently it was translated again by Nathan Brown in 1849 and by A.K. Gurney in 1880. The *Psalms* were translated by Miles Bronson (1823-1883) probably in the fifties of the last century. Some parts of the *Bible* like Matthew, Luke and episodes of the *Bible* like those of Ruth and Joseph were also translated and published in the form of booklets. The Christian missionaries also published an anthology of devotional hymns composed by thirtynine Christian writers in the last quarter of the 19th century. The anthology is captioned *Dharmar Gita*, the seventh edition of which came out in 1920.

So far as the Islamic devotional literature is concerned, the earliest specimens are the lyrical compositions of Azan Pir who lived and preached Islam towards the second half of the 17th century. He composed several scores of Zikrs in the model of the Vaishnavite devotional songs eulogising the merit of chanting and remembering the glory and greatness of Allah. These songs are sung to the rhythmic clapping of hands, accompanied by dancing

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movements. Each song has a refrain which is repeated by the singers. The *Jhari Gitas*, though not strictly devotional in content, are also considered sacred and religious. The tragedy of Karabala is the principal theme of this type of composition. During the modern period the *Koran* has been rendered to Assamese by Maulavi Sader Ali and Mahamumed Taibulla and both the translations have come out in print after India attained independence.

The history of devotional Shakta literature in Assamese could be traced back to the 14th century when Hem Sarasvati composed *Haragaurisamvada* on the theme of *Kumarasambhava*, i.e. the marriage of Hara and Parvati and the birth of Kartikeya. It is true that the devotional elements here are not as intense and predominating as in the works of the Vaishnavite literature, yet the poet's deep devotion to the divine pair is glaringly noticed in the concluding verses and colophones.

Devotion to the snake-goddess Manasa prompted at least three poets to compose long poems glorifying the exploits of the goddess and the efficacy of worshipping her with ardent faith and devotion. Of the three poets, two of them namely, Manakar and Durgavara lived in the early part of the 16th century and the third, Narayanadeva who was known as Sukavi composed his voluminous work *Padmapurana* in the 17th century. It may be mentioned here that Manasa is also considered a manifestation of Shakti, the divine mother, as such the worship of or devotion to Manasa amounts to the propitiation of Shakti. It may further be noted that the devotion propagated or depicted in the three Manasa kavyas is mainly 'sakama' as opposed to the 'niskama'-bhakti emphasised by the Vaishnave writers. It has been stated in many places of these Kavyas that devotees of Manasa are favoured by the goddess with wealth, power, sons and other material goods of wordly happiness.

The worship of Sakti, the divine mother, as the consort of Mahadeva has been prevalent in Assam from the remote past. The worship of mother goddess Kamakhya has been in practice at least from the early centuries of the Christian era. It is narrated in the *Kalikapurana*, an *Lupapurana* of the tenth-eleventh centuries that Narakasura, a prince of the Janaka dynasty of Mithila introduced the worship of Kamakhya by erecting a temple dedicated to her name. This legend may or may not be true, but the fact remains that Kamakhya as the presiding deity of Kamrupa is being worshipped at least from the 10th century as testified by the *Kalikapurana*. Besides Kamakhya there are a few more temples dedicated to different manifestations of Shakti.

The first devotional Shakta literature of the Vaishnavite period of Assamese literature is the *Markandeya Chandi* of Pitambara Kavi who was a contemporary of Shankardeva. Three more translations of the above work were done in the 18th century, the first one by Ruchinath Kandali who received patronage of Rajeswara Simha (1751-1760), the second by Ranganath Chakravarti and the third one by Madhusudana Misra. Ranganath was a resident of Nilachala Hill on which the temple of Kamakhya is situated. The first one by Ruchinath has come out in print (1931) but the other two are yet to be published. Ruchinatha's work, though based mainly on *Markandeya Chandi*, however, incorporates some narratives and descriptions from *Kalikapurana*, *Vamanapurana* and *Brahmavaivartapurana*.

Ananta Acharya composed *Anandalahari*, a work primarily based on the *Saundaryalahari* of Shankaracharya, but not an exact translation of the latter. The extant manuscript is profusely illustrated in colour. The work is an expression of deep devotion to the goddess whose divine beauty, grace, supreme power and love for devotees are eulogised in a few hundred verses. Some devotional plays depicting Devi's supreme power and exploits were also written during the 18th and early 19th century. King Rudra Simha (1696-1714) and his son Shiva Simha (1714-1744) composed a few lyrics in praise of Devi and they are full of poetical charm and beauty. The song sung by womenfolk to propitiate Devi, especially Sitala, the deity of pox, reveal sincere devotional and imaginative capacity of the female composers. These lyrics or songs are known as Ai-Nama i.e. songs in praise of the great Mother.

There is no pure Shaiva literature in Assamese. Mahadeva, being considered as a great devotee of Vishnu-Krishna has been introduced in some of the kavyas and plays of the medieval period, like *Bhimacharita*, *Rukminiharana* and *Kumaraharana*, but no major work exclusively devoted to Shiva-worship and devotion has been discovered.

Modern writers mostly being rationalists have not produced any original literature eulogising or inculcating devotion to Shiva or Shakti. Some mythological plays like *Daksha-Yajna* and *Sati* have introduced Shiva and Devi as main characters, but these works are devoid of any devotional urge and intensity.

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S.S.

DEVOTIONAL LITERATURE (Bengali). The origin of the Bhakti-cult in Bengal is traced from the *Gitagovinda* of Jayadeva who appeared in the 12th century A.D. It is a fact that Jayadeva wrote his lyrics in Sanskrit, but his style did not conform to the classical Kavyas, but to a form which ultimately developed into a Bengali metrical system know as 'matravritta'. Love-lyrics written by Vidyapati of

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Mithila were also introduced to Bengal during the 14th century, but Bhakti-cult or the idea of Bhakti in any form had not yet developed into them. As a matter of fact his lyrics were accepted in Bengal for two reasons; firstly, the Maithili language of Vidyapati had a lyrical appeal and the lover and the beloved he spoke of were easily explained as Krishna and Radha of Jayadeva's *Gitagovinda* tradition which had already entered into the life of a section of people in Bengal. It is evident from a work known as *Srikrishnakirtan* written in the 14th century, by the earliest known poet of Bengal Badu Chandidas. The work which cannot claim in any way to be a work on Bhakti is based on the legend of Radha and Krishna though not actually on the lines of Jayadeva's *Gitagovinda*. But we find some couplets of *Gitagovinda* rendered into Bengali lyrics in the work of Badu Chandidas and this undoubtedly shows that the tradition of *Gitagovinda* was alive after two hundred years of the passing away of Jayadeva. This tradition had never died during the entire medieval period of Bengali literature.

Prior to the birth of Chaitanya in 1486, the ascetics of the order of Sri Sankaracharya, who preached the monotheistic doctrine of One God, used to maintain regular contact with Bengal. They used to visit Navadvip, a very important place from the cultural point of view during that time. In 1480 two cantos of the *Bhagvata-purana,* the very source of Bhakti cult were translated into Bengali by one Maladhar Vasu in his *Srikrishna-Vijay.* Against this background the apostle of Bhakti cult of Bengal, Chaitanya appeared. After his birth he found a small group of people around him who were deeply devoted to the emotional aspect of the Bhakti cult, but most of the other people were indifferent, even antagonistic to it.

Chaitanya soon joined this group and became its leader. In his youth Chaitanya took to asceticism and threw himself whole-heartedly to promulgate his cult of Bhakti. Disciples from all sections of the society were drawn towards him due to his magnetic personality the influence of which spread far and wide.

The lyrics of Jayadeva, Vidyapati and Chandidas were very favourite with Chaitanya. He used to listen to them often with his followers and used also to sing them himself. This inspired his disciples having poetic talents to compose similar devotional lyrics. The way had already been laid by the predecessors of Chaitanya and the Vaishnava poets contemporaneous with Chaitanya devoted themselves to writing devotional lyrics befitting Chaitanya's spiritual ideals.

Madhavendra Puri, an ascetic of Sankaracharya's Order and who had predeceased Chaitanya, himself wrote a few lyrics on the divine love of Radha and Krishna. They are amongst the earliest specimens of Vaishnava lyrics in Bengal. It is evident from his writings that Vidyapati of Mithila had already influenced the language of Vaishnava poetry in Bengal because Madhavendra Puri also wrote in Brajabuli, an artificial language being a mixture of Maithili, Bengali and Hindi.

Narahari Sarkar was a contemporary of Chaitanya. His devotion to Chaitanya was so deep that he considered Chaitanya to be none other than Krishna himself. And, therefore, all his writings were centred on Chaitanya instead of on Krishna unlike the writings of other orthodox Vaishnavas. This shows how Chaitanya was deified even during the short span of his life. In Chaitanya the poet realized the embodiment of divine love of Radha and Krishna united in one soul and body of Gauranga or Chaitanya. He drew the attention of the Vaishnava poets towards this fact. Murari Gupta was a contemporary and a classmate of Chaitanya. He was a scholar and a poet. He wrote a biography of Chaitanya in Sanskrit and also wrote some excellent devotional lyrics in Brajabuli. Ramananda Vasu was also a contemporary of Chaitanya. He personally met Chaitanya while he was on a pilgrimage at Dwaraka in the western coast of India from where Ramananda accompanied Chaitanya upto Puri, the sacred place where Chaitanya spent the last days of his life. Ramananda was a grandson of Maladhar Vasu, the first translator of the *Bhagavata-purana* in Bengali of the 15th century A.D.

Another contemporary Vaishnava lyric poet was Balaram Das. In a simple language he expressed the deepest feeling of devotion in his poetry. Vasudev Ghose another contemporary of Chaitanya whom he had identified with Krishna based his entire writings on Chaitanya alone. According to him Chaitanya represents the Supreme Soul and he has, therefore, no vision of Radha and Krishna. His lyrics written on the theme of renunciation of worldly life of Chaitanya at the time of his initiation to asceticism is full of the deep sentiment of pathos.

Among the post-Chaitanya Vaishnava poets Dvija Chandidas and Govinda Das Kaviraj and also Jnanadas are well-known for the literary flavour of their writing. Dvija Chandidas, according to some, the greatest poet of the Vaishnava Padavalis is a different poet from Badu Chandidas referred to before. But some are of the opinion that Badu Chandidas wrote himself *Srikrishnakirtan* in his early immature age and his lyrics in his more mature age. As a matter of fact they are widely different in ideas and also to some extent in facts. Therefore, some believe that they, that is Badu Chandidas and Dvija Chandidas, are different persons. However, without entering into the controversy which had not been solved still this much can be said that Dvija Chandidas by his lyrics stirs the very heart and soul of the listeners whereas Badu Chandidasa's writings cannot reach beyond the ears. They are fundamentally different and, therefore, they seem to be two completely different persons. Jnanadas is the follower of the poetic ideals of Dvija Chandidas. But he has also his own distinct characteristics as a lyricist; Dvija Chandidas is out and out an idealist; Jnanadas combines in himself

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the realism of Vidyapati on the one hand and idealism of Dvija Chandidas on the other. Thus his lyrics give a special flavour which is not to be found elsewhere.

Govindadas Kaviraj who belonged to the 17th century like Jnanadas was more a scholar than a poet. But he has little originality as far as his lyrics are corcerned. He is a true and faithful follower of Vidyapati of Mithila. With him sound is the thing which counts much in poetry and therefore, he is very fond of using sonorous words in his lyrics. He has written everything in Brajabuli. For this reason he is known as the second Vidyapati. He imitates Vidyapati so successfully that the people of Mithila consider him to have been born in Mithila and not in Bengal. As far as the sentiment of Bhakti is concerned there is very little of it in his poetry; it is scholarship alone which looms large in his poetic compositions. But there is no doubt about the fact that he was a Vaishnava.

There were several Vaishnava lyric poets in the name of Ananta Das one of whom was also contemporary to Chaitanya. Probably he was the author of the largest number of lyrics. But nothing is known definitely about them. All these poets go by the same name of Ananta Das and preach the same ideology in the same standard artificial Brajabuli language. It is hardly possible to distinguish one poet from the other.

In the course of time writings of Vaishnava lyrics were stereotyped and codified under one rigid system approved by the orthodox school of Vaishnavas. The lyrics which did not conform to the established code were not accepted in the Vaishnava society which followed the tradition very strictly. There were some poets who violated the system approved by the orthodox school known as the Mahajana and their lyrics could not find place in the standard Vaishnava anthologies.

The Gaudiya Vaishnavas realize Krishna as the Supreme Being through the sentiments (rasas) which are latent in human beings. According to them there are six sentiments (rasas). Yasoda the foster mother of Krishna realized God through her filial sentiment entertained for the child Krishna whom she had nursed during his boyhood. The best sentiment is the sentiment of love (Kanta) which was entertained by Radha for Krishna. Therefore, the Supreme soul represented by Krishna responded to her worship to the fullest extent. There is a school of Vaishnavas who worship Krishna imagining themselves as women associates of Radha herself and even dress themselves as women. But the orthodox Vaishnavas do not approve of this practice. They believe that Radha is not a separate entity. She is born out of Krishna for the explicit purpose of performing divine sports with Krishna himself for his own joy and enjoyment. It is with only Radha, who is Krishna's own creation out of himself, that Krishna is concerned. She originates in Krishna and merges in Him like the waves of the ocean which rise from the ocean and disappear in the same ocean. Some Vaishnavas feel that Radha represents the individual soul and Krishna the Supreme soul. But the orthodox school does not accept the assumption. It believes that Radha is an integral part of Krishna.

These are the ideas in general which are preached through the Vaishnava lyric poetry. The poets are all initiated and devoted Vaishnavas known as Mahajanas; all have places and position in the Vaishnava social order. The Vaishnavas do not attach any importance to worldly life. They have not left any account of their own; names of their parents are unknown; the places where they were born are also not known. Sometimes they have mentioned only their own names as servants of Krishna and occasionally also the names of the spiritual guides or *gurus* by whom they were initiated.

The other type of devotional literature, broadly speaking, represents the Shakta school of religious devotees. Shaktism is the fountain head of many religious currents in Bengal. The primordial energy is represented as a female force and is called Shakti. She is conceived of as the Great Mother, the main root of creation, preservation and destruction. Though in reality she is formless, yet for the benefit of the world she assumes different forms as Kali, Tara of the Tantras, or Durga, Lakshmi, Saraswati of the Puranas or as Mangal Chandi or Manasa of the native lore. The vast literature centering round these mother deities is called the Shakta Literature. Shakta Literature of various types enjoys a lion's share in the whole range of Bengali Literature. The reason is that the Bengali society of the popular order is mainly based, at least in spirit, on matriarchal pattern. Mother-right (not legal) is predominant here in every sphere of life. It is so deep-rooted that in social functions, religious beliefs and forms of worship the mother or the female occupies the chief position. This lifted mother as the supreme goddess. Mother worship is the earliest form of worship in Bengal. Scholars are of opinion that the Tantras, which include the treatises mainly of the mother-cult originated in Bengal. The theory may not be beyond criticism, but it is partly true, for Shakta ideas are very strong and a particular form of Shakti-Worship known as 'Vamachar' originated and developed in this part of the country. The Sadhakas like Sarbavidya Sarbananda, Raghabram, the husband of Ardhakali, Ramprasad, the devotee poet and Vamakshepa gave impetus to the Shakti cult in different ages.

Shakta Sahitya of Bengal may be divided into two main sections-Sanskrit and Vernacular. Sanskrit works are not really literature, but liturgical treatises. Some original Tantras like *Kali Tantra* and *Kularnava Tantra* and some important books with trantric rites and worships belong to Sanskrit section. Of these works *Tantrasara* of Krishnananda Agamvagis, *Saktananda Tarangini* of Brahamandagero *Skitattwa Chintamani, Syama-Rahasya* and *Sakta Kram* of Purnananda Paramahamsa deserve special mention. The rites and rituals given in *Tantrasara* practically

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regulate the practice of the Shakta cult of Bengal. The book is held in esteem in other parts of India.

As to Shakta rites and worships, *Mangal-kavyas* generally give a sketch of the ordinary form of Shakti-worship known as *Pashwachara.* Image worship with valuable presents and offerings dominate this achar (practice). Every Mangal Kavya includes a 'Chautisa staba', glorifying the goddess with each letter of the consonantal alphabet as the first syllable. The goddess is easily propitiated with such an incantation. The Chautisa Stabas of the vernacular literature represent in a popular unrefined way the Nada dharana of the Tantras.

The lyric poets of the 19th century Bengal wrote many poems on Shakta ideas. It also dominated over other forms of literature. Hemchandra wrote *Dasa-Mahavidya* describing the ten Mahavidyas and presented a new Divine Comedy. Kabi Biharilal wrote *Sarda-Mangal* and *Sadher Asan.* Even the picture of Motherland was personified in the image of the great mother, which gave a new impetus to the patriotic feelings of Bengal. Bankimchandra's 'Vande Matram' was accepted as a national song of the country. Dramas of Girishchandra, D.L. Ray and Kshirodprasad and the Yatras were replete with Shakta songs.

Shaktism touched almost all the esoteric cults of Bengal. The songs of the Sahajiya Bauddhas and the Vaishnavas bear in many respects indelible print of Shakta practices. The Baul songs of Bengal also may be classified under Shakta Sahitya.

The development of the devotional literature, however, can also be traced not only to the thoughts of the Shaktas, the Buddhist masters, Jaina gurus but also to the esoteric yogic-cults of Nathas and Siddhas, which aimed at an austere negation of selfhood and controlled surrender to the Supreme One not by devotion alone, but by acquisition of the supreme knowledge (Mahajnana).

What presumably happened is that with the evolution of Bengali language and literature and its syncronized styles and forms, four different ethnic sources and linguistic groups, indigenous as well as foreign centred round dieties Dharma, Chandi, Manasa, etc., But ultimately all literatures of this nature tend towards devotion though they may not be of the type of Vaishnava devotional literature. Mangala-Kavyas came later, then the stories depicted in honour of Minanath or Gorakhanath Jana Dakinis or Siddhas. The beginning of devotional literature of this kind may be traced there.

There is another point to be noticed. Mangala-Kavyas, (Whether pre-Chaitanya or post-Chaitanya) carried the banner of devotion, along with love, hate, war and supernatural performances.

It is said that one Mayur Bhatta was the first original poet of Dharma-Mangal. Even the poet Ghaurav begins with obeisiance to Mayur Bhatta. Shakta-Padabalis are another type. Mukundaram's *Chandimangal* set the ball rolling in the 17th century as Bharat Chandra's *Ananda-Mangal* did in the 18th century. In addition to this typical *Mangala-Kavyas* there were remarkable padabalis (poems) by Ramakrishna, Ramprasad, Kamalakanta and others. Durga Sridhar, Balaram Kavisekhar are some of the poets who may be named as sponsors of devotional literature of this type.

Another type of devotional literature not exactly of the pure Bhakti variety was the Sahajiya-Kavya whose motto was 'take it easy, be easy, grow easily'. The instruments through which this ideal was propagated were not merely literary writings but performance like 'Kavi Jatra', 'Tarza', 'Panchali'. The Bauls talked about the one beyond and within this universe but the actual one who dwells in one's own heart is the Man of the Heart. Rabindranath Tagore in his Hibert lectures referred to their contribution. Durga Sridhar and the Muslim Subhand Khan should also be named as poets of devotional literature of this type. In the 18th century devotional poems, songs and hymns in the shape of singing the praise of the great mother or of adoration to the Magnum Mater, changed the course of literature from its Vaishnava overflow. Not that the difference was anything intrinsically real but it introduced certain new elements in the lyric poems e.g. in Agamani Songs etc.

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As.B.

DEVOTIONAL LITERATURE (Dogri) Devotion is ingrained in Dogra psyche and Dogri folk songs, ballads and even folk-tales, have plenty of devotional element in them. There are devotional songs in praise of Devi Bhagawati whose shrines dot Duggarland from Kangra (Himachal) to Vaishno Devi in Jammu, songs of Rama-bhakti and Krishna-bhakti and songs and tales describing the lila of Shiv and Parvati. In written Dogri literature, this element has found expression in a large number of translations and poems and bhajans. Among the earliest books of Dogri prose and verse are translations of the *Shrimad Bhagvadgita* - the first one by Gauri Shankar in 1934, followed by another in Bhadravati by another Gauri Shankar, followed by at least half a dozen other translations by Parshuram Nagar, Raghunath Singh Sanyal, Shreshtha Pathania, Chandradhar Shastri and so on. Then there were translations of *Satyanarayan Vrata-Katha* and *Durga Saptashati* way back in early 1950's. Then there is the *Dogri Ramayana* of Shambunath Sharma. Hardutt

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Shastri continued the folk tradition of Dogri devotional verse by writing a number of *bhajans* in 1920's and 1930's and published them in two volumes as *Dogra Bhajan mala*. Santram Shastri (1850-1943) also wrote a number of devotional songs. Later, Brahmanand burst on the Dogri literary scene with five volumes of Vedantic verse. Karan Singh's contribution to Dogri in the 1960's was a few *bhajans*. Devotional pieces of verse have been composed by a number of Dogri poets like Krishan Samalpuri, Parmanand 'Almast', Barkat Pahari, Ramlal Sharma, Gogaram 'Saathi' and 'lok 'kavi Chhajjuram Jogi' and Durgadas Gupta. Many gods and goddesses of the Hindu mythology are celebrated in these songs. A form of ballad called 'Karak' and a form of praise song called 'Bheta' and a type of bhajans called 'Bisanpate' are special verse forms meant for devotional expression and Dogri folk literature is full of them.

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Sh.

DEVOTIONAL LITERATURE (Gujarati) can be said to have started in fifteen-century in the devotional poems of Narsinha Mehta (1414-1480). Prior to that Jaina literature is found but as Jainism did not accept personal God, we did not find an element of devotion in it. Narsinha Mehta was a great devotee of Krishna. He has composed several devotional poems on his personal relationship with Krishna, Krishna's childhood pranks, his association and love sports with Gopis (cowmaids), an episode about Krishna's friendship with his school mate Sudama and Krishna's leaving Gokul, and Gopis pining for him. Narsinha imagined himself as Gopi and has described his love with Krishna. Narsinha did not restrict himself to devotion to Krishna but has composed devotional poems on the formless God also in his philosophical poems. Narsinha's devotional poems are those of a master of poetic art.

Mirabai (1499-1547), a lyricist of a high order, has composed songs replete with a loving passion for Krishna. For her Krishna was a living entity, lord of the heart, only object of love. The master of everything she calls her own. Her love for him is not of this life alone, it has run through the course of many births and Mirabai has nourished that creeper of love by her overflowing tears of love. She sometimes experiences a feeling of He having met her, and then in sheer ecstasy she burst forth into songs. Mira's devotional poems touch only one subject, love and its two facets, union and separation. But there is enough variety of moods and expressions. Dayaram (1776-1852) was the last well known devotee of Krishna in the mediaeval period. The poetic form he used in his devotional poems is known as 'Garbis'. His Garbis portray all the nine types of devotion (Bhakti) and all the eight types of heroines. It is in the portrayal of human heart that Dayaram excels. The poet has described more vividly and more artistically the emotion of Radha's heart and brought in a variety of emotions: yearnings, jealousy, anger, pride, forgiveness, repentance, remonstration, etc.

Several translations of the *Shrimad Bhagavata* were done from early times to modern period. Those worth mentioning are by Shridhar, Bhalan, Keshavdas, Tulasaram, Premanand and Raghunathdas in the mediaeval period, and by Ichharam Desai, Dongre Maharaj, Krishnashankar Shastri, Murari Bapu in the modern period.

Next to Krishna devotion is the literature on Shakti (mother godess) devotion. After Bengal and Assam, Gujarat has a long tradition of Shakti devotion. Bhalan was the first poet to write the *Chandiakhyan* (life history of Goddess Chandi) which is a long narrative poem, in the praise of the Goddess. In the 16th century Shridhar wrote *Gauricharita* (The account of Parvati) describing the greatness of the goddess. But the poet who has richly contributed to Shakti literature is Vallabh Mevado (17th century) who has extolled the glory of Amba, Bahuchara and Kali, the three leading goddesses of Gujarat. He has mainly written Garbis, the dance songs which are sung in the temples of Goddess during the nine day festival known as Navratri. The Garbis are of various types. Like Anandno Garbo describing the power and grandeur of the Goddess. Mahakalino Garbo describes how king of Pavagadh ruined himself by forcing the goddess to curse him because of his misbehaviour. In Ambajino Garbo the poet describes in details, grandeur and beauty of the goddess and her ornaments; his Garbis became very popular, and formed an integral part of Shakti devotional poetry. His Garbis are so phenomenal that barring a few garbis of other writers his are the only garbis that have survived and are sung even today. Ranchhodji Diwan (18th century) has written *Durga Saptasati* eulogising Goddess Durga. He has also contributed to Shakti devotional literatures by writing Garbis, which are popular even today. Another poet who has earned a name in Shakti devotional literature in Bhandas (17th century).

Shiva devotion is also found in Gujarati literature, as Somnath, a famous historical temple of Lord Shiva, is situated in Gujarat. Sivananda (17th century) has composed lyrics in praise of lord Shiva, which are to be sung at the time of Shiva worship. His most popular Aarti chorus songs are sung at the time of worship. His poems have not left unused a single incident in the daily routine of the life of the Lord, such as his bath, dress, his dinner, his amours. Murari is yet another poet who has written devotional poetry (17th century).

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Ram devotional literature is also found from 15th century in the poems of Bhalan, who describes the childhood pranks of Rama. Uddhav and Girdhar (17th century) have translated the Ramayana. Vajiyo has written about the Rama-Ravana war, and the message that Sita sent from her confinement. Rama devotion is not as popular as Krishna devotion in Gujarat and hence Rama devotional literature is little as campared to literature regarding Krishna devotion.

Some Jain writers like Anandghan, have written devotional poems about non personal and formless God.

C.M.

DEVOTIONAL LITERATURE (Hindi). The Hindi scene of devotional literature (Bhakti Sahitya) which is more or less associated with the Bhaktikal may be synchronized with the period from 14th to 17th century. Ramchandra Shukla, in his *Hindi Sahitya Ka Itihas*, has very rightly counted this phase of Bhaktikal from 1318 to 1623 A.D.

'Bhakti-andolan' recreated and reorganized a new ethos of life, built a new society and re-defined the classical and conventional terminology in a new socio-religious set-up, which attracted almost all the existing faith, including Islam to join a rejuvenating force, for the benefit of the whole society.

Its arrival in the North (from the South) has been questioned occasionally. Grierson seems almost surprised when he finds overnight the arrival of Bhakti movement. In his words, 'it was just like lightning in the clouded sky'. The sudden emergence of Bhakti, which first of all appeared in Dravid land, flourished in Karnataka, occasionally appeared in Maharashtra, then through Gujarat finally reached Vrindavan and once again acquired dignity and superiority. This has been stated in this couplet:

Bhakti Dravid upaje, Laye Ramanand
Paragata Kiya Kabir ne, Sapta deep nava Khand'.

Under the stewardship of Acharya Ramanand (14th century) and later of Kabir, this Bhakti, born in Dravidland (South), was brought in or introduced to North India.

Rigveda (Varun Sukta and its other Richas), *Brahma sutra, and Srimadbhagwat* are considered the basic canon to provide the concept of Bhakti through the ages. In the South, the Alwar Bhaktas of Vaishnava faith (from 4th to 10th century), were the moving spirit behind the propagation of the bhakti movement through their numerous padas, charged with emotions, dedication and humble devotion. The Vaishnava Acharya Ramanuja, Vishnuswami, Nimbarkacharya and Madhvacharya collectively, somehow managed to assemble a few form and formations (Swarupa evam Paddhati) of Vaishnava cult. Exploring and expanding their respective views and approaches these were again defused with the Bhagwat dharma and thus the Upasana bhakti emerged. The emphasis laid under this religious practice was on offering oneself towards 'Ekeshwar Satta'. But again, with the prevailing influence of Brahman dharma along with its polytheism, Bhagawat dharma more or less lost its originality and priorities. Hence, the attitude towards the 'Eka' (Singular) was divided and spread over to 'Bahu' (many).

Yet again after centuries, the wheel of the timeless time moved on towards the monotheism from the polytheism and Islam and Sufism played a significant role in this. Some scholars have mentioned that with the arrival of Islam only, the emergence of Bhakti-cult became possible. But actually, Islam was redefining itself and it was very much inclined towards the human approach and all the impacts of Turk, Arabic and Irani cultures were Indianised in the Mughal period, as M.L. Rovchoudhuri especially has observed in his book, *The State and Religion in Mughal India.*

Among the poets, who represented Krishna Bhakti-shakha, Brajmandal was the centre of the movement. Various cults with the halmark of Vallabha, Nimbark, Radhavallabha, Haridasi and Chaitanya were equally and successfully spreading the message of *Srimadbhagvat* through Lila-gana and Nama-samkirtan. Sri Vallabhacharya was the great precursor of Pustimargiya Bhakti-cult and his follower poets were regarded as 'Astachhapi' (or Asta-sakha). Surdas, Kumbhandas, Parmananddas and Krishnadas were the direct disciples of Sri Vallabhacharaya and other four Govindswami, Nanddas, Chhitswami and Chaturbhujdas were the disciples of Sri Goswami Bitthaldas. The concept of 'Pustimarga' was solely dependent upon the grace ('Anugarh') of the Lord, Sri Krishna. But simultaneously along with Radha Krishna, the other damsels in various lilas, which were immenseiy popular among the masses. Through this Lilas obviously and occasionally the poets have depicted the contemporary social and political scene, which evoked the concerned people to assemble and raise their voice against supression, injustice and exploitation. Vallabacharya, Guru Nanak, Tulsidas, and other poets have mentioned the anarchic situation prevailing in the society as well as state.

The Bhakta or Sant poets gladly chose Hindi media to express their inner experience by and large for centuries, upto later mediaeval period (1700). Stars who had added lustre to this literary movement were: Swami Ramanand, Namdev, Kabir, Raidas, Nanak, Dadudayal, Sundardas, Rajjab of Nirguna School; Tulsidas and other poets of Rambhakti Shakha of Sagun School.

All these poets were dedicated and enlightened souls who advocated the same enternity, according to their experiences and of course, their tradition (panth or Guru-Parampara). Swami Ramanand (13th century) founder of Ramanandi Sampradaya was formely associated with Ramanuja's Sri Sampradaya. His followers established their first gadi at Galta in the 15th century and advocated navdha bhakti and wanted the inclusion of Premlaksana bhakti as dashdha. Swami Ramanand advo-

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cated both Saguna and Nirguna in his bhakti-paddhati, but soon it was bifurcated into two important branches—Nirguna (Nirakar) and Saguna (Sakar). Kabir became the preceptor of Nirguna whereas Surdas and Tulsidas were the precursors of Krishna bhakti shakha and Rambhakti shakha respectively.

Vidyapati (15th century), Mirabai (16th century) and Raskhan (16th century) are the three important composers who created the numerous padas and chhappay (eight lined padas), even two-line pithy couplets (doha or soratha) for this purpose.

Vidyapati, a devotee of Shiva, who has also sung the song of the adorable couple Radha-Krishna and their eternal beauty and their 'aparup sringar' in his various padas added a new dimension to Bhakti literature.

Ran.S.

DEVOTIONAL LITERATURE (Kannada). Devotional literature in Kannada is found mainly in the Vachanas of the various saints of the different stages of its literary history. Though different strands of devotion centring round Krishna, Rama and ancient Jaina saints are available in literature, the most significant literary movement started with Virashaivas and their Vachanas. The word Vachana has since been used as a technical term referring to the utterances of Shiva sharanas who propagated Virashaivism in the 12th century. They are, as it were, a by-product of a religio-social movement that took place in the northern part of Karnataka. To understand the speciality of Vachana literature, a background knowledge of that movement is absolutely necessary.

By the turn of the 12th century the religious and social life of Karnataka was stinking as a result of stagnation, as was the case elsewhere in India. Society had fragmented itself due to watertight compartments of castes. By this time varnas had given way to caste system and castes had created many islands in society without allowing interaction among themselves. The religious scene abounded with ghastly practices; and there grew several cults which indulged in esoteric practices. Among those who claimed to follow the Vedas were sects worshipping Shiva, Shakti, Vishnu, Ganapati, Surya and so on. Cults such as Kapalikas, Kalamukhas, Shaktas, Kaulas, Natha-panthis practised tantrism for the realization of God. Buddhism had also degenerated into esotericism. Jainism had prescribed very rigid practices as means towards a realisation of the divine. In the neighbouring areas (now belonging to Tamil Nadu) Vaishnavism propagating the supremacy of Lord Vishnu was spreading, challenging the pre-eminence of Shiva. On the social front were divisive forces of casteism, untouchability and so on. This state of affairs had sent some people into a rage and they decided to propagate a religion with Shiva as the supreme godhead. This developed into a movement and spread itself to a vast area of the northern part of the present day Karnataka, having Kalyana in Bijapur District as its nucleus. The smouldering discontent and urge for a new religion had its origin in the eleventh century itself, but came out in a big way as a popular upsurge in the middle of the 12th century.

The broad features of the new religion could be enumerated thus: (1) wearing of the symbol (linga) on the body; (ii) not worshipping the idol at the temple and not building temples; (iii) looking with esteem the eight-fold sacred things namely Guru, Linga, Jangama, Padodaka, Prasada, Vibhuti, rudrakshi and a Mantra; (iv) subjecting oneself to five-fold codes of conduct: Lingachara (worshipping only Linga worn on the body); Sadachara (earning one's own livelihood doing a kayaka or profession); Shivachara or samayachara (looking upon other members of the faith as equal to oneself) Ganachara (protecting the interests of one's religion from the onslaught of others), and Bhrityachara (serving devotees with humility); (v) the belief that a devotee attains realisation through six stages of evolution: Bhaktasthala, Maheswarastala, Prasadisthala, Pranalingisthala, Sharanasthala and Aikyasthala.

The shivasharanas or propagators of Virashavia, the new religion, had evolved a social philosophy also to be adopted by them. They wanted that they should get themselves organised in a well-knit manner and they said that all who wore linga duly initiated by guru were equal irrespective of the caste or creed they originally belonged to before conversion to virashaivism. The sharanas never looked upon kingship as great even though the leader of the movement, Basavanna, was himself a high officer in the exchequer of Bijjala, a king of Kalachuri dynasty who ruled from Kalyana. Women were also eligible for the ultimate liberation; for example, Mahadevi Akka, wife of a feudal king left the palace in dissension, renouncing everything. Sharanas never considered worldly pleasures to be hinderances to higher attainments.

They preferred the ordinary folk to pursue sober pleasures and strive alongside to get spiritually better rather than practise a half-baked renunciation. The leaders were always opposed to idle-living. People were amassing wealth or increasing the income by advancing money on interest. All these new ideas were successful in popularising virashaivism and people got themselves converted to the new religion in great numbers.

Even though the movement was highly organised, it was wrecked before the very eyes of the pioneers of the movement. This happened when Basavanna supported the solemnization of a marriage between the son of an outcaste (the father's name being Haraliah) and the daughter of a Brahmin (the father was Madhuviah). This was in consonance with the ideals of the movement which proposed that there should be no distinction observed between two bhaktas. But people outside the veerashaiva fold, who were hitherto watching its growing popularity

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with awe and stupefaction, did not tolerate this 'outrage'. When the puritans complained against this to King Bijjala. he ordered that the father involved in such marriage should be blinded. Enraged by this, some followers of Basavanna assassinated the king, which further triggered off violence. There was actual fighting and bloodshed between the puritans and the followers of the new faith but as non-virashaivas out-numbered sharanas, the leaders had to flee to save their lives. Thus, a movement, though originally a religious one, which imbibed in it some modern ideals, faded very soon. It was essentially a fight against the parochial forces.

As a part of this movement Vachanas were composed Whether these were written down by the authors or they were handed down generations through oral form is still an enigma. The movement popularised composing of Vachanas and more than two hundred vachanakaras were engaged in this; of them many people belonged to different strata of society; there were women and there were people from the oppressed classes. The bulk of Vachanas available now is astounding, even though a considerable portion of the originally composed Vachanas might have been destroyed by the puritans. Important Vachanakars are Basavanna, Allama Prabhu, Maha Devi Akka, Channabasavanna, Urilinga Peddi, Moliga Marayya, Siddharama, Ambigara Chowdiah and others.

Till very recently Vachanas were considered to be merely religious writing. But when the outlook changed because of English education, the new scholars were able to discover great poetry hidden in it. Of course, a major portion of this writing deals with religious thought; many of them explaining the metaphysics of veerashaiva religion, some dealing with the ritualistic part, some giving expression to the author's mystic experience and so on. But when the writers express their inner conflicts or make an incisive study of the social habits or give vent to their reformative mind, we find excellent poetry.

Vachana is a short composition running into a few lines, each embodying an idea which is in itself complete. It is almost like the modern lyric in form and content. But no single Vachana confroms to any definite metrical verse; thus, it could be called 'verse libre'. Nevertheless, mention is made at several places in old literary works, of Vachanas being sung, and at times set to classical ragas. Thus modern critics classify Vachanas under prose poems. Each vachanakara uses 'Ankita' or 'Mudrika', the dedication to the deity at the end of each composition. For example, at the end of each of his composition, Basavanna uses the name 'Kudalasangamadeva',; Mahadevi Akka's ankita is 'Chennamallikarjuna'; Allama Prabhu has 'Goggeswara' or 'Guheswara' as his ankita; the ankita of Ambigara Chowdiah is his own name and so on. For Ankita, vachanakaras used the name of one's deity, the name of one's guru, one's own name, one's husband's deity and so on. With the help of this ankita, it is easy to identify the authorship of a particular Vachana.

Vachana is 'a moment's monument' in its content, giving expression to a single thought or emotion of the author; in this case, Jedara Dasimayya's:

Hunger the great serpent
has seized the vitals
and the venom is mounting
from foot to brow.
Only he is the true Snake-man
in all the world
who can feed this hunger food
and bring the poison down
Ramanatha (Tr. by A.K. Ramanuian)

In this vachana 'hunger' is used in the sense of worldliness and the author speaks of the intensity of worldliness and the difficulty in overcoming it.

In one of the Vachanas, Basavanna picturesquely brings home the urgency of turning towards Lord Shiva as time flees and one gets old rendering it too late to do good things.

The careless mood towards the world and its contents, of the one who has had communion with god is the theme of a Vachana by Mahadevi Akka.

And the way one who is nearer god is overpowered by godliness is exquisitely brought home in one of the Vachanas of Allama Prabhu:

A running river
is all legs.
A burning fire
is mouths all over.
A blowing breeze
is all hands.
So, lord of the caves (Guheshwara)
for your men
every limb is a symbol.

The hundred moods and the hundred stances of man's quest for oneness with divinity is expressed in Vachanas. Not only do the vachanakaras give expression to their exclusive feelings and emotions, but they are aware of the shortcomings of the stagnant world. Their Vachanas deal with themes ranging from the devotee's plea to god for salvation to the lull of surrender; from ambivalence of the mind to the quiet oneness with god; from pitying the sinner to the scathing criticism of the worldly person; from the wonder at god's kindess to bitterness towards a hard-hearted lord; from propagating one's faith to expressing one's mystical experience; from exhorting an ordinary man to following righteous path in a simple language to giving expression to one's inner experience in the profoundest terms; from explaining the ritual to exaggerating the errors of other religions.

To transform their emotions and thoughts into language the vachanakaras use the language of Kannada in all its grandeur, in hundred forms. Even to express the most abstract mystic experiences, the vachanakaras never

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find the Kannada language inadeqnate for anything. Thus Vachanas are considered to be exquisite examples of great lyric poetry.

Vachanas are comparable in content to the best literary and religious writings of the world. Till recently Vachanas were considered as sacred literature and recited by those following Lingayet religion; but new literary vistas prompted by a western outlook have brought in Vachanas for a fresh critical reappraisal of late, and for a better understanding of their deeper meaning and significance. The late S.S. Basawanal published his edition of Vachanas of Basavanna entirely with a new outlook. His insight discovered the parellelism in the structure of Vachanas and divided lines to relate to meaning. He admits that he was treading the path of Richard G Moulton who says in his book, *The Literary Study of the Bible* , that the Bible was the worst printed book in the world and that the eye was not allowed to help the mind in recognising its literary structure.

The form of Vachana has been having its intense influence on all sensitive writers of the Kannada language. Due to the advent of Islam the life and the literary scene even in the south was a broken mirror during the century succeeding the 12th century. From the 14th century the compilation work of the Vachanas went on with fervour. Many expositions were written on Vachanas. *Sunya Sampadane* was compiled by Shivaganaprasadi Mahadeviah, in which the author strings together hundreds of Vachanas of different authors in order to dramatise various views on mystic experience. Writings of old masters were preserved in hundreds of volumes and many new authors tried their hands at writing Vachanas, especially from the 15th century onwards. One Tontada Siddhalinga Yati who lived between 1500-1584, assisted by his seven hundred devotees, took up the work of rejuvenation of Lingayet religion. Not only did he propagate the religion, but he wrote hundreds of Vachanas and caused several others to try their hand at it. But vachanas composed during this tide, which continued incessantly even after, is not comparable with the ones of the 12th century either in lyrical quality or use of language.

It is curious that even Haridasas of the fifteenth and sixteenth centuries, who sang 'kirtanas' to propagate Dwaita cult, came under the influence of vachanakaras, especially in the composition of 'Ugabhogas' (free-verse to be sung), even though the Haridasas were followers of vaishnavism. This speaks volumes on the impact the vachanakaras left on the succeeding generations.

Even today, year after year, volumes of vachanas are being brought out by our contemporary writers. Of course, they vary widely in content. While many pontiffs of various virashaiva monasteries write vachanas on metaphysical and religious themes, several poets give vent to their experiences through Vachana form with modern diction. Thus even today the Vachana continues to be a vehicle of religious as well as secular thoughts. The modern poets drew heavily on the vachanakaras for imagery and expression. The students of language look with awe at the facility with which vachanakaras used Kannada. The religious pontiffs still continue to dig out new meanings of vachanas; anthropologists still try to bring out the circumstances in which this socio-religious movement took place. The literary historian continues to wonder whether a parellel to this literary form could be found in Kannada with as much vigour in it. But vachana literature is being looked upon by all as the greatest contribution that the Kannada language could make to the devotional literature of the world.

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P.V.N.

DEVOTIONAL LITERATURE (Kashmiri). Devotional poetry constitutes a sizable part of Kashmiri literature. Excepting a few all the poets of name and fame have contributed towards the treasure of devotional literature.

The devotional poetry of the Muslims deserves to be attended to in the first instance because of its bulk and currency among the masses. So far as the theme and content is concerned the devotional poetry of the Muslims can be classed as under:
(a) 'Naat: Poems in praise of Prophet of Islam. (b) 'Hamad': Poems in praise of benediction of God. (c) 'Durud': Salutation. (d) 'Manqabat': Glorification of prophet of Islam and his companions. (e) 'Marsia': elegies lamenting the Martyrdom of Imam Zadas.

It is the theme alone that determines the class of a particular composition. Somtimes it is very difficult to differentiate between the Naat and 'Manqabat' because of the amalgam of the themes. Otherwise there are no hard and fast rules of metre and form for the composition of a devotional song of a particular class. In this connection one thing is noteworthy that 'Marsia' is restricted to 'Shia' sect only and is still composed in old Sanskrit 'Chhanda'. Persian has not influenced this class of poetry as far as its form is concerned but the impact on language is very much evident.

'Naats' and 'Marsia' are the two popular themes of the muslim devotional poetry.'Marsia' is particularly in vogue in 'Shia' sect but Naat is the legacy of all Muslims

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Naatia poetry forms almost more than half of the total devotional poetry of the Muslims in Kashmiri.

The earliest traces of Naat and 'Hamad' are very much present in the shruks and Pada of Nund Rishi (1377-1442).

Habib Ullah Hubi (17th century) is a poet of rank after Nund Rishi who has composed Naats of high order. Hubi was a great Saint and a believer in the philosophy of unity of being. His Naats are composed in folk form and are,therefore, very sweet and popular.

Mahmood Gami (d. 1885) is the first Kashmiri poet who composed his Naats on the Persian pattern. His Naats contain nothing particular. It is Maqbool Kralwari (d. 1870-71) who opened new vistas in the realm of devotional poetry and deserves attention and tribute. He is the propounder of real Naatia tradition in Kashmiri. His Naats and 'Manqbats' in praise of Nund Rishi and Sultan-ul-Arifeen are the masterpieces of devotional poetry and of lasting value. His love for the Prophet and his faith in the grace of God and his Prophet pours forth from each line of his 'Naatia Kalam'. It is not his craftsmanship but his love and reverence for God and His Prophet that gives flow to his eternal songs. His songs are the garlands of love and reverence.

The tradition of 'Naat' was continued by Fakir (18th century) Qutub-uDin (d. 1885) Nazim (18th century), Suna Ullah Kreri (d. 1876), Shams Faqir (1904), Samad Mir (d. 1959) and Ghulam Nabi Aziz (d. 1965).

But amongst them all it is Abdul Ahad Nadim (d. 1909) who is unsurpassed in his devotional poetry. His contemporaries continued the tradition but it sprouted, thrived, and flourished with full bloom through his poetic power and efforts.

Most of the devotional compositions of Nadim are in 'Vatsun' form and are, therefore, very popular because of their lyrical quality. His Naats and Manqabats are rich in thought content as well as in music. He has comparatively written less in number but qualitatively his compositions are superb and excellent. In the selection of words his only rival in the whole realm of Kashmiri poetry is Krish Razdan.

Pir Aziz Ullah Haqqani (d. 1926) is another notable poet of this school. His 'Naats', 'Manqabats' etc. are cherished by the devotees but he is no match to Nadim.

Abdul Ahad Zargar the great living Sufi poet has also composed Naats and 'Manqabats'. His spiritual grandeur has added to the quality of his devotional poetry. Like his other compositions his Naats also contain the quality of spiritual experiences and indicate the real way of devotion.

The Naatia Rubias of Ghulam Rasool Nazki are the gems of devotional poetry. Other poets who continue the tradition of Naat and 'Manqabat' in modern age include Rashid Nazki, Ghulam Nabi Nazir, Navaz Rattanpuri, Betab, Mashal Sultanpuri and Fazil Kashmiri. Fazil has a lyrical quality peculiar to him alone in the current period. His Naatia anthology, *Anwari Mohamodi*, has run into several editions and its fourth deluxe edition appeared in 1974. He is working at its new edition at present.

Gulshani Naat is an anthology of selected Naats and Manqabats of leading poets. Its 10th impression appeared in 1972 from Srinagar. *Kulyati Nadim* (collected works of Nadim) was published in 1972 from Srinagar. It has been edited by Rashid Nazki who has added a beautiful foreword depicting the history of Naat to it. *Noorana* (ed. Mohammad Ahsan 'Ahsan') is an anthology of 'Manqabats' in praise of the patron saint of Kashmir Nund Rishi. This anthology was published by Cultural Academy in 1981.

Some important poets of 'Marsia' include Hakim Habib Ullah, Hakim Muhammad Javad and Munshi Muhammad Yusuf. So far only two anthologies of traditional 'Mansavi' have appeared. Both the books have been edited by Anil Kazmi and published from Budgam. The first anthology, *Kashmir Marsi* (Kashmiri Marsia) appeared in 1974 and second *Hiki ta Woush* (Lamenlations) in 1978.

The devotional poetry of the Hindus in Kashmiri is a problem to reckon with. All the poets of various Bhakti Schools are devotional poets also. They have not confined themselves to any particular school. A poet is at the same time a mystic, Krishnabhakta and Shivabhakta.

Rup Bhawani (b. 1621, d. 1721) was a high ranking poet of devotional order. She is considered to be the incarnation of Sarda Devi. Her 'Vakhs' are the best specimens of 'Shakta' School. The compositions of Keshiv Nath, Anandji Thakurjoo, Haldarjoo and Sat Lal Bekas are also devotional in nature and content.

The illuminating compositions of Master Zinda Koul (b. 1884, d. 1966) are the perfect and the best pieces of devotional poetry. Masterji never confined himself to any particular school but was a singer of god's greatness. He is a poet of spiritual reality and the music of soul throbs in his poetry. His anthology *Sumran* appeared in 1955 from Srinagar and has run into several editions since then. He was given Sahitya Akademi Award for this book.

The other trends of devotional poetry were also predominent in Kashmir. In other regional languages Bhakti cult was a reaction against the foreign rule and influence, though this cult was as old as the *Vedas* and *Upnishdas*. But as a movement Bhakti School gathered momentum after 1000. both in southern and northern parts of our country. In Kashmir the situation was some what different. The struggle for existence between Buddhism and Shaivism had started much earlier probably in 6th and 7th century .In this struggle Buddhism had but to yield and Shaivism flourished with its full splendour for about five hundred years and dominated the scene.

Against this back ground we can say that Bhakti cult of Kashmir was not a reaction against foreign domination

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but the outcome of the struggle between Buddhism and Shaivism.

Kashmiri poetry opened its eyes in the lap of Shaiva yogis and attained the Youthful charm through the efforts of Bhakti poets of Rama and Krishna orders.

In the history of Kashmiri literature it was because of the predominant influence of Kashmir Shaivism that in the first instance we are face to face with Shaiva Bhakti poets.

We know but little about the state of Kashmiri literature before Lal Ded. The great poetry of Lal Ded is an ample proof of the fact that her poetry is not the beginning of a period but the zenith of a glorious epoch. It also indicates that Shaivabhakti was at its best when Lal Ded composed her celestial 'Vakhs'. Political uncertainity was then the order of the day, but the majority of the people professed Hinduism and Islam was just stepping into the field.

The Chum pads of 'Chum' Sampradayak saints are the earliest specimens of Kashmiri poetry and at the same time expression of Bhaktiyoga also.

Lal Ded (1320-1384) is a great poet of all times. It is the most powerful spirit of Shaivabhakti which flows spontaneously through her 'Vakhs'. She represents the Nirguna School. Her aphorism like 'Vakhs' are peerless jems of spiritual experience. She is great because she has expressed her inner mind with perfection and her 'Vakhs' contain the warmth of her feelings and impressions of her spiritual greatness. Lal Ded is the first among the Shivayogis who made Shiva philosophy public for the first time through her poetry.

The poetry of Lal Ded has been given the name of 'Vakh', but 'Vakh' is not confined to her alone. In fact all the poets representing the Shaivabhakti School of Kashmir Saivism call their compositions Vakh. The observation made by some scholars that 'Vakh' started and ended with Lal Ded carries no weight in the light of recent research.

The Vakhs of Lal Ded have attained the status of Maxims and proverbs, and are loved by Hindus and Muslims alike. She knows no caste, creed and colour. She has no faith in idol worship, pilgrimage and rituals. She definitely disapproved of all such things through her 'Vakhs' but she is first a poet and then a Shaiva Saint. She subordinated her philosophy to her poetic genius and here lies her greatness. But at the same time we feel an undercurrent of Nagarjuna, Madhymika and Nathpanthi philosophy in her poetry. This influence is evident in the poetry of all the poets of Kashmir Shaiva School and Sufi poets.

The tradition of 'Vakh' continues with full vigour even today. Other notable Shivabhakta poets of Nirguna Vada School who continued the tradition of Vakh include Mirza Kak (Pathan period) Lacchakak (d. 1871), Tika Kak, (d. 1888), Bonakak (d. 1818, d. 1913), Ramananda (d. 1853) and Thakurjoo Sapru (b. 1878, d. 1953).

Apart from this school of Shaiva poets there are the poets of Sugunavad Shaivabhakti School. The poets of sugunavad Shaiva School adopted Vatsun (Lyric) as the vehicle of their expression. There songs glow with the devotional fervour.

Besides Mahadeva, the poets of this school have composed songs in praise of Devi, Ganesha and other deities of Hindu Pantheon. Among the Sugunavad School of Saivabhakti School of poets Krishna Razdan (b. 1850, d. 1926) dominates the scene. His songs in praise of Shiva have no parallel in Kashmiri. Rich in thought content his melodies are eternal notes of Shaivabhakti. The musiscal quality of his compositions deserves particular mention and notice. Besides Krishna Razdan, other important poets of this school are Vasu Deva (d. 1872), Haldarjoo and Tarachand, Bismil (b. 1904, d. 1948). Paramananda (b. 1794, d. 1879) is basically a Krishnabhakta but he has composed *Shiva Lagan* (The wedding of Shiva) also. In this long poem some portions reveal the reverence and devotion of the poet towards Shiva.

Ramabhakti flourished some what late here, in the second half of 19th century. Prakash Ram (b. 1891, d. 1877) is the first representative poet of this school, who composed *Ramavatarcharit*, to provide impetous to Ramabhakti. After him five more versions of *the Ramayana* were written in Kashmiri by Shankarnath (1870), Anand Ram (1881-1889) Vishnu Koul (d. 1918), Amarnath (d. 1908), Tarachand 'Bismil' (b. 1904 d. 1948) and Nilkhanth Sharma (d. 1969). The guiding spirit behind these versions has been to stimulate the Ramabhakti among the masses. This puropse has been fulfilled to a large extent. Besides the various versions of the Ramayana Bhajans, Vatsuns and Padas have been composed in praise of Rama in a handsome number but *Ramavatarcacharit* has proved instrumental in the spread of Ramabhakti here. The cornerstone of Krishnabhakti in Kashmiri is *Krishnaavatarcharit* by Sahib Koul (b. 1629). *The Krishnaavatar Lila* of Prakash Ram is another mile stone in this direction but it is Paramananda who gives new dimensions to it. He is a great Krishnabhakta and a great poet. His Krishnabhakti has been poured out in the form of sweet and soothing songs. His melodies carry us to the land of Shri Krishna and make us enjoy 'Rasa-lila' and flute playing of the Lord. In this direction his dear disciple Bulbul Nagami (b. 1812, d. 1902) is his co-author in the composition of *Radhasuyamvara* a masterpiece of Krishnabhakti in Kashmiri. Manju Attar (d. 1964) is another notable poet of this school. His Masnavis *Krishnaavatar* and *Rukminimangal* are an invaluable contribution to the Krishnabhakti poetry of Kashmiri.

While Paramananda is the poet of 'Madhura Bhava' School of Krishnabhakti, it is Manju who represents the Kantabhava. Almost all the poets of various schools of Bhakti have composed songs in praise of the great mother, representing her various attributes. Other important poets who have contributed there bit to one or the other school

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of Bhakti are Thakurju Manvati (b. 1850,d. 1923). Aftab Joo Baskar (b. 1892, d. 1964) and Master Zinda Koul (b. 1884, d. 1966).

Bhakti trend has influenced some Muslim poets of Kashmir also. Those who show some influence of Vishnu and Shivabhakti include Shah Gafur (1800-1890) Ahmad Bat Wari (b. 1845,d. 1918), Shamas Faqir (d. 1901) Samad Mir (b. 1892, d. 1959) and Ahad Zargar.

Some poets of the present age have kept the tradition of Bhakti alive even today. Among the current day poets Sarvanand Koul 'Premi', Prem Nath Premi, Shambu Nath Bhat 'Haleem', P.N. Sail and Moti Lal Saqi compose poems in the bhakti strain.

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Mo.S.

DEVOTIONAL LITERATURE(Konkani) has a fairly long tradition with poetry going back to pre-Portuguese days. A song written by Namdev (14th century) and the writings of Krishnadas Shama furnish enough evidence. There is a mention of a poem on the Passion of Christ by Gaspar de Sam Miguel (16th century), Konkani had a considerable body of hymns by the 19th century, the best known of them being *Riglo Jesu Molyantu* (Jesus Entered the Field) by Joaquim de Miranada. Hindu devotional poetry flourished among the Konkani speakers of Kerala during the last decade of the 17th century with Sant Appayya, Jogavva and Avadi. The tradition is kept up to this day by Kamalammal, Narahari Prabhu, Suhas Dalal, Ramkrishan Zuwarkar, Vithaldas Prabhu, etc.

The Christian missionaries set up the first printing press in Goa in 1556, and with it began the era of Konkani literature in print, in Roman script. In the same year was printed the Christian Doctrine into Konkani and circulated among new converts. Among the missionaries Fr. Thomas Stephens is the most outstanding. *His Doutrina Cristao and Christa Puranna* are outstanding works. Imitating him, more than one hundred religious books of merit are believed to have been printed in Konkani during the span of the next two hundred years, both in prose and poetry, some being original and others translations. Among these, *Sant Antonichim Ascharyam* (Miracles of St. Anthony, 1655) and *Jivitha Katha* by Fr. Antonio Saldanha and *Vanmalleancho Mallo* (Garden of Shepherds, 1658) by Miguel de Almeida stand out prominently. Inspired by Fr. Maffei's efforts, Mgr. Miguel de Colaco and Mons. Raimundo Mascarenhas wrote the earlier books in Kannada script towards the last quarter of 19th century Mons. Mascarenhas is particularly remembered for his translation of the *New Testament*. Later, Luis de Mascarenhas produced his masterpiece *Abravamlem Yadnadan* (The sacrifice of Abraham) in Kannada script.

Konkani prose in its Christian garb began with a few catechisms. Many translations and adaptations of religious classics from Europe followed. Friar Amador de Santa Anna turned Ribadanneyra's *Flos Sancoturm* into Konkani prose (1612). Diogo Ribeiro wrote into well chiselled prose an Exposition of *Christian Doctrine* (1632) based on Bellarmine's and other author's dissertations on it as did Francisco Joao de Sam Matias who wrote on the life of Christ. Joago de Pedrosa authored a good translation of Bernadino 'Villegas' *Soliloqios Divinos'* as *Devachim Yecangra Bollannim* (1660). Ignazio Arcamone's *Sagllea Vorusacho Vangel* (Gospels for the whole year, 1667) is a the first prose version in any Indian language of any portion of the *Bible*. These and similar works aimed at disseminating knowledge of Christianity among the new converts in Goa. They centered around lives of saints, meditations and catechisms. The latter were more popular, other authors in that genre being Friars Manoel Baptista, and Manuel do Lado.

In Kerala, informs John Leyden (18th century), there existed a Konkani prose translation of *Bhagvadgita* and *Linga Purana* and epics as well as original works like *Virabhadra Charitam*, and *Parashuramcharitam*, *Sthala Purana* of temples. In Karnataka, among Hindus, besides devotional poetry, Narayan Tirtha's allegory *Mana Indriyalem Charitra* (19th century) is an important philosophical work. The *Gita* has been rendered into Konkani prose by several writers. The Swamis of Chitrapur, Pandurangashram (1847-1915) and Anandashram (1902-66) collected the Diwali addresses delivered to their congregations and are specimens of good metaphysical prose.

R.C. Sarma's *Bhashaganamanjari* (1930) is a collection of twenty six devotional songs set to different ragas and tales of Karnataka music. Sri Narasimhavilasom Press and Book Depot, Turavoor, published *Gananjali* (1931) containing twenty songs in Malayalam script by R.C. Sarma, A.D. Hari Sarma, K. Srinivas Kamath, R. Madhav Pai and C.N. Gopalkrishna Prabhu. G. Kamalammal's *Patracharitam* (1932) tells the story of the divine pot ('akshayapatra') given to Draupadi by Sun God. A song entitled 'Krishnalila' narrating the pranks of the child Krishna is also included in the book (Malayalam script). Vedavati Ammal's *Bhajanamalika* (1948) is a kirtan on Sri Tirupathi Venkatachalapati; A.R.V. Indrakant Sarma's (ed.) *Saraswatha Kirtana Mala* (1950) is a collection of devotional songs including Satyanarayan Vratakatha and Nama Ramayanam and also Tukaramarati and Jnanadevarati. N.N. Padnabh Shenoy's *Sri Krishna Bhakti* (1952) contains twenty three devotional songs (Malayalam script). G. Vimala Cochin's *Bhaktiganangal* (1969) is a

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small book of just seven songs. V. Ammal's *Saubhagya Lakshmi Venkatesa Amantran Utsavam* (1977) is a compilation of songs composed on the occasion of the 25th anniversary celebrtions of T.D. Temple at Ernakulam, Kerala (Malayalam script). V. Somalatha's *Bhakti Ganamala* (1978, Kannada script) contains 23 devotional songs. *Dhormik Geetam* (Hymns, 1978, Roman script) by Fr. Moren Souza is a collection of christian religious songs. *Bhaja Govindam* (1978, Kannada script) by B.V. Bale is an attempt at rendering into Konkani verse of the famous work by Shankaracharya. Vatsala Manjunath Rao's *Konkani Padya Sangraha* (1979) contains 21 verses: five of these are purely devotional while others are on a variety of subjects. Gurudev Publications, Kanhangad, published Kavitanjali (1980) containing 17 hymns by P.R. Nayak, K. Ananta Bhat, K. Narayan Nayak and Payyanur Ramesh Pai. *Mhantari Ajji* (1080) by V. Shet Balraj contains some devotional songs. *Stotram* (Hymns, 1980) by Prin. Pedro J.Lobo, is a collection of fifty hymns translated into Konkani from the Latin version of the New Testament (Roman script). *Raghuramayan* (1981) is a version of the *Ramayana* by G. Kamalammal from Kerala. *Kalyan Saugandhika* (1981) by R.Gopal Prabhu is a dance song composed on the pattern of Ottan prevalent in Kerela. It is a dialogue between Hanumant and Bhima, the epic characters. *Kristachem Tatangeet* (Passion of Christ, 1981) by Fr. Moren Souza (Roman script) is a successful attempt at versification. *Nihyal Kiratana* (1981) by Fr. C.C. Pai (Swamy Supriya) is a collection of a few hymns from the Bible; Mogan ya Hogryan (1982) by the same author are commentaries on psalms of the Bible.

Dhormik Gitam (Hymns, 1978) by Fr. Moren de Souza is a collection of Christian religious songs. *Stotram* (Hymns, 1980) by Prin. Pedro J.Lobo, is a collection of fifty hymns translated into Konkani from the Latin version of the new Testament, *New Vulgata*.

P.G.T.

DEVOTIONAL LITERATURE(Maithili) Many great poets of Maithili Literature were devotees of high order. It seems as if the aim of their life was not simply to create literature but to be nearer their deity through devotional literature. The people of Mithila have spiritual outlook on life from the very beginning and it culminated in the creation of devotional literature.

Mithila, the ancient land of Janak and Yajnavalkya, Suka and Sulabha became in course of time, a stronghold of the Sakti cult based on Tantras, but the Maithil people were catholic and responsive to any new idea, preached through religion, philosophy or literature. Before the Karnata dynasty there was some social disorder due to Buddhism which had to be set right and the need for reorganisation of social condition and religious values was felt strongly. The Maithil scholars had studied Pauranic literature like the *Ramayana*, the *Mahabharata*, *Srimad-bhagavata*, *Durga-saptasati*, *Sivapuran*, *Vishnupuran* and other works of religious importance. These inspired the Maithil scholars to compose devotional literature in their mother tongue. Devotional literature in Maithili begins from the great Maithil poet Vidyapati (1350-1438). His devotional songs consist of prayer of different forms of deities like Sakti, Siva, Rama, Radha Krishna etc. This was followed by his contemporaries and successors.

In the religious life of Mithila there is no difference of feeling among people of different religious sects inspite of different modes of workship practised by different sects. Generally the Maithili people worship different deities simultaneously. So there is a famous saying about the Maithils "Antah Shaktah, Bahih Saivh Sabhamadhyetu Vaishnavah" i.e. Maithils are internally Sakta, externally Saiva and in deliberations with scholars Vaishnava.Though this has been said by a non-Maithil to ridicule them it is a statement of fact. This is apparant in Maithili literature too. Beginning from Vidyapati and coming to the present day when we make a survey of Maithili literature we see that poems, dramas, epics, Khand-Kavyas,etc., have been written in adoration of different deities.

Mithila has been Saiva from the very beginning. The stories depicted in Puranas provide grounds to believe that Mithila has been Saiva from time immemorial. King Janak himself was a great devotee of Lord Siva. In the worship of Siva the songs composed by Vidyapati have contributed a lot. The Saiva literature by Vidyapati became an important part of Maithili literature. Siva means welfare and the worship of Siva is the essence of worship of all deities. The mutual relationship between Siva and Sakti as husband and wife is the reason behind the feeling that there is no difference between Saiva and Shakta. The worship of Sakti alongwith that Siva is the ideal of Maithil's cultural and religious life. In the Puranas the wise saying "Kalau Devi-Mahesvarau" i.e. in Kaliyug sakti and Siva are the only two divine powers meant for worship holds good even today.

Three forms of 'Siva Lila' have attracted the devotee poets of Maithili. The first form is the ferocious picture of Siva when he becomes insane due to pangs of separation after the death of Sati. The second form refers to the marriage of Siva with Parvati. Parvati's undergoing religious austerities to get Siva as her husband, Parvati's test by Siva in the disguise of a small boy (Batuk) telling the demerits and speaking ill of of himself, Parvati's reply, settlement of Parvati's marriage with Siva through Narada and finally their marriage ceremony are the themes which charmed Maithil life from time immemorial and these songs are sung as devotional songs at the time of marriage in every Maithil family. The third form is the domestic life of Siva and most of Vidyapati's and Chanda Jha's Mahesvani and Nachari belong to this category.

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The songs of Siva are known as Mahesvani.Mahesvani is a form of diction of Maithili Deshi music. Vidyapati has named such songs as Nackari. Some scholars have named Nacahari as Lachari also. During the reign of Ibrahim Shah in Jaunpur (15th Cent) Lakhanseni used the word Lachari which has been referred to by Sivaprasad Singh in his book *Kirtilata aur Avahatta Bhasa.* Abdul in his book *Ain-i-Akbari* has used the word Lachari. According to Late Pt. Ramanath Jha "in Nachari the devotees sing dancing with a damaru (small drum) which is full of 'lasya' and 'adbhuta rasa'. The justification for calling it lachari lies in the fact that in these Nacharis the devotees express their helplessness. Lachar is a Persian word which means helpless and Persian words were being used in Maithili in the age of Vidyapati.

All the Nacharis are Mahesvani but in Nachari there is a speciality of musical rhythm which separates it from Mahesvani. The tune of Nachari is found in folk-music whereas Mahesvani is set to classical music. As regards its subject matter too Nachari has a special feature in it. The peculiar picture of Siva, an old, insane, naked, beggar, living in cremation ground and riding his ox (Basaha) is depicted in Nacharis. There are three types of songs in Nachari. Firstly, the effort of Parvati to get Siva as her husband and other episodes concerning this; Secondly the insanity of Siva in pangs of separation from Sati and thirdly, the picture of the domestic life of Siva in which the grief of Parvati is depicted. For example a glimpse of these are given below. The effort of Parvati etc. "Today per chance the beggar came and Gouri (Parvati) goes to give alms to him. The beggar (Siva) does not accept it and is smiling seeing her face with crescent moon. Gouri falls unconscious and her companious begin scolding the beggar etc." "The open uncared for long hair (Jata) of Siva presents a ferocious picture above which the crescent is situated. Many thousand 'Yugas' have passed but the insane Siva has not come to sanity as yet, etc."-Vidyapti.

The domestic life of Siva and grief of Parvati etc.-"The five mouths of Siva are white with ashes. He has three eyes and in one of them fire is burning. Parvati says with grief that she has got a beggar as her husand. His ornaments are snakes and he lives naked. He has no wealth but is known as master of wealth "Iswar etc". (Vidyapati.) The grief of Gouri is depicted in this Nachari. Gouri has been recognised as an ideal of married women in Indian tradition and she got Siva as her husband after great penance and effort. Hence the very idea of Gouri's grief appears to be untrue and unbelievable. But in the colophon of these songs it is very clearly mentioned that Siva is not poor but he is the Lord of the world -'*Siva nahin nidhan jagat ke sami.*' Offering prayer to Siva and at the same time ridiculing him is the special feature of Nachari.

Mahesvanis are mostly songs of the devotee's self-offering to Siva or the picture of Ardhanarisvara or of Nataraj or the description of Siva's marriage. The songs or devotee's self-offering are known as 'Atmanivedan' in which after spending most part of his life under the influence of sexual love, anger, allurement and delusion, ignoring the devotion to Siva, he repents for his fault. In these songs the helpessness and self-confession is expressed with a hope that Siva will bless him. In the depiction of 'Ardhanarisvara' (half male half female) the meditation has been depicted ridiculing him, which can be seen in this

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N.C.M.

DEVOTIONAL LITERATURE (Malayalam). *Ramacharitam* (12th century) is the first conscious literary product. It retells the story of the Yuddhakandam of the *Ramayana.* Devotion is the dominant note of this poetry.

Early Malayalam literature contains some of the devotional poems like *Sri Vasudevastava, Anantapuravarnanam, Avatarana Dasakam, Dasavataracharitam, Chellurnatha Stavam, Ramayana Kirtanam, Bhadrakali Stavam, Cottanikarastavam, Saraswatistavam,* and others, which were written between the 10th and 15th centuries. There are brief devotional passages here and there in the Kavyas like *Unninilisandesam, Kokasandesam.* In a verse of *Unninilisandesam* (14th century) the occurance of Kaustubha on Krishna is explained as follows. Seeing the sandal paste on the chest of Krishna, Bhumi Devi thought that the paste came there from Lakshmi, whom Krishna had embraced. Bhumidevi got angry, her gaze fell on the chest of Vishnu and turned there into the blue Kaustubha. One can find many such devotional quatrains and fragments in the early Manipravala literature.

Cherusseri's *Krishnagatha* (15th century) the first Malayalam epic on Krishna conveys the devotion to him mainly through a depiction of Vatsalyarasa.

A number of poets belonged to the Pattu School of poetry which started with *Ramacharitam.* Among them the Kannassa poets (1350-1450) Madhava Panicker who wrote *Bhasha Bhagavadgita*, Shankara Panicker who wrote *Bharatamala* and Rama Panicker, the author of *Bharatam, Bhagavatam* and *Shivaratrimahatymyam* made notable contributions to Malayalam. The three poets handled a purely Dravidian diction and built a major bulwark of the Bhakti cult, based on Aryan mythology.

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Ayyippilla Asan's *Ramakatha Pattu* of the same age is also an eloquent example of the adoration of Rama. This long narrative poem was often set to music in temple premises.

The later Champu literature of the 15th century is not, strictly speaking, devotional but the prabandha system (telling stories of the *Ramayana* in the temples to inclucate bhakti in the public) spread simultanously with the champus.

The contributions of the trio-Melpattur Narayana Bhattatiri, Tunchat Ramanujan Ezhuttacchan and Puntanam Nambutiri came as a follow-up to *Krishnagatha* and as a reaction against the moral degradation. While Melpathur's writings are in Sanskrit, the other two poets stuck to Malayalam. *Ramayanam Kilippattu*, *Bharatam Kilippattu* and *Bhagavatam Kilippattu* are the major works of Ezhuttacchan, *Chintaratnam*, *Harinamakirtanam* and *Irupattinaluvrttam* are also ascribed to him. The religious or devotional literature starts with the contributions of Eluttachan who inaugurated a new path in poetic creation. His writings are a spontaneous overflow of his innermost bhakti which is the Sthayibhava throughout his poems. Without sacrificing aesthetic flavour Bhakti or devotion permeates everywhere.

Ezhuttacchan taught the common man what religious spirit was and what Vedanta meant. The famous *Harinamakirtanam*, *Chintaratnam* and others, also fulfil the religious cause for which Ezhuttacchan and his disciples stood. Puntanam Nambutiri, whose main works are *Bhasakarnamritam*, *Jnanapana* and *Santanagopalam pana*, is an immortal figure in the sphere of devotional literature. *Jnanpana* is a song of Divine Wisdom and transmit transcendental knowledge through recalling worldly experiences.

> The Lord makes a person within two or four days eligible to travel in a palanquin. The same Lord pulls him from the palace-tower, and makes him go begging with his bowl .

Puntanam being a devotee of Guruvayurappan, his entire devotion was towards Krishna and it is reflected in all his works notably except *Ghanasanghom*. He not only composed many devotional poems but also inspired many poets of his time as well as of the later period. As a result a large number of poems on Krishna were composed and many of them are very popular in domestiç cricles. Of them two anonymous couplets can be referred to here.

> 'Oh, Krishna, dark-complexioned Srihara,
> I worship you with folded hands
> Oh, Krishna, blissful Vasudeva,
> Kindly remove all sources from my life.

Jayadeva's *Gitagovinda* became popular in Kerala by the 16th century and in the temples the practice of singing the song in front of the shrine became almost a routine. Influenced by the Gitagovinda cult, Krishnattam was designed by the Zamorin of Calicut and this sophisticated art is still presented at Guruayur temple. The *Krishnagiti* is the text composed by the Zamorin. Slowly Kathakali originated in the 17th century. Attakathas are puranic in content and are sprinkled with devotional songs. Tullah was established by Kunchan Nambiar in the 18th century. Tullal poetry is also puranic in content and hence highly devotional. There are many padas of bhakti and musical pieces invoking Srikrishna, Shiva, goddesses etc. Both Attakatha and Tullal, as literary forms, could depict devotion in one way or another. Kunchan Nambiar's *Sri Krishnacharitam Manipravalam*, *Bhagavaddut Patinnalvrittam* and many other non-Tullan works are also important. *Bhagavaddut* is a remarkable exposition of deep devotion and compassion.

Ramapurattu Warrior (1703-1753), who composed a boat-song, *Kuchelavrittam* and also translated *Gitagovinda*, has left an indelible impression. The *Kuchelavrittam* is a unique work of poetic skill, high dramatic quality and deep devotional colour. He says Krishna's eyes filled with tears when the old and poor Brahmin friend Kuchela came to meet him, and this scene was very moving. After the contributions of Kunchan Nambiar and Ramapurattu Warrior, there are many minor things to be referred to. An abundant variety of poems like devotional hymns, folk songs, various types of poems written on local deities, songs used in Tiruvatirakali and other visual art forms can be cited here as the devotional wealth of the two centuries.

The contribution of the royal families in Kerala carry great importance in the context. Swati Tirunal Maharaja (1813-1847) of the erstwhile Travancore State, was a renowned musician and musicologist who composed more than 300 songs in various languages, in praise of Padmanabha, the deity of Trivandrum. His *Kuchelopakhyanam* and *Ajamilopakhyanam* are suitable for Harikatha performance. *Bhaktimanjari* is his longest devotional composition. *Syanandurapuravarnana Prabandham* also is a devotional work in Sanskrit while the *Utsavavarnana Prabandham* is written in Malayalam. Some of his Kirtans are also in Malayalam. Swati Tirunal easily finds a place alongside the great trio of Karnatic Music-Saint Tyagaraja, Muttuswami Dikshitar and Shyama Sastri. Though his major compositions are not in Malayalam, he made the music and poetry of Kerala more devotional than they were in any other period in history. The Maharaja's contemporary Irayimman Thampi and Thampi's daugther Kutti Kunnu Tankachi wrote many works, some of which are devotional. They are of high musical quality and moral value.

K.C. Kesava Pillai's *Kesaviyam*, a Mahakavya, is also important. This describes the Symataka episode. *Ramachandra Vilasam* by Padmanabha Kurup deals with the story of Rama. Kuttamatt Kunji Krishna Kurup is

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another poet who wrote many devotional poems such as *Mukambika puranam Kilippattu, Sri Devi Saranamritam, and Mukambika Sodasi.* The modern trio of Malayalam literature—Asan, Ullur and Vallathol—have contributed to the devotional compositions. They wrote either devotional poems which praise Shiva, Krishna, Saraswati etc., or, poems of piety. Changampula has translated *Gita Govinda* and Kumarasan *Soundaryalahari.* Modern poets like Itasseri Govindan Nair, K.K. Raja, V.K. Govindan Nair, P. Kunjiraman Nair, G. Sankara Kurup, Balamoni Amma, Sugata Kumari, have also written some charming poems of devotion. P. Kunjiraman Nair is often called Bhakta Kavi (devotional poet) for his spontaneous compositions with piety or religious fervour. Many Romantic poets have dealt with the theme of the god and his manifestations. They chose mythological themes as the basis but they exercised some poetic license in their compositions. With regard to contemporary devotional literature, one poet Ottur Unni Nambutirippad, is unique as far as his poems are concerned. His works are collected in books like *Shyamasundaran, Mandakini, Ananda Murali, Nilachandrika, Yamuna Kunjam* etc. This author worships Lord Krishna as the exceptional sringara nayaka of Radha, and her prema bhakti is discussed in detail in beautiful quatrains. The poems are sincere, melodic, meditative, sweet with deep love and devotion and perfect in poetic art. Ottur has also written some poems on Sri Ramakrishna and Sri Sarada Devi.

Vennikulam Gopalakurup, Nalankal Krishna Pillai, Pala Akkittam, Kakkad, P. Krishna Kumar, Narayanan Nair and many other poets who have dealt with mythological themes, and many contributors to 'stotra' literature are also important. Devotion to Shiva, to Sasta and to the Goddesses also has inspired many works. From Kunchan Nambiar's *Kumarapureswaristavam* and *Shivaratri Mahatyam* to Suranat Kunjan Pillai's *Attukal Devimantram*, thousands of devotional poems have been composed during these years. Some of them are in Sanskrit metres, some others are in Dravidian metres and yet others are merely songs.

Besides the original poems and other works there are a good number of translations and annotations such as *Srimad Bhagavata, Devi Bhagavata, Srimad Bhagavad gita*, the Upanishads, *Srimannarayaniva, Vivekachudamani.* The religious books published under the auspicies of the Sri Ramakrishna Mission are important. The contribution of Sri Narayana Guru, *(Sivashatakam, Daiva Dashaka, Devaram, Kundalinippattu)* are also valuable devotional works. The devotional literature in Kerala, as far as Hinduism is concerned, is very rich and deep. It includes mainly works on Shaiva, Vaishnava and Sakta themes. Advaita philosophy has the greatest influence on the Hindu devotional literature in Kerala.

Regarding the Christian Devotional literature the *Samksepa Vedartham* of Clement Pianius is the first printed work in Malayalam. The reprint of the first edition came out in 1980. Many works on the *Bible* and books depicting Christian ideology have been produced. *Viswadipam* of Mattan Tarakan (1903), *Sneha Gita* of N.K. John are the two latest Bible translations. The award winning Mahakavya in Sanskrit *Kristu Bhagavatam* by P.C. Devassia (b. 1906) is also important. There are more than a thousand books on Christ, on Christian mythology books on Christ, on Christian mythology and Christian Doctrine like the biographical study *Yesudevan* by K.P. Kesava Menon (1886-1980), Christian songs like *Satyaveda charitam* by P. James, Christian songs published by Chraistava Sahitya Samiti, Tiruvalla etc.

The *Koran* has been published in the original with meaning in Malayalam, one by Sayyed Abul A Ala Maudi, T.K.A. Abdulla and Ishavali (1972) and another by C.N. Ahmed Maulani (1973). Many other books on Islamic faith also have been published. Among the poets and scholars T. Ubaid who composed a number of Oppana songs and Mappila songs contributed to the Muslim literature in Kerala. Many Mappila songs are printed in Urdu script and some in Malayalam script. Singing the Mappila songs is peculiarly stylised and this has been gaining popularity recently. Some titles of Moslem Songs are *Ganavichi, Manamulla Malarukal, Madhura Ganangal.*

The main characteristics of the devotional literature of Kerala are as follows. There has been a tendency of compose devotional poems from the dawn of literature to the present times, poems on almost all important deities of Kerala are available. The main output of the Hindu devotional literature deals with Lord Krishna. The devotional poems retain a classical touch; they have literary importance, devotional value, musical quality and a philosophical touch and without devotional literature the literature of Kerala is incomplete.

V.S.S.

DEVOTIONAL LITERATURE (Manipuri). The Manipuri Hindus being Vaishnavas, there is not much Shaiva or Shakta literature in the Manipuri language, though it is, for obvious reasons, very rich in vaishnava devotional literature. In the 8th century, there was worship of Shiva and Devi to a limited extent. The worship was on Tantric lines. The only remnant of this early form of devotion is a few paragraphs, in a copper plate inscription of the 8th century. Some, however, challenge the authenticity of the copper plate inscription. Even if the copper plate is in keeping with the spirit of the Manipuri society in the 8th century.

There is a book called *Panthoibi Khongoon* (In Quest of Panthoibi) describing the story of Panthoibi who may be affiliated to Devi. The book was meant for singing at

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temples of Panthoibi, much in the way the Chandi is recited at Shakta temples.

R.K.J.S.

DEVOTIONAL LITERATURE (Marathi). The bhakti movement and literature in Maharashtra was deeply influenced by the South, particularly Karnataka.

This is evident from the cult of Pandharpur which along with its deity, god Vitthala, is of Karnataka origin even according to the founder of the Bhakti literature in Marathi, namely Jnanadev. In a famous abhanga he says,

> Kanada Vitthalu Karnataku,
> yene maja laviyala vedhu.

God Vitthala is called both 'kanada' and 'Karnataku'. Even the place - name Pandhari is a Marathi version of the original Kannada name Pandarage, and the name of its presiding deity, Vitthala, is also a typically Dravidian corruption of the Sanskrit name Vishnu which changes into Bittu in Kannada. Thus the Bhakti in Maharashtra is a gift of the South for which Marathi - speaking people are indebted to Karnataka and Tamilnadu. Once the sapling was planted it blossomed forth and bore such sweet and juicy fruits like Jnanadev, Tukaram, Ramdas and others that their devotional poetry has become a permanent solace to the struggling humanity, a sure guide to the spiritual aspirants and an endless treasure of literary beauty for the discerning.

Pandharpur soon came to be recognised as the centre of Bhakti movement and the meeting place of the North and the South. It is the place where all linguistic and cultural differences coalesce in the sentiment of devotion to god Vitthala. He is the supreme deity of the cult of Varakaris which is essentially a cult of Bhakti based on the traditional Bhagavata dharma. Though it originated in Karnataka, its home soon became Maharashtra and it continued to inspire and nourish the devotional poetry both in Marathi and Kannada. The word Varakari is composed of two constituents, vari, meaning the regular practice of going on a pilgrimage and kari, meaning one who practises it. The Varakari is thus a regular pilgrim to Pandharpur, the seat of god Vitthala, and the centre of the cult. He is supposed to be a strict vegetarian, wear round his neck a rosary of Tulasi beads which is symbolical of his being a devotee of Lord Krishna, the protoype of Vitthala, and devote his life to the singing of His name. He need not, however, sever his connections with his family or abandon professional life, but can carry on his spiritual pilgrimage while being engaged in his worldly occupation. As Deleury says, 'A Varakari is not a monk, but a tertiary'. The cult is open to all and has wide popular appeal. But the Varakari movement is not 'a church'. Again in the words of Deleury, 'there is no centralised organisation, no hierarchy, no general councils, no credo, no sacraments'. It is a spiritual movement, or rather a body of spiritual groups gathered round saints belonging to Pandharpur. It is supposed to be founded by Pundalika, the first devotee of god Vitthala. The glorifying cry 'Pundalikavarada Hari-Vitthala' of the Varakaris, meaning 'Oh Hari Vitthala, the giver of a boon to Pundalika', points to the origin of this cult. Devotional group-singing is a distinguishing mark of this cult probably borrowed from the South. This cult is yet another instance of democratised Bhakti. The temple of god Vitthala in Pandharpur was founded in the year 1189 and enlarged during the years 1273 and 1277 as can be seen from two inscriptions of the same years respectively. The first is inscribed on the foundation stone of the temple indicating that a small group of devotees of god Vitthala came together to erect a temple in his name, while the second gives a list of the donors from all over the South and belonging to different strata of the society who came forth with their donations for the extensions and the renovations of the temple. Jnanadev and Namadev, were the central figures round whom gathered a group of saints coming from different places and different vocations. The group included poet-saints like Changadev, the yogi turned a saint, Parisa Bhagavat, a Vaishnava Brahmin, Visoba, a staunch Shaivaite, Gora, the potter, Savata, the gardener, Narahari, the goldsmith, Sena, the barber, Joga, the oilman, Chokha Mela, the pariah, Jani, the maid —servant, Naga, the banker turned a beggar, and Kanhupatra, the daughter of a dancing girl. It was a kind of spiritual democracy working with Pandharpur as its centre. The practice of going on a vari to it was much older and these saints headed by Jnanadeva and Namadev added spiritual life to it. As Vaudeville observes, 'It is this conception of Pandharpur as the meeting place of all saints which gives to that holy city and to the great pilgrimage its unique character. The mass of the Varakaris who trudge the long road to Pandharpur, represents all the castes of Maharashtra, especially the low castes. Even if they were Shiva by birth or tradition, all have somehow become Vaishnavas in so far as they have recognised Vitthala, the beloved of all saints, as their 'maya-bapa', or father and mother (in one), and Pandharpur itself as their maher, the longed maternal house of the bride, the one and the only home of all saints.' It is here at Pandharpur that the seed of devotion germinated and developed at the hands of saints like Jnanadev and Namadev and Tukaram.

The abhangas of Jnanadev are equally rich in poetry and in spirituality. In one of his virahinis he speaks of soul pining to meet her lover, God: 'The cloud is sounding and the wind is ringing. The moon and the champak tree have lost their soothing power. The sandal - paste serves only to torment the body. The bed of flowers, they say, has a

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cooling effect, Yet it is burning me like cinders of fire. The kokilas are proverbially supposed to sing sweet tunes; But in my case, they are only augmenting the pangs of separation. And as I look in the mirror, I am unable to see my face. To such a plight has God reduced me.

Jnanadev's *Haripatha* contains in a nutshell the very core of his teaching and as such forms a part of the Varakari liturgy. 'Invoke the Name of Hari, the merit (so acquired) who can measure?' is the refrain of the *Haripatha* which succinctly brings out the value of the Divine Name, the singing and remembrance of which the Vaishnava saints preached. The foundation of the Bhakti cult was thus laid by Jnanadev on which was raised the superstructure by those who followed him. Namadev in particular, who was his contemporary, democratised Bhakti by means of performing Kirtanas and bringing round him a galaxy of saints from different levels of the society. His own abhangas contain his pining for God, his insistence on chanting the Divine Name, his reflections on matters social and religious and his spiritual experience. His popularity in the Varakari sect is next only to that of Tukaram. His famous Arati of god Panduranga (Vittala), 'Yuge atthavisa vitevari ubha', has become immortal and is sung in almost every house in Maharashtra. After the death of Jnanadev, Namadev, went and lived in Punjab for about twenty years spreading the cult of Bhakti and giving rise to the chain of north Indian poet-saints headed by Ramanand and Kabir. His songs composed in a dialect which is a mixture of Hindi and Punjabi were later incorporated in the *Guru Grantha-Saheb*. Among the saints who gathered round Namadeva special mention has to be made of Chokha Mela ever conscious of his traditional untouchability, but never allowed it to come in the way of his spiritual life. This is how he lays bare his heart before God: 'A sugarcane may be crooked, and yet its juice is not crooked. A bow may be curved, and yet the arrow is not. A river may have windings, and yet its water is even. So also, Chokha may be a pariah, but his heart is pure'. If Chokha was a mahar, Jani was a maid-servant in the family of Namadev. But she too was enraptured with the atmosphere of Bhakti that prevailed in Pandharpur. This is how she invokes god Vitthala calling him 'Mother'.

'Come, come, oh Vithabai, my mother of Pandhari. The rivers Bhima and Chandrabhaga are the very Ganges flowing at your feet. Come along with them and dance on my pedestal. Says Jani of Nami, my beatification is in you.'

With Namadev and his group we come to the end of the early Varakari poet-saints who together formed a spiritual democracy that recognised no distinctions of caste, creed or sex. W.B. Patwardhan says in his Wilson Philological Lectures, 'The gates of the Bhakti school were ever open. Whoever entered was hailed as a brother, nay more, was honoured as a saint. All were santas (saints) that gathered round and under the Garudataka, the flag with an eagle blazoned on it, with talas or cymbals in hand and the name of Vitthala on the tongue. The very atmosphere was sacred and holy. The breath of Heaven played freely and all were equal there. For five successive centuries Maharashtra was the abode of that noblest and truest of all democracies, the Democracy of the Bhakti school.'

Soon after the death of Jnanadev, Maharashtra went under the rule of the Muslim. The period that followed the age of Jnanadev is known as the era of darkness. It showed some signs of life till 1350, the year of Namadev's death, after which for many years no literary work worth the name comes to hand till we reach the age of Ekanath, which begins with Narasimha Sarasvati (c. 1378-1458), the founder of the cult of god Dattatreya. It is likely that this cult arose as a reaction against the activity of the Sufis who were systematically encroaching upon the traditional religion of Maharasthra. The cult of god Dattatreya shows a peculiar blend of Hinduism and Islam in its presentation of the life of Sripada Srivallabha (c. 1323-1353) who is at once its first historical figure and the first avatara of Dattatreya. His life-story is narrated in the *Gurucharitra*. The next incarnation of Dattatreya is Narasimha Sarasvati, the guru as he is called, who forms the central figure in the history of this cult. His life-mission was to awaken the people to the disastrous condition to which they were reduced under the Muslim rule and make them conscious of their duty towards the society. Narasimha Sarasvati was in a way the forerunner of Ramadas, the great active mystic of the next century. No writings of Narasimha Sarasvati are extent, but he became the central theme of the *Gurucharitra*, the basic religious book of his cult. Written in about 1538 by Sarasvati Gangadhara, it is a voluminous work devoted mainly to the miraculous life-account of Narasimha Sarasvati and forms a kind of sacred mantra which gives it a piety all its own. The *Gurucharitra* occupies an important place in the religious life of Maharasthra, even today, and is almost held in awe and read devoutly by the common man in the faith that it is a great healer of ailments, both physical and spiritual. It enjoys the same popularity with the theistic masses as a work like *Jnaneshvari* among the followers of the cult of Pandharpur. Though rather low in the scale of literary beauty, it established a foundation for abler writers like Ekanath to develop upon and enrich with their outstanding works.

Ekanath (1533-1599) owes much to his great grandfather, Bhanudas (1448-1513) and his guru, Janardan. The first is a prominent figure in the history of the cult of Pandharpur, for he is supposed to have brought back the idol of god Vitthala from Hampi where it was removed by Krishnaraya, then the ruling prince of Vijayanagar, who probably took it to protect it from the iconoclast Muslims. This event was of historic importance as with it begins the third epoch of the cult of Bhakti culminating in the

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poetico-mystical career of Ekanath. The second influence on him was that of his guru, Janardan who represents a typical combination of Hinduism and Sufism, being himself a devotee of god Dattatreya. Ekanath thus stands on the confluence of three different currents, namely those of Datta, Vitthala and the Sufis, all merging in his mystical writings. Ekanath was so devoted to his spiritual teacher that he entwined his own name with that of his guru and wrote always under the joint pen - name 'Eka - Janardana' meaning the Eka of Janardan. It was also at his guru's instance that he took to writing. His first work is the *Chatushloki Bhagavata*. It is based on the four verses from No. 32 onwards in the ninth chapter of the second skandha of the original *Bhagavata* in Sanskrit. It proved to be the nucleus of a major work which came to be known as the *Ekanathi Bhagavata*. It is his commentary in Marathi on the 11th skandha of the original and forms a part of the 'prasthanatrayi' of the Varakari cult, the other two being the *Jnaneshvari* and the *Gatha* of Tukaram. It was opposed to by the orthodoxy of Paithan, the then cultural centre of Maharashtra, because it was in Marathi, the language which was disqualified according to the pundits for any religious or philosophical subject. But Ekanath successfully met the challenge and produced a work which is next only to the great *Jnaneshvari*. He wrote also on the *Ramayana* looking at it from the socio-political view and symbolising Rama as the redeemer of the people from the tyranny of the foreign rule. But the fame of Ekanath as a poet-saint is due mainly to his 'Bharudas' which reflect both his social and religious consciousness. They are shorter poems, similar to folk-songs, with a double meaning, one secular and the other spiritual. Their themes vary from the snake to the ghost and from the mahar to the Turk, and every piece is at once realistic and romantic retaining everywhere its innate spirituality. They present a grotesque and queer world where the poet dramatises now a village astrologer, then a bard and yet again a watchman mahar who comes in the early hours of the morning calling aloud: Awake, ye men! How is it that you are still asleep? Awake, approach the Master, and free yourself from the cycle of births and deaths.'

Here is Ekanath's famous bharuda 'Rodaga', meaning the baked dough, which a married woman offers to the goddess Bhavani in order to get herself freed from her in - laws including her own husband so that she could live alone and devote herself entirely to God. 'Come to my help early and I will offer you a rodaga, oh mother Bhavani.

My father-in-law is away, so let him be finished there. My mother-in-law harasess me too much, so let her die early.

My sister-in-law takes me to task, so make her a widow. Her child grates annoyingly, so let it have itch all over. Then killing my husband I will make an offering of him to you. Says Eka - Janardana, let all these go and let me live alone.' Here the in-laws are the different passions, the husband is ignorance and living alone is the solitude necessary for devotion to God.

Ekanath handed over the torch to Tukaram. Tukaram rose to the new heights of spirituality through his olympian effort and the grace of God which he begged for from time to time. He received his spiritual initiation from one Babaji, who belonged to the Chaitanya tradition, in a dream and in the form of a meditational mantra, Rama - Krishna-Hari, which was after his heart's desire. The poetical initiation came from the poet-saint Namadev who appeared in his dream and asked him to write devotional poetry and, thus, bring his own work to completion. Tukaram accordingly started meditating both on God and on the Muse and produced poetry of such intrinsic value and such a literary and spiritual excellence that it has come to be the pride of the Marathi language. As in his worldy life, so also in his literary career Tukaram had to face petty jealousies and animosities. When he was being highly spoken of by the common people, he incurred the wrath of the more learned led by one Rameshvarabhata who conspired to ruin his literary reputation. They went to the length of throwing the manuscript of his poems into the river Indrayani from where he could rescue it only by the grace of God. The *Gatha*, or the collection of Tukaram's abhangas contains more than 4000 poems. They are the devotional outpourings of his heart, the history of his soul: how he commenced his spiritual life; what difficulties he met on the way; what heart-rendings he had to experience in his lone journey; and how ultimately his efforts were crowned with success in the form of God-realisation. Given below are three abhangas which can be said to be representative of the respectively three stages through which he had to pass before he could attain to Godhead.

The Resolve

The creeper of the Divine Name has spread far and wide, And has attained to flower and fruit.
Be a bird there, oh my mind, if you desire fulfilment.
For the seed has shown its sweetness and you have to reap the gain.
Time is running out every moment, Says Tuka,
And the juicy sweetness might be missed.

Pining

As a young girl going to her father-in-law's house
Wistfully casts her glance at her home,
So it is with me, pining to meet you, oh God.
As a child that has missed its mother,
Or as a fish that is out of water,
So is Tuka restlessly panting for Thee.

Negation

Verily God is dead to me.
Let him be for whomsoever he exists.
I have praised and censured him enough,
And vainly have I spent my life for him.
But now everything is over and Tuka is at rest.

The expression of fulfilment is equally graphic. It is blissful for him to be in the constant company of God who

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deprived him of his privacy.

From high to higher bliss do I go,
As a miser goes from high to higher riches.
All my emotions, says Tuka, have been united in God,
As the waves in the confluence of the Ganga and the ocean.

Granting the influences of Jnanadev, Namdev, Ekanth and Kabir on the poetry of Tukaram which he himself admits, his personality remains all his own. He is a typical illustration of personalistic mysticism. It is better to quote from Ranade for this element in Tukarama. 'Tukaram exhibits all the doubts and disbeliefs, the weaknesses and the sufferings, the anxieties and the uncertainties through which every aspiring soul must pass before he can come into the life of light, spirit and harmony. There is no other instance in the whole galaxy of the Maratha saints, barrig perhaps Namadev, which can be regarded as illustrative of this human element which we find in Tukaram. It is also borne out by the mystical teachings of Tukaram which are valuable because they have come from a full-fledged saint. He had achieved the end of his life and he now lived only for the benefaction of the world. 'To advance Dharma and to destory heresy is my sole business now' says he. Naturally, he has no room for pseudo-saints.

Pebbles will shine only so long as the diamond is not around
Torches will blaze only so long as the sun has not risen.
Men will speak of saints only so long as they have not met Tuka.

With Tukarama and his disciple, Niloba ends the tradition of the Bhakti poets though Ramadas (1608-1681) whose way was different from Tukaram must be mentioned. Both were and remained to the end of their lives preeminently spiritual teachers. But while the first called back the attention of men from irreligion to religion, the other raised upon the foundation of religious faith an edifice of national greatness and integrity. The *Dasabodha*, the major work of Ramadas, compiled during the years 1659 and 1681, contains in a nutshell his worldly and spiritual teachings. It is true that some sections of the *Dasabodha* are devoted to social and even political thought, particularly those addressed to king Shivaji. But when all is said, the fact remains that the core of this and the other works of Ramadas is spiritual. The distinction between Shaiva and Vaishnava was never felt in Maharashtra as it was in the south, and all saints were for that purpose Vaishnavas, meaning poet-saints. Thus, Ramadas, though not belonging to the cult of Pandharpur, is still a poet of devotion and barring the one fact of his activistic philosophy he can certainly fit into the scheme of the Varakari saints. As he himself says, saints appear to be different from one another, but they are all one so far as their mystical experience is concerned. In the words of the Greek thinker, Heracleitos, 'those that are wakeful have one common world", and Ramadas is no exception.

An account of the Bhakti Movement must mention in the end Mahipati (1715-1790), the most prominent and the most profuse biographer of the poet-saints of Maharashtra. Hagiography was almost his profession and his four works, *Bhaktivijaya* (1762), and *Santalilamrita* (1767), *Bhaktalilamrita* (1774) and *Santavijaya* (left incomplete when he died in 1790) contain in all about a hundred biographies of saints. Mahipati was not a saint, but saintly he certainly was and did his best to understand the lives of his saints. At the same time, he was a simple, believing soul not prone to questioning and criticism. Naturally, he could not reach the mark of a true biographer, namely the capacity to discover and present the whole truth and nothing but the truth. But as a hagiographer Mahipati's merit lies elsewhere. It is not for history or scholarship that one reads Mahipati. He is read, and read still, to feel the pulse of his times, to know the religious atmosphere that prevailed then and to underspand the spirit of divinity in the lives of saints. Of course his works have preserved valuable information. But it is not for that that we turn to him. According to his own appraisal, he had become simply the voice of the legend, the flute under the fingures of God. What he gives us is not the lifeless framework of biography but the very core of the lives of saints. Mahipati can thus be called a fitting epilogue to the saga of the Maratha saint-poets.

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S.G.T.

DEVOTIONAL LITERATURE (Nepali) The tradition of Nepali devotional poetry can be conveniently studied under three sub-genres, namely the Krishna devotional tradition, the Ram devotional tradition and the Nirgun devotional tradition.

Indiras has been regarded as the precursor of the Nepali devotional literature. His *Gopikastuti* (1827) was based on the tenth chapter (skandha) of the *Shrimadbhagavata*. In essence it is an eulogy of Krishna as the preserver of the world and protector of the distressed. The sentiment of devotion (bhakti) is unfolded in association with the sentiment of love. The composition exudes sweetness of sentiment and musical melodiousness. Indiras's *Gopiraksha* has recently come to light which contains *Gopikastuti* and several more verses and it appears to be the original complete work.

Vidyaranyakeshari Aryal (1806-1845) who received his education in Varanasi wrote *Yugalgit* based on a skandha of the *Shrimadbhagavata* and his *Draupadistuti*

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was based on the Sabhaparva of the *Mahabharata*, on the episode of the disrobing or Draupadi, to be exact. He is said to have written *Benugit* too but the work is untraceable. His originality is much in evidence in the writing of *Draupadistuti*. Vidyaranyakeshari's poems, as also of Indiras's and Vidyapati's fall in the category of Krishna devotional poems spiced with eroticism.

Vidyapati (b. 1792?) wrote *Gitvani* (1831) which was based on Jayadèva's *Gitagovinda*. The story parts have been given in prose and the emotional and descriptive part in verse. Yogi Ambargir, a contemporary of Vidyapati, had also made a prose translation of the twelfth canto of the *Gitagovinda*. Vidyapati who called himself 'Hinavyakarani' regarded Radha as devotion incarnate or devotion itself and Krishna as the divine and necessary object of devotion.

Vasant Sharma (1803-1890) wrote *Krishnacharitra* (1827) and *Samudralahari* (1844) which are his original devotional works. Vasant who was the forerunner of Bhanubhakta, was more gifted with poetic talent than Indiras, Vidyaranyakeshari or Vidyapati. He is credited with having made efforts that were largely successful to put a stop to the insertion of eroticism in Nepali devotional poems. And whereas all other Nepali poets composed their devotional poems in Sanskritic metres, Vasant made use of the folk metre Sawai in his *Samudralahari* which exhorts the reader to shun this transient world and embrace Narayana.

Virshali Pant (b. 1803) was imbued with Vaishnavism, having stayed for some time at Mathura and Vrindavan. Some believe that really he lived the life of a Vaishnav mendicant at Mathura and was called Mahatma. His *Krishnacharitra* is untraceable. His *Vimalbodhanubhav is* a comprehensive hymn in praise of Vishnu who is Krishna in another form. Virshali's *Saras premavali* consisting of seven hundred and forty-two stanzas depicts the sports and childhood of Krishna.

Yadunath Pokhryal (b.1808 ?) wrote *Krishnacharitra*, a work very remarkable for its poetic excellence.

Patanjali Gajuryal (1823-1887) wrote *Balgopalvani*, *Haribhaktamala* and Jaimini-Bharat. He also wrote Tirthavali, *Matsyendranathko* Katha and *Adhyatma Ramayanko Balun*. He falls in the Vaishnav category of Nepali devotional poets. He worships the lord generally as Vishnu and specifically as Krishna. The forms his devotion assumes are varied and multifarious. His entreaties are expressive of his irrepressible and intense desire to see the Lord. At times he haughtily demands justice, turns sulky and threatening, and at other times criticises the Lord's contradictory ways and actions.

Compared to Krishna devotional tradition the number of prominent mediaeval Nepali poets devoting themselves to propagating Ram devotional literature was indeed few. Yet the influence they exercised on Nepali literature is immense. So much so that the writting of Ram literature has vigorously continued upto the present times.

Raghunath Pokhryal (1811-1861) is believed to have translated in verse the Ayodhyakanda, Balkanda and Sundarkanda of the *Adhyatma Ramayana* but only the last one is extant. After the death of his wife in 1858, he went to Varanasi where he translated the Sundarkand and where he breathed his last. The translation, not deviating in the least from the original, and though rugged in form, nevertheless has a strange beauty and sweetness of its own.

Bhanubhakta Acharya (1814-1869) wrote his *Ramayana* based on the *Adhyatma Ramayana*. *Prashnottar* which was a translation of Shankaracharya's catechistic *Maniratnamala*, and *Bhaktamala*,is an original work and a jewel of devotional poetry. Bhanubhakta's Ram is Hari, the lord of the three worlds, yet very human in his earthly incarnation. His *Prashnottar* inculcates renunciation and religious wisdom. His *Bhaktamala* strings in unison the feelings of repentance and devotion of a mortal soul.

The Josmani religious sect inducted the Nirguna (attributeless God) concept in Nepali devotional poetry. From Dhirjaydil Das to Gyandil Das a succession of some nineteen Josmani santas (saints) have composed a vast corpus of *bhajas* (devotionel poems), but the bulk of them is in *Sadhukkadi* language. Sant Gyandie Das (1821-1883) stands out prominently among them. His *Udavlahari* (1934) in Nepali passes on the worship of nirguna Brahma. He sees human life as principally leavened with nothing but the water (nirgun) of Brahma'.

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B.R.

DEVOTIONAL LITERATURE (Oriya). Dividing line between the Bhakti and the Devotional literature is very thin indeed. Both are encompassed within the category of religious literature. While in the Bhakti literature the inner experience of the poet is subjective and aims at establishing an intimate relationship with a personal God, the devotional literature is aimed at diffusing the cult of a certain sect or denomination. They are more in the nature of liturgics and are apocryphal. Bhajana is an important genre of the medieval Oriya devotional literature, most of which have elements of lyricism. Reciting these Bhajans was an important aspect of the religious practice. Almost all the saint-poets had composed countless Bhajanas in paeons of praise of their adored deities.

Even the tribals like the Mundas, the Santals and the Kolhas have composed Bhajanas in their respective dialects which are sung in their communities on religious

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and other occasions. A Munda poet sings, "Oh, God! lift me to Thy presence/I am a prisoner in the chains of illusion/Rest my soul at Thy lotus-feet redeeming me from the bondage". In the Santali dialect these songs are named Nahanar. One such Nahanar is remarkable for its catholicity, and pours out the soul's agonies, "Oh, God ! I have prayed you in many names—the Allah, the Jesus, the Rama, the Krishna, the Jagannatha. But Thou art deaf to my woes". A Santali Bhajan is devoted to the Mother Goddess Jaher-era. The Kolhas, on the occasion of their tribal festival of the 'Makar-Mela' sing the praise of Dharma Devata in a Bhajana.The Hos also sing in praise of Marang-Bura, the great God.

Among the tribal poets the name of Bhima Bhoi who belonged to the later part of the 19th century stands out in undiminished brilliance. He was an apostle of the Mahima-Dharma, which has elements of early Buddhism. He was born in Rairakhole, in Sambalpur District, in western Orissa in a Kandha family. Relying on the poet's reference regarding himself, in the poem 'Stuti-Chintamoni', some are led to believe that he was blind since his birth. He composed countless Bhajanas in Oriya, some of which had high literary merit. His devotional poems celebrated the supremacy of no particular deity but the praise of Alekh, the Great Void, or the Niranjan, one without shape.

The beginning of devotional literature in Oriya may be traced as far back as the sacred literature of the Buddhist mendicants of the Sahajayana-Buddhism, commonly known as the Charyapadas. These compositions were lyrical in style and were meant for recital by the Sahajiya mendicants. The dates of composition of the Charyapadas have been placed between the 8th and the 12th Centuries A.D. and it is reckoned that about seventy-six Sidhacharyas or apostles composed these Charyapadas. Some of these, according to scholars, like Haraprasad Sastri, Binoytosh Bhattacharya and Nagendranath Basu, belonged to Orissa and their compositions bear distinct resemblances to proto-Oriya. They mainly lay down the philosophical and practical system of the esoteric cult of the Sahajiya Buddhists.

Another cult-growth, the Natha-Sidhas of the Natha-cult, founded by Gorakhanath, were not as prolific as the Buddhist Sahajiyas in their literary output. Only six Bhajanas ascribed to Gorakhanath, have so far been discovered by scholars in Oriya. These Bhajanas expound the theory of Pinda-Brahmandabad, microcosm in the macrocosm, and practice of Yoga. But the authorship of these Bhajanas by Gorakhanath is also in doubt.

Sarala Das, the great epic poet of the 15th century hailed as the ealiest Oriya poet (the Adikavi), composed massive epics, like the *Mahabharata*, the *Bichitra-Ramayana* and the *Chandi-Purana*. Short pieces of Bhajanas can be found inserted in these epics. These were principally devoted to Jagannath and Goddess Sarala, whose devotee the poet was, and they exhibit devotional emotions in popular, colloquial language.

The post-Sarala sainit-poets, such as, Achyutananda, Balarama, Jagannatha, Ananta and Yasovanta, popularly known as the 'Panch-Sakhas' (Five Friends) were prolific poets. They were Sunyavadis or the Voidists. According to them, the Supreme God is Nirakar or the Void, who can be realised through austere Yogic practices based on knowledge. The Bhajanas composed by Achyutananda expounded the Yogic practices, which were obviously not meant for the lay public. The Bhajanas of Achyutananda and the other poets of the 'Pancha Sakha' group employed esoteric images, which could only be understood by the initiates. In the Bhajanas or the devotional songs composed by them, the imagery of a broken boat was employed to suggest the human body. Similarly milching cow, unbaked earthen pot and the talking bird were other images that were employed for the mind. Guruvada or the cult of the Mentor was another aspect of the devotional songs composed by these poets. Without the guidance of the Guru or the Mentor there can be neither salvation nor success in the Sadhana, the acolytes were constantly reminded in these songs. Hadu Dasa is another poet of this School, whose devotional songs celebrated the Void or the Nirakar. He belonged to the late 19th century.

The last eighteen years of Sri Chaitanya were spent at Puri, in Orissa. His long sojourn gave a new orientation to the prevalent religious cult, philosophy and practice of the Pancha Sakhas.Though the Pancha Sakhas put emphasis on pure devotion, the real basis of their secret cult was Yoga and Mantra. Various symbolic images of Yoga and the Mantra can be noticed even in their devotional songs. But Sri Chaitanya, though in the beginning he was rejected by the savants and scholars of Orissa, ultimately conquered them and preached the doctrine of pure devotion or Prema Bhakti. The eternal dalliance of Radha and Krishna was the theme of the devotional songs or Bhajans, composed by the poets of the Prema Bhakti School. From aesthetic and literary points of view, the Bhajans composed by the poets professing Prema Bhakti, were generally superior to the Bhajans composed by the Nirgunavadis or by the poets influenced by the Pancha Sakhas. Even the Pancha Sakha poets themselves had composed Bhajanas addressed to Sri Krishna. Among these poets, Balarama Das, Jagannatha Das as well as King Prataprudra deserve mention. Among the Prema Bhakti poets one may mention Sadananda Kavisurya Brahma, Kavisurya Baladeva, Banamali Das, Raghu Arakhita, Gopalkrishna, Gourcharana and Bhakta charana, etc., who generally enriched this genre of medieval Oriya devotional literature.

Bhajanas were also composed for sectarian deities like Shiva, Sarada, Durga, Danteswari, Chamunda, and Bhubaneshwari etc. But the largest number of Bhajanas were addressed to Jagannatha. Such Bhajanas of Banama-

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li (18th century), and the Muslim saint-poet Salabeg (17th century), are hailed as classics in Oriya literature. It would be no exaggeration to say that but for Lord Jagannatha, the devotional and spiritual literature in Oriya would not have been as rich as it is today. Jagannath has inspired and put his mark on the spiritual and devotional literature in Orissa, through the centuries.

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Sur.M

DEVOTIONAL LITERATURE (Punjabi). Bhakti poetry abounds in Punjabi Literature. It was not only produced in abundance during the Bhakti movement, but also in the later periods. For ages, Punjab had been the gateway to India. The invaders entered the Indian territory from north-west and with every new incoming horde, the holocaust was first experienced in the Punjab territory. The people had to bear the brunt for the first time with every conquest. They had always to remain alert and ready for any sacrifice. Whereas the ministrels sang of the war feats of the Punjabis, the all-round destruction and violence at brief intervels made them seek the refuge of the Almighty Lord. The impact of the Muslim conquest and Bhakti movement were felt throughout India. Many saints appeared on the scene, who voiced their sentiments in their respective languages and dialects.

Since Punjab has remained a battle-field for the incoming new foreign hordes, the earliest experiments in Punjabi mystic verse could not be saved. There has, of course, been a literary tradition among the Yogis. Guru Gorakhnath, Charpatnath and others had composed their devotional hymns earlier in the language of the transitional period, bordering on western Apabhramsa and also the newly-evolved vocabulary of their respective areas. Baba Farid (1173-1266) can be said to be the first poet of Punjabi in the newly evolved vernacular and also the first litterateur composing devotional poems and couplets. There must have been more attempts at devotional poetry after Baba Farid, in the 14th and 15th centuries, but because of the peculiar geographical situation in the Punjab nothing has come down to us.

The Bhakti movement in the Punjab was essentially the Sikh movement, which began with Guru Nanak (1469-1539) and its culmination reached with Guru Gobind Singh (1966-1708), the tenth and the last Sikh Guru. The Bhakti poetry was composed by the seven Sikh Gurus, i.e., the first, second, third, fourth, fifth, ninth and tenth Gurus. Whereas the poetry of the six Gurus (from the first to the ninth) is found in the *Adi Granth,* the poetry of the tenth Guru was compiled in the *Dasam Granth.* The tenth Guru mainly composed his poems in Braj Bhasha. The poetry of the ninth Guru is written mainly in western Hindi. The first five Gurus composed their poems and hymns mainly in Punjabi. A few poems of the first and the fifth Guru are in Western Hindi, whereas the *Adi Granth* is a "treasury of old Hindi dialects". It is a vast ocean of Bhakti poetry compiled and edited by Guru Arjan Dev, the fifth Sikh Guru in 1604. The hymns of the ninth Guru were added later on by the tenth Guru. In the *Adi Granth* besides the poetry of the Sikh Gurus, the verses of Jayadeva (12th century) of Bengal, Shiekh Farid (13th century) of the Punjab, Namdev and Trilochan (14th century) of Maharashtra, Ramanand, Kabir, Ravidas, Sain and Pips (15th century) of U.P., along with those of a few other saints and devotees (Dhanna, Sadhna, Bhikhan, Surdas, Sundar) and some bards are included.

The Gurus and saints adopted the folk metres and folk tunes for their compositions. The imagery in their poetry is derived from both indoor and outdoor life. There is depiction of the social and religious degeneration. There is also the mention of religious rituals and practices, which were prevalent in the country. The Sikh Gurus and saints sing in the same strain. The ethical greatness is considered the basis for the spiritual greatness. There is a great emphasis on practising godly attributes in life. In order to develop character, there is necessity of a living teacher or a Guru, who can serve as a model for moral and spiritual development. It is only through him that a seeker following the path of Bhakti attains salvation and ultimately merges in the Lord.

Besides the Punjabi poets in the *Adi Granth,* an important Bhakti poet of the period, is Bhai Gurdas, who in his 'Vars' has given the crux of the philosophy and religion of the Sikh Gurus, richly embellished with diverse imagery. Another poet of note was Jalhan, who has used the rural idiom in his verses. The impact of the Bhakti poetry of the Sikh Gurus continued till the end of the 18th century. The Sufi poet Shah Husain was the contemporary of Guru Arjan Dev. Another prominent Sufi poet was Bhule Shah who wrote his Kafis in the first half of the 18th century. The poetry of these Sufi poets may also be regarded as Bhakti poetry. They wrote their Bhakti songs in chaste Punjabi with imagery adopted from the Punjabi life.

Immediately after the passing away of Guru Nanak, the 'Janamsakhi' tradition began in Punjabi prose. Various versions of Janamaskhis appeared in the course of time. *Puratan janamsakhi, Janamsakhi, Bhai Bala, Sachkhand Pothi of Meharvan Gyan Ratnavali* (said to be written by Bhai Mani Singh) are some of the important contributions in this respect. In the field of prose, besides Janamsakhis we have 'Sakhis', Goshtas', 'Tikas', 'Parmarths', 'Sukhan', 'Bachan', 'Masle', 'Saar' the different genres of devotional Punjabi prose. The scribes prepared numerous copies of each of these genres and were read by the faithful with love and devotion. The Punjabi translations of Hindu devotional writings were prepared in

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poetry as well as prose. They included *Upanishads, Yoga-vashishta, Bhagavad gita, Bhagavata purana*, etc., Some Mahatmyas on the *Gita* were also written. Whereas the Sikh tradition provides us with Nirguna School of Punjabi poetry, the Hindu tradition provided the inspiration for the Saguna School of Punjabi poetry. The specimens are available in Ram Kavya and Krishna Kavya. Various hermitages of Sufis, saints and ascetics of different faiths are responsible for the creation of devotional literature in Punjabi.

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S.S.K.

DEVOTIONAL LITERATURE (Rajasthani). The devotional literature of Rajasthan is voluminous and full of variety. It is mainly the creation of saint-poets falling under various categories: poets writing in the Charan style, founders of various religious sects and other poets in their tradition, poet not belonging to particular sects, the Jains, and several known-unknown poets popular in folk tradition.

Almost all the poets writing in the Charan style have written works devoted to the concrete (Sagun) as well as the formless (Nirgun) divinity. This feature is common to almost all of them. According to them, the abstract or formless Brahma (divinity) assumes form and becomes concrete for a variety of reasons and also that there is no essential difference between the two. In such of the devotional works compositions devoted to Rama and Krishna constitute the largest group. In the concerned narratives prominence has been given to two aspects of these Avatars—one that of a hero and the other of a rascuer of devotees. It is to be noted that the narrative poems relating to Krishna, do not deal with the Radha-Krishna or the Gopi-Krishna theme, but describe the Rukmini-Krishna episode or those of the child Krishna subduing the Kaliya Nag, the object of the poet being to depict him as a hero and a rescuer of devotees. Next to these, we can, place those narratives which describe the event of Bhakta Prahlada and 'Gaja-graha' (capture of an elephant by a crocodile). Compositions relating to lord Shiva are comparatively small in number and they mainly deal with his marriages with Sati and Parvati.

Another class worth mentioning under this category consists of works where the absolute divinity has been described in adulatory verses. Isardas Barhat's *Hariras* stands out as the most prominent work, widely talked about and influential of this category. This is evident from the fact that many later poets, deeply impressed by the book, have composed their works on the same pattern. A number of such adultory compositions have come to light.

The devotees and saints who have written in this style have given prominence to 'Dashavtara' (The ten incarnations) comprising the matsya, Kurma, Varaha, Narsinha, Parashuram, Rama, Krishna, Buddha and Kalki. The Buddha mentioned in this context is not the one who founded Buddhism but the other Buddha who killed the demon 'Gayasura' in the 'Dwapar' era. Story verses written in praise of 'Dashavatara' are numerous. Among the narratives Kalyandas Rav's *Gunagovinda* (1643.) is an excellent composition.

The Charanas are mainly worshippers of 'Shakti' and they treat themselves as born of her. They also believe that eighty four specific incarnations of the goddess—'Shakti or Devi' have taken place in their community. Avadji, Mahmayji, Chaleraiji, Karniji etc. are some of the prominent names. Because of this belief, almost every charan poet has instinctively tried his/her hand be it even a small devotional prayer on any aspect of the many incarnations of the goddess. The *Durga-saptashati* appearing in the *Markandeya-Purana* generally forms the basis-narratives relating to 'Shakti. Some of the leading works dealing with the 'Dashavatara' theme in its variety also include the narrative poems concerned with specific subjects. Narrative poems dealing with the life of Rama are: Karman Mahtri's *Sitaharan* (1469.); Mehoji's (1483-1544) *Ramayana;* Sanya Jhula's (1523-1623) *Angad Vishti;* Madhodas Dadhvadia's (1553-1621) *Ramarasoan;* Parshuram Devacharya's (1557-1657) *Raghunath Charit;* Surjanji Puniya's (1583-1691) *Rama Rasaw;* Mahesdas Rav's (1644-1698) *Raghunath Charit Navras Veli* (incomplete); Muhta Raghunath's *Raghu Rasaw* (1668). Kaviya Karnidan's (1750-1840) *Ramcharitra* or *Ramayana* appearing in his work *Surajprakash;* Barhath; Narharidas Sanvlot's *Gunaram Var Nisani;* Sindhyach Budhasingh's (1829-1901) *Ramcharit* forming part of his poem *Devicharit* written in Pingal.

Besides these, the prosodical works have also adopted the story of Rama for the purpose of illustrating the metres. Prominent among such works are: *Pingal Shiromani* (compiled during the later half of the 17th century) which is believed to have been authored by Hararaj, the then heir apparent of Jaisalmer. Scholars offering different opinions on the subject, however, treat Kushalabh, the tutor of the prince in the art of poetry as its real author.

Raghunath Rupak Giantro by Manchha Kavi (1770-1833) and *Raghuvar Jas Prakash* (1824.) by Radha Krishna (second) deal with the marriage of Shiva with Sati in the form of prayers. Narrative poetry dealing with the marriage of Krishna with Rukmini are *Rukmani Mangal* alias *Harjiro Vyavalo* (1493-1500.) by Padam Bhagat; *Veli Krishan Rukmani ri* by Rathod Prithviraj (1549-1600.) It is an erotic poem culminating in devotion; Other

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such poems are: *Rukmani Haran* by Sanyashata, *Rukmani Haran* (1643-1670 approx) by Vithaldas: *Gun Vijai Vysh* (1718) by Barthath Muraridan; *Kisan Vyanvalo* by Rustamji (d.1718.) *Rukmani Mangal* by Ramlala (1718-1793).

Works relating to the marriage of Lord Shiva with 'Sati' and 'Parvati' including those in the form of prayers are Kisno's (16th century, later half) *Mahadev Parvati ri Beli;* Kesodas Gadan's *Chhand Mahadevji ro;* Adidan Gaden's (17th century, later half) *Shri Bhavani Shankar ro gun Shivopuran* (incomplete); Gordbanji Sinawa's (18th century) *Gaur-Vyanvalo.*

Narrative works about Bhakta Prahalad and Nisinhavtar are Kesauji Godara's (1573-1679) *Prahalad Charit:* Dudoji's (d. 1673) *Prahalad Puranga;* Harchand ji Dhukia's (1718-1803) *Laghu Hari Prahlad Charit:* Udoji Ading's (1761-1876) *Prahaladcharit;* Jangopal Rahori's *Prahalad Charitra.*

Poems composed in the praise of the merits and exploits of 'Hari (God), and describing the 'Dasavatar: are Barhath Isardas's (1538-1618) *Hari Rasa;* Jayasinh's (16th century) *Hari Rasu;* Surjanji Puniya's *Katha Hariguna* Kalyandas Rav's *Gunagovind* (1643); Pirdan Lala's (18th century, later half) *Narayan Noh Parmeshwar Puran,* Udoji Ading's *Vishnu Charit* and so on.

Poems relating to the incident of Gajagraha (capture of an elephant by a crocodile) are-Madjaudas Dadhvadia's *Nisani Gajayokh;* Surjani Puniya *Katha Gajamokh;* Maharaja Ajit Sinh's (1678-1724) *Gajauddhhar Granth.*

Poems about 'Shakti' (Durga) include Shridhar Vyas's *Saptashati ra Chhand* (1400 A D. approx). Kushal labh's (1523-1600) *Durga Sattasi:* Isardas Barhath's *Guna Deviyana:* Pirdan Lala's *Hinglej Rasau;* Maharaja Ajitsinh's (1678-1724) *Durga Saptashati,* Jati Jaichand's *Mataji ri vachanika* (1719 A.D.) Barhath Kriparam's (1743-1833) *Kavitt Chaleyrai, Chalaknechi;* Sindhayach Budhsingh's *Devi Charit,* Sankardan Samaur's (1824-1878) *Sagatisujas;* Hinuglajdan Kaviya's (1861-1948) *Durgabahattari* and *Mehai Mahima* (relating to Rav Jaitsa and Bhagvati Karniji) and numerous other works. Works dealing with 'Nirgunabhakti' (devotion to the formless divinity) are Barahath Asoji's (1493-1593) *Guna Niranjan Pran;* Kesodas Gadan's (1553-1653) *Nisani Vivek Var,*Pirdan Lala's *Alakh Aradh, Ajapajap,* etc.

Some of the saint poets who were the authors of miscellaneous works relating to spirituality and devotion, and knowledge etc are Tejoji Charan (1423-1518), Kanhoji Barhath (1443-1523); Udoji Naina (1448-1536) Alluji Kaviya (1463-1563) Chundoji Dadhavadia (period of literary work (1563-1568) Prithviraj Rathod, Kesarisingh Jaitavat (1650-1750) Opo Adho (1752-1843) and numerous others.

A number of sects were founded by the saints in Rajasthan during the period from 15th to 17th century. beginning with Jambhoji (1451-1536) and ending with Latgiri (approx, 1810 to 1870/1875). There has been almost a tradition in Hindi literature to describe the 'Nirgun' devotees as saints and their literature 'Sant Sahitya'. But, most of the saints who have written in Rajasthani, while treating the formless as the supreme object of devotion express faith in the Avatars, especially the 'Dashavatar' (ten Avatars), simultaneously rejecting the idea of idol-worship. Haridas Niranjani (1455-1543) of course is an exception; though he does not believe in Avatars,, he does not condemn the temples of worship. In fact, Dadu Dayal (1543-1603) has desired devotion in place of liberation as the ultimate end to be attained. The saints have full faith in the sacred texts also. Thus, there is a strange harmony in the theories of abstract power and the devotional aspect of the concrete form. It may thus be called Sagunonumkh-Nirgun Bhakti Kavya, that is, devotional literature of the abstract divinity heading towards the concrete one. Thus as laid down in the 'Bhagavat' faith, the theories of the concrete and the abstract forms are not contradictory to each other; it is worth mentioning that the poetry of the later saints of different sects is profoundly resonant with notes of devotion to the concrete. Because of their faith in the Avatars, the poets of the saint tradition, besides expressing their self experience, found another wide field for the description of the various manifestations of the supreme god and their merits and deeds, in the 'lilagan'. Nevertheless, the literary creation of each saint poet has its own distinctive importance, based on the individual's levels of 'Sadhana' -religious practice, emotions, ideals and faith. It may thus be concluded that the devotional literature takes within its sweep all the sayings of both the devotees of the Form as well as of the saints singing of the Formless.

It is worth mentioning that almost all the saints make statements implying yoga. Their faith in Yoga, respect for the Naths such as Gorakhnath, Jalandharnath and others, and use of the technical terminology of 'Yoga' may be easily judged from their writings. Laladas (1540-1648) is an exception to this in the sense that he describes Yoga as an evil and has expressed his deep faith in devotion and knowledge. Despite their faith in Yoga the keynote of their creation is devotion. Devotion is a matter of emotion, while yoga is that of spiritual endeavour. The saints attach greater importance to emotions than to spiritual endeavours, and the former consists in remembering God, which is easy to practice for everybody at every place and, all times.

The Rasik sect of the devotees of Rama: Ramanandji (1299-1410) was the first preceptor of Ramabhakti (devotion to Rama) in Northern India. His disciple was Anant Das and one of the latter's disciples, named Krishnadas Payhari, established a seat of the Ramanandi sect at Galta near Jaipur. Krishnadas had two principal disciples Kilhadas and Agradas. Kilhadas succeeded Krishnadas as the head of the Galta seat and his branch came to be known as the 'Tapasa branch'. The literature of this branch is mostly

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to be found in Brajabhasha. Agradas, the other disciple of Krishnadas, established his seat at Revasa, near Sikar and introduced the lyrical element and the aesthetic sense of emotion in Ramabhakti. His sect came to be known as the Rasika sect and, in course of time, spread widely over Ayodhya, Janakpur and Chitrakut, the places associated with Sita and Rama, the divine couple. This section could not enjoy any particularly large following in Rajasthan because of the fact that the people of Rajasthan believed more in the heroic, idealistic and rescuer aspects of Rama. Names of Kriparam (18th century), Rupadevi (work-*Ramaras*, 1864), etc. deserve mention in this tradition. In this context, the name of Anantdas (disciple of Ramanand) is worth mentioning for one more reason. To his line of disciples belonged the Acharya (preceptors) who founded the Gudad sect and the four 'Ramasnehi' sects (Raina, Shahpura, Sinhathal or Sinthal, and Khedapa) that emerged in Rajasthan in the 18th century.

The number of saints not belonging to any particular sect is also very large. Popaji (1383-1453) is said to be a direct disciple of Ramanandji, but his literature handed down to us gives no such indication. In various manuscript copies, about 25 of his padas and 13 of 'Sakhis (Dohas-stanzas of two lines), are available. The themes of his compositions are-Ramabhakti (devotion to Rama) in the tradition of worship of the Formless, and the glory of Lord Vishnu. The compositions are marked with spontaneity and simplicity of expression. The compositions of Kazi Mahmood (15th century) containing devotional emotions and spiritual warnings, are extremely popular and have become famous. About 45 such 'Padas' are available. It is difficult to find elsewhere the sweetness of diction, the purity of emotions, the concentration of feelings and the simplicity that one finds in the compositions. Mirabai (1498-1597) is a household name in India. Several collections of the songs that go under her name have been published. The number of such songs has reached the figure of about 2,000, but all of these are not her creation. Out of these, about 250 or 300 songs should be hers. There is no composition of Mira, other than these. As these songs have become popular and have been mostly transmitted orally, the language of the original compositions and at palaces even the substance of the sentiments expressed therein have undergone changes. Miran has given expression to the deepest emotions of her heart, in a form that is most natural and in a manner that exhibits the utmost simplicity and spontaneity. Here is the poetry of self surrender. That, in fact, is the most distinctive characteristic. She is a poetess belonging to the tradition of devotees of Krishna. The poetic compositions of the saint Mavji (1714-1744), are famous under the title of 'Chaupada' which deal with the themes of devotion, knowledge, ethics, didactic teaching, etc. Din Darvesh (1753-1833), besides writing miscellaneous compositions and songs, is famous for the works-*Dinparkash, Granth Adalanand, Paramarth Prasang, Chitavansar, Isar Astut, Raj Chetavani, Bharamtod, Kakka Battisi, Gaggad Nisani*, etc. We find in these works an impressive treatment, in simple language, of themes such as spirituality, devotion, knowledge, non attachment, futility of caste distinctions, and self-realisation. Gavari (1758-1808) is treated as Miran, reborn. About 600 'Padas' are stated to have been composed by her, containing themes of the glory of the lord (Vishnu), knowledge, devotion, non-attachment. Besides these Saints Gyaniji (15th century) Gadder (16th century), Namdev Shri Krishnadas (19th century), etc. are some other poets who have enriched the literary heritage of the saints.

Jain devotional literature is important from both the points of view of quantity and quality. In its essentials, this poetry is of a category different from the 'Vaishnava' devotional poetry. The devotional poetry of Jains is found in four main forms-1. Biographical or narrative poetry 2. The poetry of festivals, 3. Didactic poetry, and 4. Poetry in praise of God. Its heterogeneous character can also be seen in a number of narrative poems. The objective of this poetry is religious and spiritual, the dominant sentiment there being that of the 'Shanta' (the sentiment of repose and quiet). The stories narrated are taken from various Jain Puranas. It is worth mentioning that the Jain poet never digresses from the mainstream of the story. Directly or indirectly or by implication, the Jain compositions express the message that life should be lived in conformily with the principles expounded in the Jain religion. There has been hardly any Jain poet who has not written devotional poetry in some form or the other.

A great deal of literature of the saints and devotees is available in the oral folk tradition, under the name of several poets, known as well as unknown. These compositions are sung in popular tunes at 'Jagarans (festivals preceded or accompanied by night-long singing of devotional songs) and on many other occasions. Of these, the devotional songs for the formless are known as 'Sabad', while those for the concrete are called 'Bhajan' or 'Harjas'. Several of the compositions are of the mixed variety. This literature has played a significant part in strengthening the feelings of ethical living, self liberation and welfare of the people through sublimation of the mind, and refinement of feelings. It has spread far and wide on account of its truthfulness of the spiritual endeavour, its practicality, simplicity and pleasantness. The thematic scope is also very wide, such as-God, the Being, Maya (the theory that the world is an illusion), the perishability of wordly life, the uselessness of wordly pursuits, non-discrimination, the futility of caste distinctions, Yoga, the life-style of a Sadhu, caution (administered to worldly minded folk), didactic preachings, the

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company of good men, the virtues of Hari (Lord Vishnu) and songs praising his achievements, the importance of guru, (the preceptor), call for awakening of the soul, saint's teachings, principles of morality, etc. 'Sabads' are prevalent under the names of numerous exponents, e.g. Machhandarnath, Gorakhnath, Bharthari Adi Nath, Sadan Kasai, Ramdevji, Roopande, Dharu Meghval, Samrath, Ogad, Ghatamdas Mina, Raghuvardas, Bhainunji Bhati, Ruji Jat, Pragnath, Hariram, Gopisar, Tirlokji Mahajannnn, LLaladas, Dugarpuri Dipuri, Binjdas, Bihari Licchhman Jati, Dhendas, and others. Thus, the 'Bhajans' or 'Harjas' are famous through their exponents like Miranbai, Chandrasakhi, Bakhtavar, Rasikbihari, Surdas, Tulsidas and others.

Besides the above, there are also current among the common people compositions full of devotion, relating to Gogoji, Pabuji, Ramdevji and other deities constituting the 'Panch Pirs' and folk-deities such as Tejoji and others. The main note found in these compositions is the fulfilment of the worldly desires and the satisfaction of mundane longings.

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Hi.M.

DEVOTIONAL LITERATURE (Sanskrit). Devotional lyrics form a major part of Sanskrit literature. The intimate devotion of the poet to his favourite deity, comes out in an emotional outburst and takes different forms praising the beauty and the magnanimous qualities of the deity, expressing the devotee's selfless and complete surrender to him and often requesting him to shower his favour on him, etc. Though Bharata does not include bhakti as an independent rasa, later critics like Vopadeva and Madhusudana Sarasvati have established bhakti as an independent rasa, others consider it as a bhava, where rati (love) is directed towards the deity.

Some of the *Rigvedic* hymns can be considered as early specimens of bhakti, the epics and mahakavyas contain devotional hymns. The *Bhagavata* has bhakti towards Vishnu as the main rasa.

The devotional stotra literature itself is very large. This may be classified under different heads: 1) Pure stotras on deities: The various works ascribed to *Shankaracharya* like the *Saundaryalahari, Shivanandalahari, Vishnubhujangastotra, Swabhujangastotra, Subrahmanyabhujangastotra* (in Bhujangaprayata metre). *Mahimnahstava* by Puspadanta on the greatness of Shiva. *Shyamaladandaka* popularly misascribed to Kalidasa, *Suryashataka* in Sragdhara metre on the sun god by Mayura who was a contemporary of Bana, *Chandishataka* by Bana, *Stotraratna* on Vishnu by Yamunacharya, *Mukundamala* by Kulashekhara, *Krishnakarnamrita* by Lilashuka, and the *Narayaniya* by the scholar poet Narayanabhatta.

2) Namavali like the various Sahasranamastotras on Vishnu, Shiva, Lalita, Ganesha, etc., Astottarashatis (108 names) etc.
3) Stotras on certain aspects of the deity like the *Bhikshatanakavya* of Utpreksh vallabha, *Shripadasaptati* on the feet of the goddess by Narayanabhatta, the *Panchashati* on the glance *(Kataksha),* smile (mandasmita), the feet *(Padaravinda),* and the form of the goddess Kamakshi at Kanchi.
4) Gitaprabandhas (operatic compositions like Jayadeva's *Gitagovinda,* may also be included under devotional stotras): There are a large number of such prabandhas following the Jayadeva on the Lila themes involving Rama, Krishna, Shiva-Parvati and even Jaina-figures.

5) Jaina-stotras like *Kalyanamandira, stotra* by Siddhasena Divakara and Buddhist stotras like Ashvaghosha's *Gandistotragatha* Matricheta's *Shatpanchashatikastotra* and *Lokeshvarashataka* by Vajradatta (9th century) written in Sragdhara metre on Avalokiteshvara.

6) Devotional songs by great composers like Tyagaraja, Svati Tirunal and Purandaradas, and devotees like Sadashiva Brahmendeva.
7) Muktakas (stray verses) on deities, some of which are anonymous.

It may be noted that devotional literature is one of the living branches of Sanskrit literature, in which original poems of devotional fervour and literary merit are composed in a spontaneous manner and recited by the devotees.

K.K.R.

DEVOTIONAL LITERATURE (Sindhi). The Sindhi literature of early peroid (712-1520) mainly consists of ballads and legends depicting valour and romances of local chieftains and characters popular in Sindhi folk literature. It was preserved mostly by the bards and the minstrels through oral tradition and has been recorded only in the

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18th century. However, there are some devotional legends and songs belonging to the early period which later on developed into the main-stream of devotional poetry in Sindhi. In the legends of early period there is only one legend pertaining to the thought-current of Hindu religion namely Amarlal (Immortal Hero) or Uderolal (The Exalted one), who is worshipped by Sindhi Hindus as an incarnation of God 'Varuna' (God of Waters). He was a historical personage born at Nasarpur in 950. Hymns and songs composed in honour of Uderolal are generally known as 'Panjira'. Although the oldest songs in praise of Uderolal represent the Sindhi of early period, yet the tradition of such songs certainly can be traced back to the early period, say, to the 11th century.

The land of Sindh is famous for its large number of saints and holy men. Poetic compositions of Sufi mystics form the major trend in medieval Sindhi literature. However, its seeds were sown in the early period. Sheikh Bahauddin Zakariya (1182-1262) of Multan, Sayid Jalal Surkh Bukhari of Uch Sharif, Sheikh Usman Qulandaer Shahbaz (d. 1272) and Sheikh Hasan Alias Pir Patho (d. 1248) are some of the famous Sufi saints of Sindh and Multan who are worshipped and held in reverence. There are written references to prove that during that period a good number of Sindhi singers used to sing devotional songs in assemblies of 'Sufis', and the Sufi saints themselves used to sing and dance in a state of ecstacy.

During the 14th and the 15th centuries, propagators of the Ismaili Khoja sect came from Iran and visited Multan, Sindh, Kutch and Gujarat regions, Pir Sadaruddin (1290-1409) and Pir Hasan Kabiruddin (1339-1449) composed devotional songs called 'Ginan' which are philosophical as well as didactic in nature. The thought content of these songs is based upon Sufi mysticism and vedanta philosophy. The language 'Ginanas' is a mixed form of Hindi, Multani, Sindhi, Kutchi, and Gujarati.

The medieval Sindhi poetry (1520-1843) is mostly devotional in nature. It shows three major trends (1) Sufi mysticism, (2) Nirguna Bhakti,devotion to Absolute and formless God, and (3) Devotion to Islam. The trend of Saguna Bhakti, devotion to personified God as seen in the worship of Rama or Krishna,is absolutely absent in the medieval Sindhi literature. The major poets of medieval Sindhi poetry representing the above trends are as follows:

(1) Sufi Mysticism: The earliest major sufi poet representing this trend was Qazi Qadan (1465-1551). Seven verses of this poet quoted in a Persian work *Bayan-al-Arfin* (written in 1628) are regarded by critics as seven gems of classical Sindhi poetry which have been proved a model for later Sufi poets. The Sindhi literary world was thrilled to find about one hundred more verses of Qazi Qadan which have been brought into light recently, However, their authenticity has been challenged bysome of the knowledgeable scholars of the subject. Those who contributed significantly to the development of devotional poetry in Sindhi, were Shah Abdul Karim (1537-1622), Lutf Allah Adiri (1611-1679), Shah Inat Allah Rizvi (1625-1713), Shah Abdul Latif (1689-1752) and Abdul Wahab alias Sachal Sarmast (1739-1826). Among Sufi mystic poets of Sindh, Shah Abdul Latif, has gained international fame and his selected verses have been translated into English, German, Hindi, Gujarati and Urdu. The poetry of Shah Abdul Latif is important not only due to its mystic thought, but also due to delineation of contemporary Sindhi culture and society.

(2) Nirguna Bhakti: The poets representing this trend are devoted to Absolute and Formless God. Their poetry, though influenced to some extent, by Sufi mysticism, is greatly inclined to Advaita-Vedanta and Yoga philosophy. Besides, their poetic compositions show clear impact of Natha and Siddha philosophy. The major saint poets belonging to this trend in Sindhi poetry of medieval period are Rohal (1734-1804), Murad (1743-1796), Sami (1743-1850) and Dalpat (1769-1849).

M.K.J.

DEVOTIONAL LITERATURE (Tamil). The culture of the Tamil people which was pre-Aryan has had religion as its core and this is commented upon even in the Sanskrit literature where the *Bhagavatapurana* (eleventh skanda) says that "only those could have great bhakti who had drunk deep of the waters of the Kaveri of Tamraparni and Kritamala (Vaihai)". Early bhakti literature in the Tamil language has drawn forth this encomium from Sanskrit purana writers.

We may trace the evolution of Tamil devotional literature from *Tolkappiyam* (300 B.C.) and through the first epic *Silappadhikaram* (2-3 centuries A.D.). Of the bhakti writing in these books, three aspects are significant, songs on Vishnu, on Muruga and on Shakti. Siva's form is described in the Sangam poems vividly and in the epic as one whose body is never born, but His name is not mentioned. However, after the subjugation of the Pandiya dynasty at Madurai by the alien Kalabhras in the third century A.D. and the short spell of suppression of the Vedic religion it seems there was a spontaneous and glorious resurrection of the Vedic society, giving rise to a large number of Saints and divine singers known as Nayannar in Saivism and as Alvar in Vaishnavism from about the fifth century. From this period, a large volume of bhakti literature had evolved in the language, resulting in a great awakening among the people causing some thousands of massive stone temples to Siva and Vishnu to be built, large volumes of bhakti poems to be sung in the shrines and the evolution of the temple music and temple festivals, all of which had directed the Tamil people along a path to godliness. The

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songs in particular sung by the saints, display a great wealth of devotion and surrender in the language.

The age of this Bhakti literature is chiefly the period between the 7th and 9th centuries, both in Saivism and in Vaishnavism, but the two earlier centuries, the 5th and the 6th, were in the vanguard of this bhakti movement.

Early Shaiva bhakti literature had been grouped into twelve books, known as the *Tirumurai*. Two figures stand out prominently in the evolution of the early bhakti literature. Tirmular and the lady Karaikkal Ammai. Tirumular, a realized siddha (5th century) who caused his soul to enter the body of a cowherd who had died, stayed in yoga on the banks of the sacred river Kaveri and sang 3000 short verses, which contain the earliest volume of bhakti poetry in the language. His songs, known significantly as *Tiru-Mantiram* (sacred mystic utterances) express early popular philosophic concepts and at the same time pour forth profound devotion to Siva as the Supreme Godhead. A simple verse expresses his religion of bhakti and his concern for society "Offer a bit of a leaf (as flower) to God; a handful of grass to a cow; a morsel of food to the hungry when you partake of your food; and utter a kind word to every one". His book is an encyclopaedia of his own mystic experiences clothed in simple words which only occasionally have an obscure terminology. Two of his utterances were most significant not only in his day but for all time; "Mankind is one and God is one," "Love is God".

Karaikkal Ammai, born as Punitavati at Karaikkal shows how, her supreme surrender to God works miracles for her which make her husband leave her out of great respect, for she was a celestial being. Discarding the human form, she goes to Kailas in the form of a ghost and is there addressed as 'Mother' by Siva himself. Finally she comes to rest at the shrine of Tiru Alankadu to worship the Dance of Nataraja there. She has sung 143 verses in four poems of fine lyrical form. They express the innocent joy and wonder of a little child on seeing the form of Siva, decked with the serpents, the crescent moon and the Ganga. "It is He that perceives, that makes me perceive, is the instrument of perception and is also the object perceived". There have been many women saints in the period, but she is the only poet among them.

Along with Appar (590-671 A.D.) his senior contemporary, Sambandar (635-651 A.D.) spearheaded a revolution in Tamil poetry and introduced the element of bhakti and religion into it, a feature which has continued to the present day. He had a visitation of the grace of Siva at the age of three and from then on he made an unceasing tour of Tamilnadu from Kalahasti in the north to Ramesvaram in the extreme south, singing the praises of God in the most beautiful lyrical poetry.

Early Tamil poetry had three divisions: poetry, music and drama but music and drama had become defunct in his day after the seizure of power in Madurai by the alien Kalabhras. He resurrected Tamil music and placed it on the high pedestal due to it. He has sung all his songs and has composed songs in 23 different tunes. He was accompanied in his tours of the shrines by Tiru Nilakantha Yalppanar and his wife who played his songs on their yal (a vina like musical instrument). His variety of musical and poetical compositions has not been equalled by any other in the Tamil language. He was an inventor of difficult forms in prosody and metre and on all these counts he holds a unique place among the Saiva hymn-writers.

Sambandar had worked many miracles in his life to help the meek and the distressed. A large troupe followed him in his tours and both the songs and their sweet music helped to popularize his songs in society at all levels. His hymns had been sung in the congregational temple worship and they had been able to infuse through the ages faith and courage, peace and hope among all the people. The ways of God are unfathomable and those who desire to get over the ills of life should have faith in him and should make an absolute surrender to him.

Sambandar, along with Appar has sung a number of fine lyrical songs on the aham model (love poems on God), placing himself in the position of a love-sick maiden pining for the love of the Lord. What has since come to be known as bridal mysticism originates from him.

Appar lived up to the ripe old age of 81. Born a Saiva, his inquiry into religious faiths took him to Janism but at the intervention of his pious sister, he was brought back into the Saiva fold. He survived the persecution of the Jains and by his godliness and devotion was able to win over even his persecutor, the Pallava Emperor Mahendra Varma (590-630) back to Saivism. He met and befriended Sambandar, his junior in age, and the two visited many shrines together.

He toured the entire Tamil country not only singing songs there but doing manual service, by clearing the temple premises of weeds and rubbish. By his songs and his very life a new dimension was added to bhakti, namely that work is worship and that there was a dignity in physical work. "The Lord of Kadambur will naturally sustain me when he sustains all; but my duty is only to serve without caring for any reward."

He was given the title 'Prince of Words' (Tirunavukkarasu) by the Lord Siva himself for his sweet songs. When the minions of the king summoned him, he answered them with a challenge, "Servants to none are we. We are servants at the feet of Siva and recognize none else. Who are you and who is your king?" These words have become proverbial in the Tamil language.

This Vcelalar saint was hailed as Father by the Brahmin saint Sambandar and the name has stuck since then. The songs of Appar are always simple, direct and easily understandable, without any artistic or laboured flourishes. The feeling of devotion and surrender express-

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ed in his songs come from the deepest recesses of the heart and no other devotional poet has endeared himself to the masses of worshippers as much as he, except perhaps Manikkavachakar. He is said to be a master of tandakam, a form of eight foot verse which in his hands expresses mellowed thoughts in a moving language.

The most colourful figure in all the Saiva canon is Saint Sundarar (700 A.D.). His legendary story begins even from the heavenly Kailas. A marriage arranged for him in the ordinary way is stopped by Siva himself appearing there as an elderly brahmin and claiming him as his slave. After considerable protests, Sundarar had to follow the old man, whom he realized was none other than Siva himself. However through Siva's help he marries two wives. He had promised his second wife never to leave her, but when he actually goes out of the place, induced by a recollection of the festival at the place of his first wife he, loses his eyesight. He realises that this is a punishment. But his prayers to the Lord are of no immediate avail; he has to suffer; his eyesight is restored to him only after some time. Sundarar is called the comrade of Siva, but that has not helped him to take liberties in the matter of worldly ethics. Siva plays the role of a messenger of love to Sundara in attempting to win over his first wife. Two other canonized devotees Kalikkama and Seraman Perumal became his friends; the latter himself was a poet who had sung three poems of Siva, collected in the 11th Book of the Saiva Canon.

Sundarar's greatest contribution is to the Saiva hagiology where, in a sweet little poem, he says that he is the servant of the servants of God and enumerates a list of sixty such men and women of God, and nine groups of his devotees. This song of his was the inspiration, four centuries later, to Sekkilar in his writing of the *Periyapuranam*. Sundarar frequently refers to Appar and Sambandhar in his songs; he mentions in particular that Sambandhar caused an understanding of God and Tamil through his music. Following that tradition, his own songs, all set to music, are equally simple and sweet. Some of his most moving songs are those sung when he lost his eyesight.

The songs of these three devotees are called the Devaram and they form the first seven books of the Saiva canon.

Saint Manikkavachakar (9th century) by his profound learning secured recognition by being appointed minister to the king. While on the way to the sea coast to purchase horses for the king, he met the divine Guru at Perunturai and from that moment, having had supreme spritual englightenment in his presence, he became his slave and forgot his duty to the king, his master. For this neglect of duty, he had to undergo punishment at the hands of the king. He supplicates to his master; many miracles happen; the king realises the state of mind of Manikkavachakar and releases him from his service. The saint thereupon goes to Chidambaram visiting several shrines on the way, dictates all his songs to the Lord himself, who acts as his scribe there, and attains mukti. He is the well known author of *Tiruvachakam*, a collection of 656 devotional verses. This book, like Kural, is familiar in translation to discerning people in English and many other languages. The whole of *Tiruvachakam* is poetry of a very high order. It contains 51 separate poems, of which 13 represent folk song motifs. The story says that he went about mixing with the common people and children and absorbed the games of the girls into his poems to express his feelings of surrender and devotion to God. Many of these motifs had never before been put to this kind of poetic use.

His songs are just the offerings of his own soul at the feet of his master and guru, Lord Siva. In all his poems, he praises the glory of Siva, who had deigned to bestow His infinite grace on him, humble and undeserving though he was. This element is present in all his songs.

He had a full realization of God and an ecstatic spiritual joy; it passed off and a period of unhappiness and despair set in; he cried to God and cried out in agony, and again he had a vision and an experience. This process seemed to go on alternately until he got the final realisation in Chidambaram. All these changes in experience are clearly echoed in the songs which bring in a personal touch. Along with the joy of servitude and supplication, there is also in *Tiruvachakam* a strain of strong conviction that could not be shaken off. In such places, the poems portray the complete trust and assurance of a little child in his mother.

Words have no use for him. He first sings as the experience gushes forth, vocally. He does not very much think of music or of imagery. He also employs the love theme or aham, but even here, that note is subordinated to that of praise of the Lord.

These four, Sambandhar, Appar, Sundarar and Manikkavachakar, are known as the Saiva acharyas (spiritual-preceptors) and their songs form the first eight books of the Saiva canon. The pathways to God are traditionally held to be four in Saivism—charya or the path of the servant, kriya, the path of the son, yoga, the path of the comrade and Jnana, the path of the disciple. These four acharyas illustrate the four paths by their lives and songs.

During the period of the bhakti movement, worship of Ganesha, Subrahmanya and Shakti was prevalent in Tamilnadu but these acharyas, though they occasionally refer to them, have not sung any songs on them. Their songs are only on the Supreme Siva.

Tiru Isaippa is a collection of 29 decades of which 16 are on Lord Nataraja at Chidambaram, sung by nine poets. One of the poems is a pallandu, or benediction on the Lord Himself for his long period of glory. Coming immediately after the four, these songs are also bhakti poetry, highly lyrical in nature.

The culmination of all this bhakti poetry is in Sekkilar

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(1145) whose *Periya Puranam*, the lives of the men of God, was grouped as the 12th Book of the Saiva Canon.

This work holds a unique position in the language in that it is a work of epic proportions (4286 quatrains) on the glory of the servants of God. The language is always easy, graceful, fluent and charged with emotion. The one keynote of this work is bhakti, the devotion to God, and viewed from that stand point, it is a marvellous achievement.

The work is in a sense a national epic of the Tamil people, because it treats of the lives of the saints who lived in all the different parts of Tamilnadu, and belonged to all the classes of society, men and women, high and low, educated and unlettered. We have among the saints princes from all the ruling dynasties of the land, as well as men from the Harijan classes; but they are all equal in the devotion and service to God. Sekkilar transcends the limits of time and space and includes within the fold of his spiritual democracy even people who lived earlier and who will be living later, in all the distant climes. Most of the saints have to pass through an ordeal where their devotion is put to the severest test, but everyone of them emerges out of it victorious. Nothing is impossible for the devotee; he sacrifices his wife, his child, himself; his eyes he plucks out; fights with his own kith and kin; he does not hestiate to punish the king's wife when she smells the flowers intended for God. Devotion to God's emblems is so intense that when he sees the sacred ash on his adversary in combat, he allows himself to be slain rather than fight with a devotee; when a Chola prince found the matted-head (the emblem of Siva) of a soldier on the battle field, he gave up his own life for the sin of having caused the death of such a bhakta. Ordinary persons become great heroes by their sacrifices; women also share such sacrifices as equal partners. In addition to the three *Devaram* singers, the *Puranam* mentions the lives of seven poets who are also servants of God.

A deep and fervent humanism pervades all the songs of the saints and is also very well brought out in the lives of the saints sung by Sekkilar. Here we may say that the saints also care for humanity at large and strive to ameliorate the suffering. The saints saw God in all creation and they seem to have considered service to all creatures as service to God.

Any account of the bhakti literature in the Tamil language will not be complete without a detailed reference to *Tiruppuhal* of Arunagirinathar (14-15th centuries), a votary of Muruga. He has sung more than 1360 verses known as *Tiruppuhal* (the Lord's praise) besides a few other poems. *Tiruppuhal* has such a variety of rhythmic patterns that it is unequalled and very vast. Arunaginathar's religious zeal and supplication to God, and the joy and peace emanating from the songs are infectious. To him Muruga is the Supreme God who dwells in all the temples and who gives succour of his devotee at all times.

His *Kandar Alankaram* (in 106 verses) is a much simpler poem, breathing courage and hope to all mortals. The faith in God voiced here will make even the most despondent to go through life bravely and confidently meet any challenge in life. There is no poem in the language which will infuse faith and courage in young children as firmly as *Kandar Alankaram*. It is mostly in very simple language and many of its verses laugh at Death.

The authors of the Vaishnava canon are called Alvar, that is those who are deeply immersed in the grace and glory of Vishnu (and who will also help to immerse us in that ocean of grace). The Alvars are twelve and their period ranges from the 6th century to the 9th. Their songs are collected together and counted as a total of four thousand, and they are known by the name *Nalayira Divya Prabandham* (the four thousand sacred songs).

The first Alvars (Mudal-Alvar) were three, Polhai Alvar, Bhuttamalvar and Perlyalvar, hailing from the Pallava country. Their origin is not known: they were foundlings. A beautiful legend says how they saw a vision of Tirumal (Vishnu) there and began to sing His praises. As there was not enough space for the three of them, they were standing when Vishnu entered amidst them, and they felt squeezed. Polhai used the earth as a lamp and Bhuttam used devotion as a lamp to find out the cause of squeezing. Perlyalvar saw the Lord there amidst them and began to describe Vishnu whom they saw. They have each sung an antadi of 100 venbas, known as the first, second and third antadis.

These are the early poems on Vaishnavism and they show a considerable degree of simplicity and religious tolerance, and a wonder and joy, born out of a full and limitless experience of divine grace.

Tirup-Panalvar, a bard of the lowest caste in society, was an ardent devotee of Vishnu at Srirangam. He used to play his yal instrument on the southern bank of the Kaveri, in praise of the Lord as a kind of service to him. The Lord made known the devotion of the low caste Pana by ordering the high caste priest to carry him into the temple on his shoulders. The Pana sang a short poem of ten verses in praise of the various organs of the physical form of the Lord of Srirangam and was merged in Him. Mentioning each feature, he pours forth his longing for Him in the manner of a girl yearning for her lover. This one song has earned for him the status of an alvar.

Tirumalisai Alvar, of the place of that name on the other hand, is a high caste brahmin and a bigot. He was always intolerant of other religions. He has written two poems, one of which is set in a rigid rhythmic pattern. His works are philosophical in content but the lyrical quality is mostly absent. Some of his verses contain great truths spoken in a very simple, lucid language and in an arresting manner; but the general speed of jingle and its mechanical rhythm tends to dilute the effect of poetry from the songs;

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An example: "The tides build up even out of the snow-white wide sea; they roll back and merge with the same sea; in like manner; all that are born and that die that walk and live, out of you, finally are merged in you; such is your nature".

Tonder-Adippodi Alvar (the dust of the feet of God's devotees) has sung two poems, *Tiruppalli-Elucci* and the other *Tiru Malai*. The first consists of ten verses, intended to rouse the Lord from His sleep in the early morning and obtain His grace. *Tiru Malai* means the Holy Garland. The verses show a high degree of violent bigotry and intolerance, and at the same time, of intense devotion too. According to his biography, his life consisted of extremes and these are reflected in his songs. He completely surrenders himself to Gods. To him, the Kaveri is more holy than the Ganges because Srirangam is on the Kaveri. The appeal of the two poems to the Vaishnavas is so great that they are required to recite them daily in their prayers. "My Lord of Srirangam, I have no place and no land; no kith nor kin. I hold fast unto thy feet, Thou that art Supreme, of azure hue. I cry out to Thee, O Krishna. Who is my support, other than Thee?"

Kulasekarar was a prince of the west coast called Kulasekhara Perumal and so his songs are *Perumal Tirumoli*. He has ten poems, with 105 verses; he was most attracted by the Ramavtara and most of his poems are a passionate adoration of this aspect of Vishnu. Like Periyalvar, he is fond of celebrating the childhood of Rama and Krishna and to him goes the credit of singing the first lullaby song in Tamil.

The first three poems are in praise of Srirangam. Two poems are on the boyhood of Krishna. In the first, the girls in the Ayarpadi chide him for being unfaithful to each in turn. The second is the very moving lament of Devaki, the real mother of Krishna, who bemoans her own fate in not being able to rejoice in the boyish pranks and feats of the boy, while it was given to his foster mother Yasoda to witness and rejoice in them. There is also another moving poem from the lips of Dasaratha, the father of Rama, who mourns his ill luck in sending Rama away to the forest. The poet in the role of Rama's father is unparalleled. The next poem in praise of Tillai Tiruchitrakutam, is a continuous narration of the entire story of the *Ramayana* in ten verses.

All the poems of this Alvar prince are supremely lyrical in quality and his songs on Tiruvenkatam and Vittuvakkodu may be said to be unsurpassed in emotional fervour and the spirit of supplication. He desires to be born as a bird, a fish, a cup, a tree, a rock, a stream, a step, in fact anything on his Tiruvenkatam hill. The Vittuvakkodu song contains a proverb in each verse. For descriptive poetry in the most picturesque and lyrical language Kulasekharar is a master in the Vaishnava canon.

Periyalvar was a brahmin from Sri Villiputtur, named Vishnuchittan. He was a spiritual preceptor to the Pandiya ruler. According to tradition, he established in the king's court that Vishnu was the Supreme Lord and got the prize of a purse of gold. When Vishnu was taken in procession along the streets, he had a darshan of the deity and fearing that some one might cast an evil eye on him, he sang a pallandu poem, meaning 'May you live long in all this glory.' Usually it is the mother who does a ritual to remove the evil eye. Because he did this and because he sang almost all his songs on Krishna, placing himself in the position of his mother Yashoda, he has been hailed by the grateful Vaishnava community as the *Periya Alvar* (the *Elder Alvar*). As also the foster-father of Andal in real life, who gave her away in marriage to Lord Ranganatha (Vishnu) this title is appropriate to him.

Most of his songs are devoted to the Krishnavatara; there are also a few addressed to Rama. His poems give us the most delightful picture of the childhood of Lord Krishna in the Tamil language. Among all divine children, the child Krishna has a very large number of lovely stories woven around him. This child and his pranks are the greatest favourites with this Alvar. The Alvar was a bachelor; it is astonishing how he has been able to enter into the mind of Yashoda and relive the childhood days of Krishna in Gokulam. The birth of the child, the beauty of his form, the child in the cradle, the address to the moon, the lisping of words, the clapping of hands, the lullaby song and many other little acts relating to the child are the subject matter of his poetry. All devotional literature teems with instances of the poet becoming mentally the lady-love and pining for the love of the Lord. But Periyalvar, becoming the mother, is the most unique feature in all literature.

His songs are some of the finest examples of good poetry, not only in the Vaishnava Canon, in bhakti poetry, but in all literature. As contributions to Tamil literature, his songs are the first to have broken new ground. Examples of pallandu, talattu and pillait-Tamil motifs have given rise to a vast wealth of such literature in the next thousand years.

Andal, the only woman poet among the alvars, is the adopted daughter of Periyalvar. Alvar found her as a baby in his garden, and the man who was a confirmed bachelor brought up this girl, as a mother would have. When she came of age, she refused to think of a mortal for a bridegroom. She decked herself as Krishna's bride. She even put on the garlands intended for Him, to see if they were handsome enough to be worn by Him! This irked Alvar not a little, but Vishnu Himself approved of it. She chose Sri Ranganatha for her bridegroom and her life ends with the marriage and her blissful union with her Lord at Srirangam.

Her songs numbering in all 173 verses form *Tiruppavai* and *Nachiyar Tirumoli*. *Tiruppavai* seems to have been taken from a popular theme of the period where girls go in groups to a river or tank for a bath and pray for the

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blessings from their patron deity. Here Andal calls upon her companions to wake up and go with her, singing the praise of the Lord Krishna and seeking His grace on themselves in order to get good food, good cows and milk, good dress and good husbands, and ultimately asking Him to take all of them of the Ayar clan as his servants for ever and ever. *Tiruppavai* is a household word in the Vaishnava community, recited by them daily, particularly in the month of Marhali (December-January), Pavaip-pattu seems to have enjoyed immense popularity not only in Tamilnadu but in overseas territories also; it is said to be the occasion for a national festival in distant (Siam) Thailand where it had travelled during the days of the Chola conquests and got absorbed in popular lore.

The narration of her dream-wedding with her Lord is the most important and the most lyrical of all her poems. The poem has got absorbed into the ritual of all the Vaishnava communities; and is sung even today at their wedding ceremonies. It is a beautiful lyric, narrating the details of the marriage ceremony. We can go to other such poems which contain her address to the conch, to the clouds, flowers and birds, all soaked in a profound bhakti to Krishna.

Tiru Mangai Alvar is one of the two Alvars who have sung a large number of verses and on a large number of Vishnu shrines. The *Periya Tirumoli*, the Second Thousand, is composed entirely of his songs. Generally a picturesque and dramatic setting is given to the lives of the Alvar and the story of Tirumangai is certainly the most picturesque of them all. He was a Kallar chief of Mangai in Tiruvalinadu, near modern Sirkali in Tanjauvar district. He married Kumudavalli and at her instance began feeding thousands of bhagavatas (devotees of Vishnu) daily. When he was short of funds, he took to highway robbery. To test him, Vishnu with his consort appeared on the road as a newly wedded bridegroom and bride. Tirumangai seized all the jewels worn by the bridegroom, but unable to remove the rings on his toes, he applied his teeth to them. When even this failed, he asked the bridegroom, "Have you cast a spell (mantra) over these?" He said yes, and whispered into Tirumangai's ear the eight mystic syllables (astaksara). Immediately the erstwhile robber came under the influence of the Lord and straight way burst into a song. The first song which describes the learning of the Lord's name is very famous.

His *Periya Tirumoli* contains besides *Tirumoli*, two beautiful poems, 'Tiruk-Kuruntandakam' and 'Tiru-Neduntandakam'. The opeing song of *Tirumoli* is the one he sang when he came directly under the influence of his master, Vishnu. It is an outburst of ecstatic delight on being taught the Lord's name. The same delight in the name is expressed by him elsewhere. One poem on Tiruvenkatam prays to the Lord fervently to accept him inspite of his many imperfections (beginning Taye tandai enrum) and is a very moving and haunting one. Like all the saintly singers everywhere, he says here that he has committed all sins; he cries that he is now surrendering himself to the feet of Venkatesa and prays to him to receive him and bestow His grace.

Another poem enumerates the occasions when He gave refuge to humble folk like Guha and prays that he also be accepted. Speaking of the Tiru Nariyur shrine, he says that this temple on a raised base was built by Kochchengat Chola, who had already built seventy similar temples for Siva. One poem here on sappani (asking the infant child to clap his hands) is on the pillai-Tamil pattern of *Periyalvar*. Another poem of short lines is in the form of an entreaty by a love sick maiden to the birds and other animals to call on the Lord to go to her; it is on the model of Appar's *Tiru Angamalai* in metre and tune and is a delight to children; this is a poem on the love theme, most sensitive and poignant. He sings many poems on girls' games. The appeal of childhood seems to be a favourite theme with all the Vaishnava poets, because of the immense scope in the portrayal of the Lord as the lovely child Krishna; our Alvar is no exception.

Nammalvar was the son of Kari of Tirukkuruhur in the extreme south of Tamilnadu. Though he was born through the special grace of Vishnu, he kept dumb. His parents placed him under the puli tree (tamarind, the sthala vriksha of the temple at Tirukkuruhur). The child would not see anyone except Him, and would not speak to anyone. Sixteen years passed. Madhura kavi came there directed by a divine light, and to him the Alvar opened his eyes and began to speak.

He has sung four poems, *Tiru Viruttam, Tiru Asiriyam, Periya Tiru Antadi* and *Tiru Vaymoli*; they are considered to be the substance of the four vedas, *Rig, Yajur, Atharva* and *Sama* respectively. His poems are known among the Vaishnavas as the fifth Veda. His very name Nammalvar shows the endearmant he had among them (Nam-alvar: our alvar). But his reputation rests on the last, *Titu Vaymoli* (Sacred-Utterances) which runs in-to 1102 verses. All the verses are in one antadi arrangement; the legend that all the forms of Vishnu in the various temples appeared before him to receive a song from him is understandable, in the light of this antadi.

His *Tiru Viruttam* deals with love themes on the model of the earlier Sangam 'aham' poetry on the religious plane. It sings of the soul's determination to break the fetters which bind it to gross matter, and expresses its yearning for union with God.

This Alvar's poetry enshrines the highest spiritual wisdom of the Vaishnava cult and in this respect he occupies the same exalted position that Manikkavachakar occupies in Saivism. As poetry, the *Tiru Vaymoli* is considered to be heart-melting poetry, giving us the quintessence of divine experience. His is not mere wisdom; it is a blend of wisdom, emotion, surrender and realisation. He has the vision of god in an extraordinary

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measure. All his senses perceive only God; it is always a direct realisation through absolute surrender. He addresses the world and gives out his message of love and hope, of surrender and joy in service. Attunement to the divine will liberates one even here, in this birth.

Many of his songs on the love theme are supremely poetic. It is indeed an inspired writing and his brilliant flashes when he lays bare from the inmost recesses of the heart, pining for the love of the Lord. "Art thou not mine own, little myna? I had prayed to thee to convey my all-consuming love to God, but thou didst not. I have now become weak and helpless through pining. Thou mayst go even now, and find some one who can feed thee as lovingly as I had done."

Madhura Kavi, the last of the Alvar, is remembered as the devotee who discovered Nammalvar. It is remarkable that he was raised to the status of an Alvar, though he has not sung a single line on Vishnu; his ten verses are on his master Nammalvar; he even says that he knows no other god than Nammalvar.

Amutanar, in the days of Ramanuja sang an antandi poem of 108 verses in his praise. Its poetic and philosophic content was of such a high quality, that the acharya included it, at the request of the Vaishnavas, in the Vaishnava canon. The antadi contains a number of verses of good lyrical quality.

The lives of these Alvars and the lives of the Vaishnava acharyar or pontifical heads are recorded in books known as *Guruparampara* in a peculiar kind of prose which is a mixture of Sanskrit words and Tamil; the style is called Manipravala. Although it cannot be easily grasped by the ordinary Tamil reader, it is also a part of the Vaishnava bhakti literature which has kept alive the tradition of the Alvar through the lives of the later men of God known as acharyar.

Later devotional literature does not show that bhakti was a flame newly kindled or that it had died out. The tradition of glorifying the deity in the temple and directing people to worship, which we find in the Saiva Nayannar and the Vaishnaya Alvar, later took the form of what are called *Puranas,* particularly *Sthala Puranas* which record local legends on the grace of God and induce people to surrender themselves to Him. The number of such *Puranas* is very vast and the total number of verses there may go to several hundreds of thousands. All of them preach bhakti and self-effacement and some of them are excellent poetry which live in the minds and lips of many people in the modern day. *Kanda puranam* (14th century) on Muruga and *Tiruvilyadal puranam* (early 18th century) on Siva at Madurai are some of these poetic works.

Bhakti poetry on the footsteps of the Nayannar and the Alvar flows through to the modern day. Tayumanavar (early 18th century) and Ramalingar (middle of the 19th century) and even the modern national poet Subrahmanya Bharati belong to that great tradition. The writing of these poets is very fine lyrical poetry, limpid and moving, written in a chaste, simple language which easily reaches the masses. Many of the lines are household words today.

Occasionally however we have Muruga glorified as the Supreme in Arunagirinathar's *Tiruppuhal*. There have been other eminent poets of the Muruga bhakti school and several poets who have sung very fine hymns on the Shakti cult.

One noteworthy feature in Bhakti poetry has grown after the Saiva Nayannar, in the songs of Arunagirinathar *(Tiruppuhal),* Tayumanavar and Ramalingar. Such growth after the Alvar is absent in Vaishnavism. Secondly *Sthalapuranas* are almost absent in Vaishnavism.

This rapid survey does not cover the elegant and wonderful musical pieces in Tamil written by gifted musical composers of the 16th to the 19th centuries.

In a land where temples were many and temple ritualistic worship had been long formalised, these Saints brought in congregational worship and involved the masses also in the temple rituals. We do not know if the temple pujas were familiar to the people but the Saints brought all sections of people to the very doors of the deity and made them feel that the temple was theirs. The Lord was there to hear their prayers and give them succour. With them, the abstract godhead took on an intimate and colourful personality and awakened an interest in the people, offering them peace and solace.

The musical element was the most important factor in popularising the concept of a benevolent god who would hear their prayers and give them comfort and strength to bear the ills of life resolutely and calmly without giving way to despair. Music made the songs the people's own.

Many saints have decried casteism and to that extent they not only helped to integrate the people but also extended the hand of forgiveness and hope and redemption to the lowest sinner. A large section of the songs are a passionate prayer for the strength to conquer the senses in order that the average man might come to love the form of the deity.

Lastly the songs taught the people affirmaion of god as against the doctrine of negation propagated both by Jainism and by Buddhism. Life is sweet, joyful and worth living. Bhoga or enjoyment of the good things of life does not negate moksha or liberation. Such new doctrines went a long way towards establishing an inner peace in the individual and gradually towards making him fit for the higher purposes of religion. These are some of the most visible and at the same time deep and lasting, influences of the bhakti literature on society.

M.Ar.

DEVOTIONAL LITERATURE (Telugu). The classical writing in Telugu started at a time when the advaita

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philosophy of Adi Shankara had succedded in offering peaceful, but powerful resistance to the non-vedic religions like Jainism and Buddhism. The atmosphere was therefore congenial for the revival of faith in vedic thought and practices. It was against this background that Nannaya, and his patron Raja Raja Narendra took up the task of rendering the *Mahabharata* into Telugu. The *Mahabharata* broadly underlines the vedic philosophy together with its ritualistic aspect and Nannaya took advantage of this in his literary presentation of the vedic philosophy through the traslation of the *Mahabharata*.

But Nannaya could not bring in the element of devotion in his compostion even though Krishna, the cynosure of devotion, is the main character guiding the entire course of events in the story of the *Mahabharata*. Even Tikkana who continued to work a century or two later concentrated more on ethics and metaphysics based on vedic thought rather than on the devotional aspect. Thus the composition of the *Mahabharata* in Telugu could present only the intellectual aspect of devotion and not the emotional or aesthetic aspect of it. The reason perhaps was the close association of these poets with the royal court. That is why we find the *Mahabharata's* Krishna more involved in the administration of justice rather than being an object of devotion.

But devotion is the life of all philosophy and no philosophy can survive unless it appeals to the hearts of common men and women and enables them to visualise the universal self within themselves through some symbol or idol of worship. This was done by the Vira Shaiva poets of the twelfth century who drew inspiration from Basava, the founder of the Virashaiva cult that originated from Karanataka. The followers of this cult strongly advocated undiverted worship of Shiva and Shiva alone.

The first among the Shaiva poets was Nannechoda, the author of Telugu version of *Kumara Sambhava*. Though this work was based on Kalidasa's *Kumara Sambhava*. Nannechoda added much from his side to make it a source of inspiration for the devotees of Shiva. The praise of Lord Shiva by Daksha in reverberating metres of Layagrahi and Layaharini are immortal pieces of literary composition which will continue to produce vibrations in the heart of the devotees of Shiva as long as Telugu literature survives.

Three important poets contributed substantially to the promotion of Vira Shaiva literature in Telugu. These are Sripati, Mallikarjuna and Manchana. All the three are called Pandits. Sripati Pandit wrote a commentary on the *Brahma-Sutras* from the point of view of Shaivism and named it *Shrikarap Bhashyam*. This is also known as *Shiva-Bhakti Dipika*. Malikarjuna Pandit (1120-1180) wrote hundred verses in praise of Shiva and named it *Shiva-Tattva-Saram, Lingodbhava-Godyam, Rudra-Mahima, Ganga Sahasra-Mala* and *Amareshwarashatakam* are some of his other works. The main contribution of Mallikarjuna was to incorporate vedic philosophy and rituals in Shaivism while at the same time advocating equality of all people without any discrimination of caste. This encouraged some of the upper classes also to take to Shaivism. Manchana did not write much on Shaivism though his *Keyura-Bahu-Charitra* (14th century) contains stories of ethical significance.

The maximum contribution to Vira-Shaiva literature in Telugu came from Palkuriki Somana, an eminent scholar of Sanskrit, Kannada and Telugu of the later half of the thirteenth century. He wrote in all the three languages. In Telugu, *Basavapuranam, Panditaradhya Charitram, Somanathastavam, Anubhava-Saram, Vursgadguoa Shatakam* and *Basavodaharanam* are some of his major works. Literature and philosophy were equally enriched by him as he was a pioneer in various forms of literary composition and had a clear vision of Shaivism. He was original to his core in his ideas, ideals and expression.

A common feature among all the Shaiva poets, except perhaps the first one Nannechoda, was that they adopted a style and employed a language easily accessible to the masses and at the same time acceptable to the scholars. In the social front, it became immensely popular because of the liberalisation of the caste system. Vira Shaiva became a caste in itself. Brahmins who joined the cult were however called Aradhyas. The overwhelming popularity of Vira-Shaiva cult and their literature continued for nearly four centuries during which period people were not prepared to listen to anyone who did not sing the glory of Lord Shiva.

But Tikkana (1200-1280) managed to get his audience, though limited, by evolving a faith of the middle path called the worship of Harihara. He designed an idol-worship in which Hari (Vishnu) and Hara (Shiva) are equally represented. In his preamble to the translation of the *Mahabharata*, he invokes the blessings of Lakshmi and Gouri alike and poses a humble question to his Lord Harihara whether he liked to be fed by Yashoda's milk or to swallow the all-absorbing poison that came out of the ocean of milk. He tried to convince the common man that Shiva and Keshava were two phases of the same divinity. These efforts of Tikkana were supported by another poet of his own time—Gona Buddha Reddy, the author of *Ranganatha-Ramayana*. Like Tikkana, Buddha Reddy tried to depict Rama not only as an incarnation of Vishnu but also as another form of Shiva. These writings succeeded in subduing the agressive voice of Vira-Shaiva poets. The result was that by the end of the fourteenth century Telugu literature could present a pleasant harmony among poets of various faiths.

The most illustrious example of this synthesis was Bammera Potana (1400-1450) who was born in a Shaiva family, but developed deep devotion to Rama and ultimately

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glorified Krishna in his immortal work *Andhra Mahashagavatam*. Similarly a Vaishnavite poet Chakrapani Ranganna of the same period took to Shaivism and wrote *Shiva-Bhakti Dipika*. He was also known as Ranganatha. Some people believe that this Ranganatha was the author of *Ranganatha-Ramayana*. This may not be true, but what is definitely true is the fact that, from fifteenth century onwards religious fanaticism almost disappeared from the literary scene and what came out was pure devotion without unhealthy emotions.

The first poet who succeeded in establishing this type of devotion was Potana. Apart from the intrinsic worth of his writings, his personal life was so free of earthly desires that he was completely dedicated to the Lord of his heart. People for the first time knew, understood and experinced the virtues of devotion whether it was directed towards Rama, Krishna or Shiva.

Potana's close associate Shrinatha was also a great devotee of Shiva. He wrote mostly on Shiva, but later came under the influence of Ramanuja and respected Vaishnavism too. His *Haravilasam* describes the various sportive deeds of Lord Shiva. His *Kashi Khandam* and *Bhima-Khandam* are based on *Skanda-Purana*. He was a gifted poet. Shrinatha and Potana were born more or less at the same time and perhaps in the same family, but one chose to dedicate his writings to Lord Shiva and the other to Vishnu. Shrinatha was perhaps the last poet devoted to the cause of Shaivism as a faith and Potana was the first one to establish an all-absorbing spirit of devotion mainly directed towards Krishna. It may be significant to note that Potana was a pioneer in the field of Krishna-Bhakti in Telugu literature.

Potana was first a Bhakta and then a poet. He undertook the task of bringing the *Bhagavatam* into Telugu. In places where devotional ecstasy is involved, Potana identifies himself with the devotee concerned and words flow from his pen without any effort. Even after a lapse of five hundred years, Potana's verses still resound in the ears of an average Telugu person. The episodes of Prahlada, Ambarisha, Vamana and Gajendra are the most popular ones. The tenth part or skandha of the *Bhagavata* also receives an excellent treatment in the hands of Potana. The birth of Krishna, his childhood, his supernatural powers and actions, his love for Gopis, his marriage with Rukmini and his emergence as the mysterious master of the universe were all described by Potana in a highly devotional tone.

The foundations laid by Potana in the field of devotional literature in Telugu influenced the later poets and lyricists for a long time. Tyagaraja (1757-1847) a saint poet and musician of repute drew inspiration from Potana. Like Potana, Tyagraja was a selfless devotee who dedicated his entire life to two things—music, his favourite art, and his favourite deity, Rama. If Potana laid the foundation for devotional poetry, Tyagaraja acted as a pioneer in the field of devotional music. In him we find a rare combination of music, philosophy and poetry.

Prior to Tyagaraja, there was another saint-singer, Annamacharya by name, who devoted his entire life in singing the glory of Lord Venkateshwara, the presiding deity of Tirupati, a place of pilgrimage in the south. It is said that he composed 32000 songs in praise of Lord Venkateshwara. Some of his songs depict the sports of Lord Krishna who appears before the saint almost as another form of Lord Venkateshwara. Annamacharaya is acclaimed as 'Pada-Kavita-Pitamaha' (the originator of devotional compositions). He wrote in Sanskrit too. His entire family joined him in his devotional pursuit with the result that we have a school of Tallapaka poets who contributed substantially to devotional poetry.

Kancherla Gopanna, a famous devotee of Rama who built a temple for his deity in Bhadrachalam, a hillock situated on the banks of the Godavari in Andhra Pradesh, is another personality held in great esteem by the devotional world. He served the Nawabs of Golconda. He was accused of misappropriating public funds to build the temple. As a punishment for this misconduct, he was imprisoned. It seems that Rama and Lakshmana appeared before the Nawab in his dream, paid him the amount in cash and urged him to release his devotee. Gopanna, who was popularly known as Ramadas, composed a number of songs when he was in prison, appealing to his Lord to be merciful and come to his rescue as he was in distress. These songs are sung in every house in Telugu land even today. Ramadas also composed a hundred verses glorifying Rama and named it *Dasarathi-Shatakam*. These verses are memorised and recited by school children as a part of their curriculam.

Rama, Krishna and Shiva are worshipped with equal reverence by a majority of Telugu people. This is because of an outlook of synthesis which was developed and demonstrated by the saint poets and singers in their compositions. Tyagaraja for instance, no doubt sang in praise of Rama in most of his songs, but never underestimated the importance of Shiva and Krishna. For him, Shiva was a symbol of the primal sound that dominates the universe. Similarly, Krishna Deva Rayalu advocated Vaishnavism in his famous work *Amukta-Malyada*, but never condemned other faiths. Tenali Rama Linga Kavi of the fifteenth or the sixteenth century wrote *Panduranga-Mahatmyam* in praise of Vaishnavism and *Udbhataradhya-Charitram* to support Shaivism. In fact he had two pseudonyms—Rama Krishna Kavi and Rama Linga Kavi; he used to write on Vishnu under the first name and on Shiva under the second one.

While discussing devotional writings or Bhakti movement in Telugu literature, we cannot ignore Kshetrayya who composed several songs in praise of Muvva Gopala, his favourite deity. There is an element of Shringara (erotic sentiment) in his devotional songs. This sort of

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blending of the two sentiments is found even in the songs of Annamacharya. Some of the songs composed by Rama Das also present a combination of devotion and love. In fact, devotion cannot be detached from love because devotion is love in its purest form. But there is always the danger of devotional love resulting in love that is devoid of devotion. This is exactly what happened in Tanjore during the reign of Nayaka kings.

Devotion degenerated into secular love when polluted by passion in the hands of patrons and poets of easy virtue. Patrons like Raghunatha Nayaka and Vijaya Radhava Nayaka of seventeenth century encouraged in good faith all literary compositions advocating devotional love. But in practice Radha and Krishna were reduced to passionate lovers enjoying a good time in the royal courts.

But this trend was not allowed to continue for a long time. Very soon a saint like Swami Narayana Tirtha stepped in and saved the devotional literature from degeneration. His *Krishna-Lila-Tarangini* (17th century) is an excellent piece of lyrical composition glorifying the qualities and actions of Lord Krishna. The songs in this composition are called 'Tarangas' (meaning waves). In fact every song is a wave rising from the heart of the saint at the mere thought of his lord. The composition concludes with the marriage of Rukmini and the Lord. The language of *Krishna-Lila Tarangini* is simple Sanskrit which Telugu people can almost take for their native language. The tarangas are so simple, soft and melodious that words sing for themselves and create an atmosphere of devotion. It is not always necessary that a devotee should worship his deity in some form or other like Rama, Krishna or Shiva. The object of worship can be a formless god. This type of Nirguna form of worship was also advocated by poets like Vemana. In Vemana, we find a reformistic attitude towards religion, philosophy and worship. Like Kabir, he condemns all that is artificial, outdated and meaningless. Realisation of self through purification of mind is what these saints advocate. Vemana was a pioneer in this field. He was a real seer who could visualise things in their true colour and present them as such.

Another saint Patuluri Virabrahman became very popular in the beginning of this century through his prophetic vision incorporated in his songs which are collectively known as *Kalajnanam*. He could predict the change that was going to take place in our social, cultural and religious life. He advocated enquiry into self and condemned all meaningless rituals.

Thus almost all forms of Bhakti movement are found in Telugu literature ranging from the Advaita philosophy of Adi Shankara to the prophetic vision of Virabrahman.

I.P.R.

DEVOTIONAL LITERATURE (Urdu). Etymologically the word 'Bhakti' is derived from 'bhaja', meaning to love, worship and adore. As a movement laying stress on personal worship, faith and religious devotion as a way of salvation it is traceable to earlier than the 7th century. The sects of the Bhagvatas, worshippers of Vasudeva, identified with Krishna and Vishnu were active even a century before Christ. Towards the middle ages Krishna, Vishnu and Pasupati (Shiva) and a host of other deities came to be worshipped all over the country. After the Urdu language came to have literary characteristics and Urdu poetry witnessed the dawn, Hindu scriptures dealing with Rama, Krishna and Shiva began to be rendered into Urdu. It may be recalled that during the Mughal period, especially from the reign of Akbar onwards, a good many Hindu religious books had been rendered into Persian. Many original books were also written in Persian giving an 'expose or resume' of religious topics. The number of religious books written since the later part of the nineteenth century had been legion; but, by and large, the books except those published after India's independence are no where available. For example, the first Urdu translation of Tulsidas *Ramcharitmanas* by Munshi Jagannath Khushtar was published by Nawal Kishore Press, Lucknow about 98 years ago. Nothing can be ascertained about the life-account of Khushtar; his translation is versified and evidences his high calibre as a poet. There are many other books. None of these books, however, contain details about the writers. Some notworthy works of this genre are: *Bhagwati Itihas*, Urdu translation of *Devi Bhagvata*, by Pt. Pyarelal, 12th Skanda of *Srimadbhagvata* by Rai Makkhanlal, *Bhagvata Manzoom* by Munshi Jagan Nath 'Khushtar', *Khulasa-e-Bhagvadgita* by Munshi Sukhlal, *Guldasta-e-Haqqiqat* by Munshi Singh Ahqar (versified translation of the *Gita*), *Gita Mahatma va Ganesh* by Ram Sahai 'Tamanna', *Valmiki Ramayana* (Satwan Skand) translated by Parmeshwar Dayal Mukhtar, *Bajrang Satthika* by Ram Sahai Tamanna, *Ramayana-e-Farhat* by Shankar Dayal 'Farhat', *Janki-Vijay* (versified) by Shankar Dayal 'Farhat', *Prem Sagar* by Shankardayal Farhat, *Prem Sagar* (in prose) by Lala.

Besides, Munshi Dwarika Prasad 'Ufaq' (1864-1913) resident of Lucknow and father of reputed Urdu poet Bisheshwardayal Munawwar, wrote a number of Ramayanas in verse as well as in prose. Ufuq was a prolific poet.

Munshi Banwarilal Shula (1847-1903), born at Saharanpur into a Bhatnagar family, shifted to Aligarh and set up as a pleader. He was a poet of acknowledged merit and fame. His *Diwan* is now no where available. He composed a Ramayana basing the episodes on the *Ramcharitmanas* of Tulsidas; melodious and melifluent, a few of its episodes especially the one referring to Rama's chasing of the golden deer are quite captivating. He was a devotee of Sri Bhagvan Krishna and he composed a number of poems

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dealing with the Lord. His poems like Brindavan, Janaki and Murli Manohar won acclaim.

Brijnarain 'Chakbast' (1882-1926) whose poetic renown remains unbedimmed by the passage of time could compose only one poem on Lord Rama, entitled *Ramayana ka ek Scene* dealing with Rama's paying homage to his parents on the eve of his departure on banishment.

Durga Sahai 'Suroor' Jahanbadi (1873-1910), resident of the Jahanabad near Pilibhit (Bareilly, U.P.), was a renowned poet whose poetry spanned a number of topics including devotion and religiosity. His poems Tarana-e-Vahdat, 'Zamzama-e-Tohid', and 'Prayag ka Sangam'are saturated with deep Vaishnava thoughts.

Munshi Bisheshwarprasad Munawwar, son of Ufuq of Lucknow, was an eminent poet, and he belonged to a family of poets spread over five generations. Until his death in 1968 poetry cascaded from his pen. His translation of *Bhagavatgita* from the original Sanskrit text and other translations including those by Persian poet Faizi and Munshi Lakshman Prasad 'Sadr' (father-in-law of Munawwar) were widely acclaimed. Late Asif Ali, Tej Bahadur Sapru, Sachchidanaand Sinha, Sarojini Naidu and many other topmost persons paid homage to the poet.

Editor,*Shan-e-Hind*, has published this year another translation of the *Gita* entitled *Sirr-e-Maghfarat Ratan* by Pandorvi.

It may be added that even though the Vaishnava movement in Urdu literature has had no sustained note, many poets felt drawn to some of the Hindu scriptures irrespective of religions professed by them. A good many poems on Islamic topics were and are also being written by Hindu poets like Kalidass Gupta 'Riza'. Muslim poets such as Iqbal, Harsat Mohani and some others have reciprocated like-wise.

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